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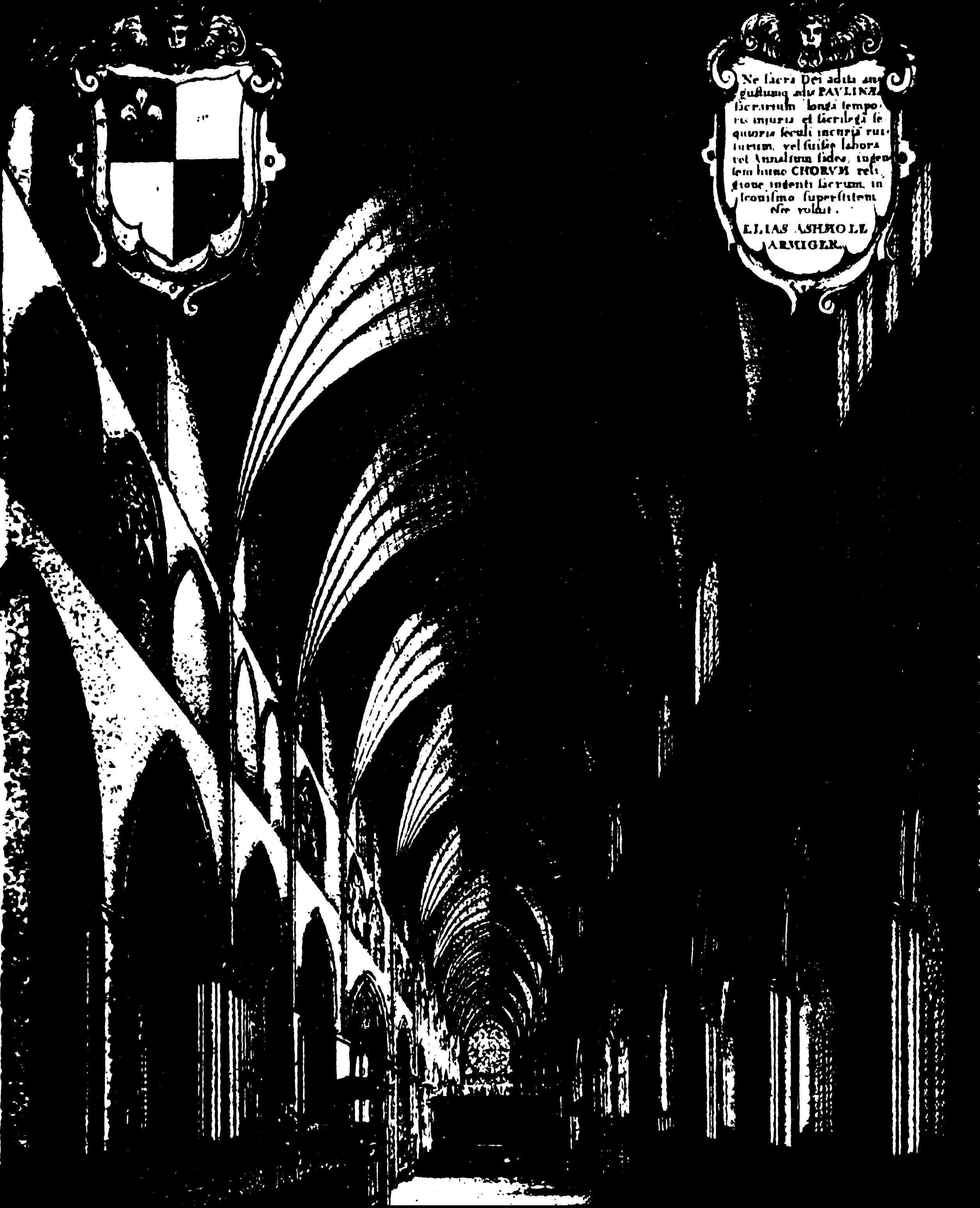
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guſtumq olim PAVLINÆ
ſacrarium longa tempo-
ris injuria et ſacrilega ſe-
quioris ſeculi incuria rui-
turum, vel fuiſſe labora
vel Annalium fides, ingen-
tem hunc CHORVM reli-
gione intenti ſacrum in
iconiſmo ſuperſtitem
eſſe voluit.
ELIAS ASHMOLE
ARMIGER.

The Musical times

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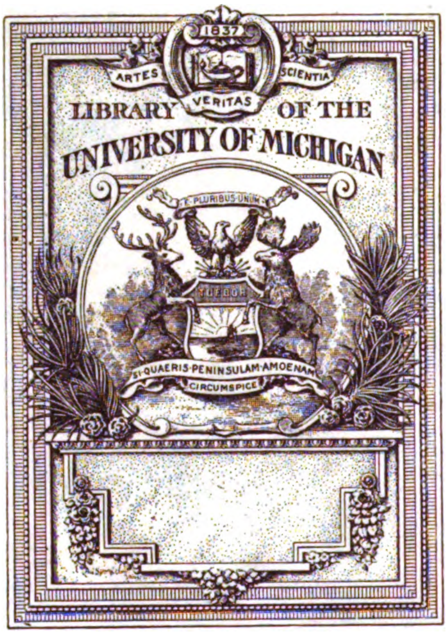

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1907.

MUSIC.

JANUARY to DECEMBER, 1907.

SACRED.

		MONTH.	NO.
Almighty God, Who by Thy Son Jesus Christ	Orlando Gibbons	June	772
If we believe that Jesus died	B. Luard-Selby	February	768
O God, Whose nature and property	S. S. Wesley	April	770
Praise waiteth for Thee, O God	Myles B. Foster	July	773
Sing, O heavens	J. H. Maunder	November	777
Sweet the moments, rich in blessing	Arthur E. Godfrey	September	775

SECULAR.

An old story	H. Waldo Warner	August	774
Come, shepherd swains	Healey Willan	May	771
Good-night	Robert Schumann	March	769
Love wakes and weeps	H. M. Higgs	October	776
My little pretty one	Healey Willan	December	778
Phillis in the new-made hay	Herbert F. Crimp	January	767

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SACRED.

Christmas Bells	Thomas Adams	December	778
Christmas song of praise, A	Thomas Adams	December	778
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I looked, and behold a white cloud	Healey Willan	August	774
In the ending of the year (Carol)	Arthur H. Brown	December	778
Let the wicked forsake his way	John Goss	December	778
Lo ! first on earth	Thomas Adams	December	778
Lord of our Fathers	G. C. Martin	May	771
O that men would praise the Lord	W. Wolstenholme	July	773
Oh most merciful	J. Frederick Bridge	February	768
The eyes of all wait on Thee	Orlando Gibbons	May	771
The first Christmas night	W. H. Sangster	November	777
They ring with joyful salutation	George C. Martin	December	778
While all things were in quiet silence	Healey Willan	November	777

SECULAR.

Allen-a-Dale	John B. McEwen	September	775
If to my lady fair and true	John Pointer	April	770
Marriage of the frog and the mouse, The	A. Herbert Brewer	January	767
O peaceful night	Edward German	June	772
Song of the Pedlar (Autolycus)	C. Lee Williams	March	769
The river floweth strong, my love	Roland Rogers	October	776

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Brewer, Dr. A. Herbert	October.
Bridge, Sir Frederick	June.
Evans, Mr. Harry	August.
Grieg, Edvard	October.
Joachim, Joseph	September.
Martin, Sir George	March.
Robinson, John	April.
Williams, Lieutenant A., Mus.D.	March.
Wren, Sir Christopher	February.

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4.	*	Motet for Double Choir.	"Be not afraid"	*Bach*
5.	(*a*)	Chorus.	"May no rash intruder" (Solomon)	*Handel*
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1.	Scherzo Sinfonico ...	Amhurst Webber	2	0
2.	Canzona, Minuet, and Trio	W. Wolstenholme	2	6
3.	Toccata in E flat major	... Filipo Cappoci	2	6
4.	Romance in D flat ...	... E. H. Lemare	2	0
5.	Concert-Overture in F ...	... E. D'Evry	2	6
6.	Second Sonata (Op. 71)	... M. E. Bossi	3	0
7.	Andante in D	... Alfred Hollins	2	0
8.	Grand Chœur	... Alfred Hollins	2	6
9.	Andantino and Finale in B flat	W. Wolstenholme	2	6
10.	(*a*) Cantilène; (*b*) Grand Chœur	H. A. Wheeldon	2	6
11.	Allegretto in B minor ...	... E. H. Lemare	2	0
12.	Marche Solennelle ...	... E. H. Lemare	2	6
13.	(*a*) Meditation; (*b*) Toccata ...	E. D'Evry	2	6
14.	(*a*) The Seraph's Strain; (*b*) Le Carillon	W. Wolstenholme	2	0
15.	Concert-Overture in C minor	... Alfred Hollins	2	0
16.	Romance	H. A. Wheeldon	2	0
17.	(*a*) Romanza; (*b*) Allegretto	W. Wolstenholme	2	0
18.	Concert Rondo	... Alfred Hollins	2	6
19.	Fantasia	... John E. West	2	6
20.	Minuet in F	...Myles B. Foster	1	6
21.	Fantasy Prelude ...	Charles Macpherson	2	0
22.	Chant sans Paroles ...	Edwin H. Lemare	2	0
23.	Fantasia in E	W. Wolstenholme	2	6
24.	Introduction and Fugue	R. L. de Pearsall	1	6
25.	Second Andantino in D flat	Edwin H. Lemare	1	6
26.	Fantasia in F	John Francis Barnett	2	6
27.	Canzona	H. A. Wheeldon	2	0
28.	Elegiac Romance ...	... John Ireland	2	0
29.	Nocturne in A	William Faulkes	2	0
30.	The Curfew	Edward J. Horsman	1	6
31.	Scherzo in A flat	Edward C. Bairstow	1	6
32.	Concert Overture in C minor	H. A. Fricker	2	6

(*To be continued.*)

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JANUARY 1, 1907.

SPECIAL NOTICE.

The Editorial and Advertisement Offices of 'The Musical Times' are now removed to

160, *Wardour Street, Soho, W.*

ST. PAUL'S CATHEDRAL.

London, A.D. 607! Imagination's utmost stretch fails to picture the Metropolis—*i.e.*, the ecclesiastical capital — of the East Saxons, the ancient *Llyn-Din*, or 'town on the lake,' the waterway being the sweetly-flowing Thames. History, however, tells us that on the hill above Ludgate (Anglo-Saxon *Lydgeat*, a postern) there stood early in the 7th century a cathedral dedicated to St. Paul. Whether this spiritual home of the Saxon Londoners, built by Ethelbert, king of Kent, stood on the site of a temple to Diana is a matter of conjecture: it may, however, suffice us to know that a St. Paul's Cathedral (No. 1) was in existence thirteen hundred years ago. This church and its successor (or a portion thereof) were burnt down, a fate which awaited the immediate predecessor of the present building. We will therefore leave the region of the very remote past, and make mention of the stately mother-church known as

OLD ST. PAUL'S.

Consecrated in the year 1240, this magnificent structure must have been the pride of London. The tower and spire reached the gigantic height of 493 feet. In length the cathedral measured 596 feet—66 feet more than Winchester. No less imposing was the loftiness of the interior, the choir being 101 feet in height, while in regard to breadth the measurements gave 104 feet, including the aisles. Hollar's fine view of the interior of the choir (reproduced on p. 11) furnishes some idea of the stateliness of that noble fane. It will be observed that the choir had twelve bays: the grand Norman nave had an equal number. No wonder that Old St. Paul's was considered the finest cathedral in England.

A dignified flight of steps led from the nave to the choir, the latter being shut off from the rest of the church by an elaborately sculptured stone screen. Only seven of the twelve bays of the choir were used for service, the organ occupying the third bay. In the dim distance could be seen the splendid east window, seven lancet lights of equal height surmounted by a glorious rose window forty feet in diameter, and, as Mr. T. F. Bumpus says in his chapter on St. Paul's, 'paralleled only by two others in England, those of Durham Cathedral and St. Margaret's Church, King's Lynn.'* A humble copy of this east window may be seen in the church of St. Catherine Cree, Leadenhall Street, promoted by Bishop (afterwards Archbishop) Laud, and built by Inigo Jones. A small but picturesque Chapter House, octagon shape, stood in the centre of a small and equally beautiful cloister situated in the angle formed by the south transept with the nave. Remains of these buildings were discovered in 1879 and may still be seen, as they have been carefully preserved.

PAUL'S CROSS.

A specially interesting feature of the exterior of the old cathedral was the Pulpit Cross which stood in the churchyard. As the Rev. Dr. Sparrow Simpson has said: 'Paul's Cross had its political and secular uses, as well as its religious. Here folk-motes were gathered together, Bulls and Papal edicts were read, heretics were denounced, heresies abjured, excommunications published, great political changes made known to the people, penances performed.' Paul's Cross is mentioned so early as the year 1256, in a roll found in the wardrobe of the King, at Windsor. It contained divers articles against the Mayor and rulers of the City of London, affirming that they had wronged the commonalty of the City. This important mandate supporting the liberties of the people, and read aloud to them at Paul's Cross, is too interesting not to be quoted in full:

> The King [Henry III.] sent John Mancell one of his iustycys vnto London; and there in y^e ſeete of y^e conuerſyon of ſeynt Pawle, by the Kynges auctoryte, callyd at Pawlys croſſe a folkmoot, beynge there preſent syr Rycharde de Clare, erle of Glowcetyr, and dyuerſe other of the Kynges counceyll; where the ſayd John Mancell cauſyd y^e ſayd rolle to be redde, before the comynalty of the cytie, and after ſhewyd to y^e people that y^e Kynges pleaſure and mynde was, that they ſhulde be rulyd with iuſtice, and that the lybertyes of the cytie ſhould be maynteyned in euery poynt: and if the Kynge myghte knowe thoſe parſonys, that ſo hadde wrongyd the comynaltye of the cytie, they ſhulde be greuouſlye punyſſhed, to the exaumple of other.

Paul's Cross was destroyed by an earthquake in 1382: 'the one and twentieth day of May, was a great Earthquake in England at nine of the clocke, fearing the hearts of many.' The structure was, however, repaired and remained in position until 1643, when it was destroyed by order of the Lord Mayor of that year. Space will not permit of references to the various historical events associated with this ancient structure in St. Paul's Churchyard. A few words must, however, be said in explanation of the illustration given as our special supplement. This interesting picture—though not above reproach as regards perspective, or proportion, or even as to the exact position of the Cross itself—represents the visit to Paul's Cross of King James I., his Queen, and Charles, Prince of Wales, who were attended by the Archbishop of Canterbury, Bishops, Officers of State, and others, on March 26, 1620, to hear a sermon preached by Dr. John King, Bishop of London. On that occasion the eloquent prelate recommended the speedy reparation of the cathedral, especially the restoration of the spire, destroyed by lightning in 1561. It will be observed that the royal party occupy a sort of private box and gallery erected against the wall of the cathedral. Standing on the roof of this structure to the left of the King (as one faces the picture) is the choir of twelve choristers, surplice clad, who thus occupy a very exalted place in the proceedings. The bishop preached from a text chosen by the King for the 'King of Preachers,' as James I. used to call Dr. King. By the side of that eminent divine is the hour-glass, and in the rear of the Cross is a verger keeping watch over the preacher and his three attendants. It is a little difficult to determine the status of the seven individuals seated in the enclosure immediately below the pulpit, one of whom has quite a naughty-boy expression on his countenance. The congregation, nearly all head-covered, are seated on forms, for the privilege of which they doubtless paid a penny or a half-penny. The dog-whipper and the horses give variety and animation to the scene, and even while the sermon is in progress a benevolent citizen is dropping his contribution into 'the offering chest,' on the extreme right of the picture.

---

*'The Cathedrals of England and Wales.' By T. Francis Bumpus. Second Series. London: T. Werner Laurie. 1906.

The foundations of Paul's Cross were discovered on the laying-out of the churchyard as a public garden in the year 1879. A few wooden remains were also found. The site of Paul's Cross has been carefully preserved, and an inscription let into the asphalte, and there is some idea of restoring the Cross as a place for the delivery of outdoor sermons.

PAUL'S WALK.

No place so sacred from such fops is barred,
Nor is Paul's Church more safe than Paul's churchyard;
Nay, fly to altars; there they'll talk you dead;
For fools rush in where angels fear to tread.

Pope. *Essay on Criticism.*

At the sixth bay of the nave of Old St. Paul's was a small door in the north and south walls, each opposite the other. These openings offered dangerous facilities for making the church a short cut from one side of the churchyard to the other, as also at Durham until the appointment of Dean Lake in 1869. At the little north door was a notice set forth in these terms:

All those that shall enter within the Church dore
With Burthen or Basket must give to the Poore:
And if there be any aske what they must pay
To this Box, 'tis a Penny ere they passe away.

In spite of this levy—and pennies were pennies in those days—the grand and spacious nave of the cathedral became 'the common lounge of the idler, the Fop's Alley of the day.' It was called Paul's Walk, a name only too suggestive of the profanations of which it became the scene. Not only did the nave become a common thoroughfare, but men and women began to bring their wares into the church, 'to buy and sell and to get gain.' And this was not all. In spite of many warnings forbidding such desecrations 'under pain of the greater excommunication, some of the frequenters of Paul's Walk took delight in hurling stones at the crows, pigeons, and other birds that built their nests about the towers and battlements; while some, more daring still, shot at them with arrows and cross-bow bolts, breaking the pictured windows and even the statues which graced the interior.' Servants out of a place waited to be hired at the 'serving man's pillar.' Did not Falstaff there engage Bardolph as his servant?

> *Falstaff.*—Where's Bardolph?
> *Page.*—He's gone into Smithfield, to buy your worship a horse.
> *Falstaff.*—I bought him in Paul's, and he'll buy me a horse in Smithfield.

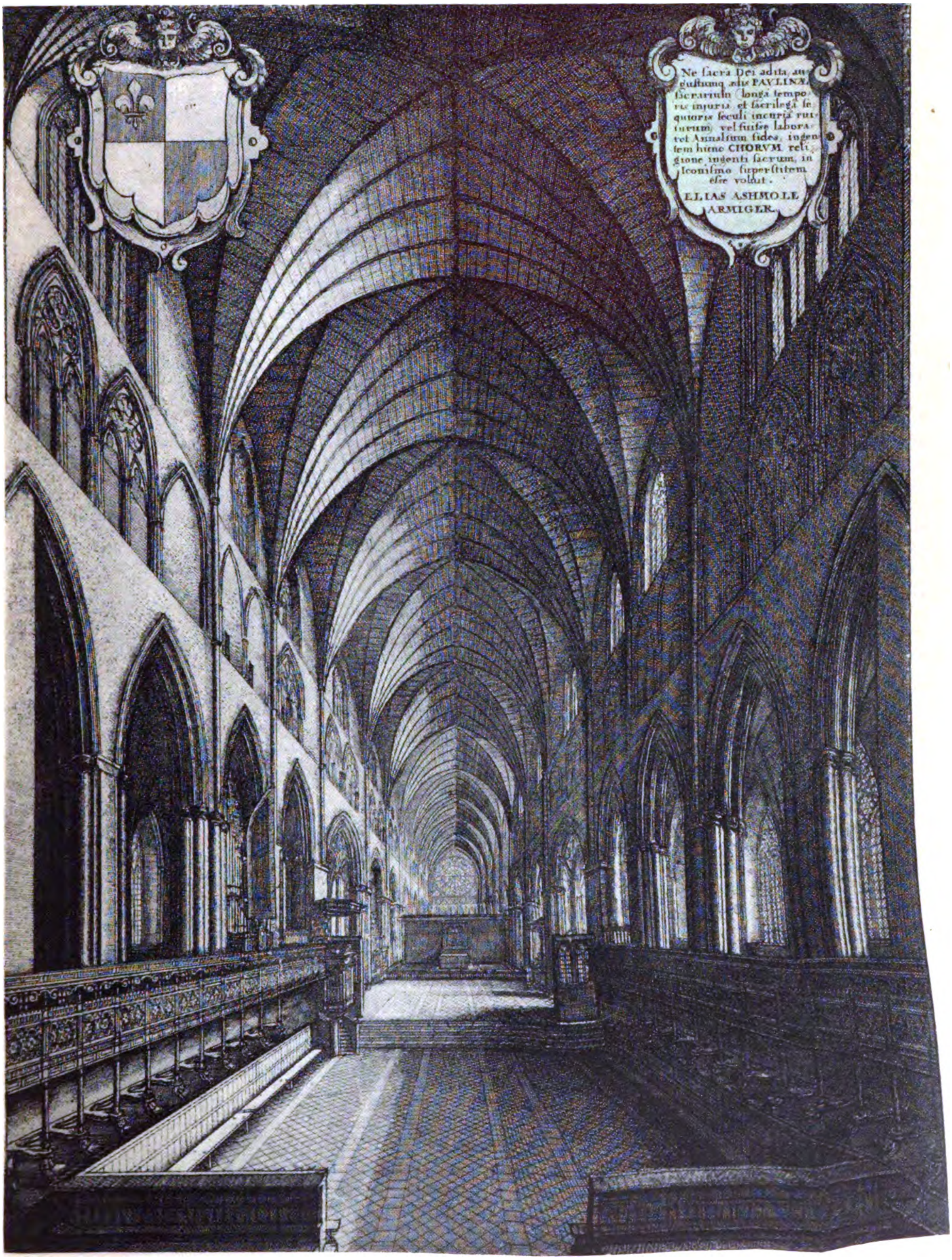
The choristers, 'children of the queer,' found the nave (Paul's Walk) a profitable vantage-ground in their eager quest for spur-money, and there was 'suche noyse of children and others in the side chaples and churche at the divine service and sermondes that a man may scarce be heard for the noyse of them.' Spur-money was a fee claimed from anyone who entered the church wearing spurs. The person from whom it was claimed had, however, the right of calling upon the youngest chorister to sing his gamut (scale): if the young gentleman failed so to do, the wearer of the spurs spurned the demand. It is said that the Duke of Wellington escaped payment by this device when challenged by one of the Chapel Royal boys. Even kings were not exempt from this payment. The Privy Purse expenses of Henry VII. contain this entry:

1495. Oct. To the children, for the King's spoures. 4*s*.

A graphic account of the secular uses to which Paul's Walk was put is stated by Bishop Earle, in his quaint tiny tome, 'Microcosmographie,' first published in 1628. He says:

> Paul's Walk is the land's epitome, or you may call it the lesser isle of Great Britain. It is more than this, the whole world's map, which you may here discern in its perfectest motion, justling and turning. It is a heap of stones and men, with a vast confusion of languages; and, were the steeple not sanctified, nothing liker Babel. The noise in it is like that of bees, a strange humming or buzze—mixt of walking, tongues, and feet: it is a kind of still roar, or loud whisper. It is the great exchange of all discourse, and no business whatsoever but is here stirring and afoot. It is the synod of all pates politick, jointed and laid together in most serious posture, and they are not half so busy as the parliament. It is the antick of tails to tails, and backs to backs, and for vizards you need go no farther than faces. It is the market of young lecturers, whom you may cheapen here at all rates and sizes. It is the general mint of all famous lies, which are here, like the legends [of] popery, first coined and stamped in the church. All inventions are emptied here, and not few pockets. The best sign of a temple in it is, that it is the thieves' sanctuary, who rob more safely in the crowd than a wilderness, whilst every searcher is a bush to hide them. It is the other expence of the day, after plays, tavern, and a bawdy-house; and men have still some oaths left to swear here.

However incongruous it would seem to us in the present day, the nave of Old St. Paul's was put to better uses than those already mentioned in the


Ne ſacra Dei adita, au-
guſtiſsimaq ædis PAVLINÆ
ſacrarium (longa tempo-
ris injuria et ſacrilega ſe-
quioris ſeculi incuria rui-
turum) vel fuiſse labora-
ret Annaliũm fides, ingen-
tem hunc CHORVM reli-
gione ingenti ſacrum, in
Iconiſmo ſuperſtitem
eſse voluit.
ELIAS ASHMOLE
ARMIGER.

THE CHOIR OF OLD ST. PAUL'S.

(From an engraving by Hollar, in the collection of Mr. John S. Bumpus.)

epistolary accommodation supplied by the Dean and Chapter. At twelve little tables placed in the nave sat twelve scribes who would write a letter, or prepare a legal instrument, for anyone who applied to them. If, however, the applicant desired to take proceedings against any of the clergy he would have to go elsewhere, because the scribes had to swear that in everything they would safeguard the interests of the cathedral: and, it may be added, the interests of those who officiated therein!

The personal staff of the old cathedral shows that the sacred edifice was not undermanned. In 1450 the canons, or prebendaries, numbered thirty, as at the present day, four of the canons being termed 'Residentiaries.' It was the duty of each of these clerics to recite daily, whether present in church or absent therefrom, a portion of the Psalter. There were also thirty vicars-choral, who probably acted as deputies for the absent canons. In the time of Dean Colet (Dean of St. Paul's from 1504 to 1519, and founder of St. Paul's School) their number had dwindled down to six, as at present. The duties of the sacrist—deputy to the treasurer, who doubtless pocketed the emoluments while his subordinate did the work—were of a very multifarious nature. Among various other duties he had to see that 'the service-books were well-bound, with competent clasps; that no one practised singing in the vestibule; that the doors of the vestibule were opened at the first bell at matins, so that the rulers of the choir might enter in due time.' In 1598 prayers were said in the Jesus Chapel at five o'clock in the morning, and at six in winter, by the minor canons; and the Lord Mayor and Aldermen assembled in St. Dunstan's Chapel 'every Sondaye morninge before thei goe vnto the Sarmon.'

THE COLLEGE OF MINOR CANONS.

No account of Old St. Paul's would be complete without some reference to the College of Minor Canons, a college of twelve priests, founded in the time of Richard II. and endowed with its own estates. Like other corporate bodies the Minor Canons had their common seal, and they formed an important feature in the personnel of the cathedral. They wore surplices with almuces of calabar and black capes. The chief of these Minor Canons, the Sub-dean, occupied a position of considerable dignity and authority. He wore an almuce of grey fur, after the fashion of a Greater Canon, and moreover he, like the Greater Canon, was 'censed triply, to which honour there was added the more tangible reward of a larger portion of bread and beer, or a money payment in lieu thereof.' The second and third Minor Canons were called Cardinals, *Cardinales chori*. It was their duty to correct all faults and errors of the choir; to note those who came too late and left too early (the Charles Lambs among the vocal flock); to observe the singers who were idle or negligent in their duty, and to summon the defaulters before the Chapter. The Charter of Incorporation of the Minor Canons, personally granted by King Richard II., is a document beautifully written upon one skin, in thirty-eight lines, and is carefully preserved in the archives of the College. The statutes, thirty-eight in number, governing the College were very elaborate and strict. Space will not permit of quotation from these interesting mediæval rules of life and conduct, but the reader is referred to Dr. Sparrow Simpson's 'Gleanings from Old St. Paul's' for further information on the subject of this old foundation, now considerably modified in its constitution.

THE BREWER AND THE BAKER.

In olden times a large number of persons—including the choir boys—lived within the precincts of the cathedral. The care, labour, and fore-thought required to cater for this multitude must have been very great and constant. The office of brewer was by no means a sinecure. Archdeacon Hale, in his 'Domesday of S. Paul's,' says that the brewings for the use of the cathedral took place twice a week:

> In 1286 there were one hundred brewings in the year. The quantity of grain consumed consisted of 175 quarters of barley, 175 quarters of wheat, 720 quarters of oats. We learn from the *computus* (or account) of 1286 that the whole number of bollæ (or gallons) brewed was 67,814.

The baker, also, was not idle with his 'movable dough,' as he annually turned out no fewer than 40,000 loaves. Their weight and quality, varying according to the rank of the persons supplied by this master of the rolls, were matters of sufficient importance to be regulated by statute.

A MARRIAGE AT 'TOPP OF POWLES.'

If marriages are made in heaven, they are not often celebrated at 'Topp of Powles.' Such an exalted ceremony, however, took place in the reign of Charles I. Sir Thomas Gardyner, Recorder of London, had a daughter who was wooed and won by Sir Henry Maynwaringe. The story is best told by Sir Thomas himself, in a petition addressed by him to Charles I. in 1630, beginning, 'Your Royall Gratious Ma^{tie}.' After expressing regret at his inability to appear before the Council, owing to his bodily infirmity, Sir Henry proceeds to make detailed reference to his children, and then goes on to refer to the runaway marriage of his fourth daughter, which took place at 'Topp of Powles.' He says:

> When the tyme came that I should bestow my daughters in Mariage, and conceauinge that all hopes was frustrate for money by my Son, then I was driven for to lessen my Estate, and to sell Lands for my daughters portions, and I gave unto three of them Two thousand and Three hundred pounds, besides the Charges of their Rayment in Mariage. But my yongest Daughter, which is the ffourth (whoe your Maiesty did once vouchsafe to see at my house and King James often) shee, without my consent or knowledge, shee mounted vpp to Top of Powles, the nearer to Heaven, for to shewe God there howe wise shee was in her Actions, and there shee was maried vnto Sir Henry Maynwaringe, and yet shee was not there taken vpp into heaven, but came downe againe vpon Earth, here further to trouble mee before I die, although the greate Care and Charge I had in breedinge her vpp did not deserve such disobedience.

The original document containing this petition of Sir Thomas Gardyner—who subscribes himself 'Your Maiesties Humblest Vassell'—is preserved at the Record Office.

THE CHILDREN OF ST. PAUL'S, AND THE PLAYS THEY ACTED.

'So early as the year 1378,' says Thomas Warton, in his 'History of English Poetry,' 'the scholars, or choristers, of St. Paul's Cathedral in London presented a petition to Richard II. that his Majesty would prohibit some ignorant and inexperienced persons from acting the "History of the Old Testament," to the great prejudice of the clergy of the church, who had expended considerable sums for preparing a public presentation of that play at the ensuing Christmas.' In the 16th century the children of St. Paul's acted these plays at Court, and in houses of royal entertainment some distance from town—*e.g.*, at Hatfield in 1554, before Queen Mary and the Princess Elizabeth, and (in 1559) at Nonsuch, in Surrey, at the palace (now demolished) of Lord Arundel, her Majesty's Housekeeper or Superintendent. We are told that

NORTH-WEST TOWER OF THE PRESENT CATHEDRAL.

(*Photograph by Messrs. S. B. Bolas & Co.*)

> There the Queen had great entertainment, with banquets, especially on Sunday night, made by the said Earl; together with a mask, and the warlike sounds of drums and flutes, and all kinds of musick till midnight. On Monday was a great supper made for her; but before night she stood at her standing in the further park, and there she saw a *Course*. At night was a play by the Children of Paul's and their master Sebastian. After that a costly banquet, accompanied with drums and flutes. This entertainment lasted till three in the morning. And the Earl presented her Majesty with a cupboard of plate.

The Mr. Sebastian mentioned above is stated to have been Sebastian Westcott, 'M$^{r.}$ of the Children of Polls.' There is a reference to him in the records of Christ's Hospital. A Court Minute, dated 5 March, 15^{79}_{80}, states:

> Mr. Sebastian, of Paulls, is appointed to have Hallawaie the younger out of this House to be one of the singing children of the Cathedral Church of Paulls in this Citie.

Perhaps this gentleman was better known by his Bachish Christian name than by his prelatical patronymic.

Dr. Sparrow Simpson, in his 'Gleanings from Old St. Paul's,' gives a list of thirty-five plays acted by the Children of Paul's. The question has been raised whether the term 'Children' in this connection refers exclusively to the *choristers* of the old cathedral, or whether it includes the boys of St. Paul's School; but in a list of nineteen payments made in respect of the performances, between the years 1563 and 1601, we find that on January 10, 1563, Sebastian Westcott was paid the sum of £6 13 4, and that the amounts hereunder stated found their way into the pockets of two other masters of the choristers, to wit, Thomas Gyles (or Giles) and Edward Piers:

		£	*s.*	*d.*
1588,	April 9—Paid Thomas Giles, Master of the children of Pauls, for a play on Shrove Sunday - - -	10	0	0
1589,	March 23—Paid Thomas Giles . . . for sundry plays in the Christmas holy days - - - - -	30	0	0
1590,	March 10—Paid the Master of the children of Pauls for three plays on Sunday after Christmas Day, New Years Day, and Twelfth Day - -	20	0	0
	and by way of reward - -	10	0	0
1601,	June 24—Paid Edward Piers, Master of the children of Pauls, for a play on New Years Day last [rather a belated payment] - - - -	20 marks		
	and by way of reward - - -	5 marks		

The foregoing references to the Children of St. Paul's naturally lead to some mention of the Choir School of the cathedral. This, the most ancient choral grammar school in the country, is first mentioned by Ingulphus, who received his early education there in the reign of Edward the Confessor. Early in the 12th century it was founded anew by Richard de Belmeis, Bishop of London, and its revenues were subsequently augmented by three kings of England—Richard I., Henry III., and Edward II. Although the Choir School was spared at the Reformation, the endowments, like so many similar foundations of an ecclesiastical nature, were misappropriated, with the result that the Choir School *per se* ceased to exist. The choristers were boarded at different houses, one of them being 'The Golden Cup' in St. Paul's Churchyard, the residence, in 1700, of Mr. Jerry Clark, composer of the tune 'St. Magnus.' At the present time the choristers are comfortably housed and thoroughly well educated in a splendid building near the cathedral, an account of which, with details of the excellent musical education given to the boys, appeared in The Musical Times of May, 1900.

THE MUSIC OF OLD ST. PAUL'S.

The terrible fires which devastated the cathedral, no less than the neglect and indifference of past ages, have destroyed much documentary evidence that would throw light on the music and musicians of St. Paul's. Nothing is known of the organ in the old building, except that afforded by Hollar's view, doubtless the only known representation that exists, which is reproduced on page 11. From this it will be seen that the organ stood above the stalls on the north side of the choir, and that it had shutters. Although we have no information with regard to the organ in Old St. Paul's, an interesting sidelight is thrown upon the subject in the history of Durham Cathedral, published by the Surtees Society. From a record penned in 1593 we learn:

> There was three paire of Organs belonginge to the said quire [of Durham], for maintenance of God's service and the better celebratinge thereof.
>
> One of the fairest paire of the three did stand over the quire dore, only opened and played upon at principall Feasts, the pipes beinge all of most fine wood and workmanshipp, very faire, partly gilded uppon the inside and the outside of the leaves and covers up to the topp, with branches and flowers finely gilted with the Name of Jesus gilted with gold. There was but two paire more of them in all England of the same makinge, one paire in Yorke and another in Paules.

Henry Holland, in his 'Ecclesia Sancti Pauli illustrata' (1633), thus refers to the organ in explaining the emblems of St. Paul: On the back side of the organs in diuers places on the wall, is written these words following, with St. Paul's picture having a sword in his hand, and a book lying by:

Mucro furor Pauli, liber est conuersio Sauli.

In his 'Ceremony Monger' (1689,) Edmund Hickeringill — who has been described as 'an exceedingly scurrilous writer'—refers to organs and violins at St. Paul's. Speaking of the forms of worship in the English Church, which were little to his taste, he says (we have italicised the musical references):

> His cope, his hood, his cringing worship, his altar with candles on it (most nonsensically unlighted too), his *Bag-Pipes* or *Organs*, and in some places *Viols* or *Violins*, *singing-men* and *singing-boys*, &c., are so very like Popery (and all but the vestments illegal) that I protest when I came in 1660, first from beyond the seas to Pauls, and White-Hall, I could scarce think myself to be in England, but in Spain or Portugal again, I saw so little difference, but that their service was in Latine, and ours in English; but less intelligeable and less edifying (for one half thereof) than Latine, by reason of the inarticulate boatus and braging, whilst all the people read half the Psalms, with a noise as confused, as the rumbling thunder.

Unlike Salisbury, York, Hereford, and Exeter, whose ritual books liturgiologists have studied with conspicuous success, the ancient Use of St. Paul's is unknown. In 1414, however, Bishop Clifford issued a mandate directing, with the consent of the Dean and Chapter, that henceforth the Sarum Use should be adopted at St. Paul's. An inventory of the year 1445 catalogues a series of volumes relating to the music of the church. To quote from Dr. Simpson's 'St. Paul's Cathedral and old city life': 'There is a roll *cum diversis canticis notatis*, two beautiful books (each is described as *liber pulcher*) *de organico cantu;* three books *de plano cantu;* another book *de cantu organico;* seven books, each described as *quarternus*, also *de organico cantu;* another *quarternus pro organis;* and two others, *de plano cantu.*' As Dr. Simpson says, these music-books have the greatest interest, because very little is known about the early music of the cathedral.

THE ORGANISTS OF OLD ST. PAUL'S.

As in other cathedrals of the old foundation the organist at St. Paul's was not a statutable officer, unless he held a vicar-choralship. Thus the duty now assigned to one musician was then distributed among such members of the musical staff as were players, each taking in rotation the duty of presiding at the organ. As far back as the days of Edward IV., as the *Liber Niger Domus Regis* shows, the 'Chaplenes and Gentlemen Clerkes of the Chapelle' were required to be 'endowed with uirtues morrolle and specikatyve, as of the Musicke, shewinge in descante, clean uoyced, well releshed and pronounsinge. Eloquente in readinge, suffityente in organes playinge,' &c.; therefore any one of these officials might have been called organist during his week of duty.

The earliest known organist of St. Paul's Cathedral was John Redford, who held that office between the years 1530 and 1540, perhaps until 1546. He was also almoner, an appointment which included the mastership of the choristers, or 'children.' Redford's anthem 'Rejoice in the Lord alway,' is occasionally sung at St. Paul's. The poet Thomas Tusser, a chorister of the cathedral in the 16th century, thus eulogizes Redford in his 'Five hundred good points of husbandry:

> By friendship's lot to Paules I got,
> So found I grace a certain space
> Still to remaine
> With Redford there, the like no where,
> For cunning such and vertue much
> By whom some part of musicke art
> So did I gaine.

Tusser gained something else at Eton, whither he went after St. Paul's, in the shape of fifty-three stripes at the hands of that elegant scholar and severe chastizer, Nicholas Udall, the head-master.

To return to St. Paul's. Towards the latter part of the 16th century Thomas Gyles held sway as organist and 'maister of the children.' At that time Queen Elizabeth had issued a commission whereby any 'apt boys' could be kidnapped for the choir of the Royal Chapels, the choristers of Windsor and St. Paul's being exempted from these royal raids. In 1585 the Queen granted a roving commission by which Mr. Gyles could carry on this kidnapping business for his choir of St. Paul's. The royal warrant (British Museum, Sloane MS. 2035 B. *f* 1 *b*) is set forth in these terms:

> BY THE QUEENE.
>
> ELIZABETH R.
>
> Whereas we have authorised our servaunte Thomas Gyles, maister of the children of the cathederall churche of St. Paule within our citie of London, to take up suche apte and meete children as are most fitt to be instructed and framed in the arte and science of Musicke and singinge, as may be had and founde out within any place of this our realme of England or Wales, to be by his education and bringing up made meete and hable to serve us in that behalf, when our pleasure is to call for them: WEE therefore by the tenoure of these presents will and require you that ye permitt and suffer from henceforthe our said servaunte Thomas Gyles, and his deputie or deputies, and every of them, to take up in anye Cathedrall or collegiate churche or churches, and in every other place or places of this our realme of England and Wales, suche childe and children as he or they, or anye of them, shall find and like of, and the same childe and children, by virtue hereof, for the use and service aforesaid, with them, or anye of them, to bring awaye without anye your lette, contradictions, staye, or interruptions to the contrarie. Charginge and commanding you, and everie of you, to be aydinge, helpinge, and assistinge unto the above named Thomas Gyles, and his deputie or deputies, in and aboute the execution of the premisses, for the more spedie, effectuall, and better accomplyshing thereof from tyme to tyme, as you, and everie of you, doe tender our will and pleasure, and will answere for doinge the contrarie at your perille.
>
> Yeven under our Signet at our Manour of Greenwiche, 26 day of Aprill, in the xxvii yeare of our reign.
>
> To all and singular Deanes, Provostes, Maisters and Wardens of Collegies, and all Ecclesiastical Persons and Ministers, and to all other our Officers, Mynisters, and Subjectes, to whom in this case it shall appertayne, and to everye of them greetinge.

The next name on the list of organists is the honoured one of Thomas Morley, who held office for a very short time, probably only a year, 1591-92. It is quite possible that Morley had before this been organist of St. Giles's Church, Cripplegate, as was suggested in the article on that church in THE MUSICAL TIMES for September, 1903. Between the years 1622 and 1638 the organistship of St. Paul's appears to have been jointly held by John Tomkins and Adrian Batten. The former had previously been organist of King's College, Cambridge, and the latter composed music said to have been among the earliest that was measured out by bar lines. Albertus Bryan (or Brian, or Bryne), a youth of seventeen, may have been appointed organist on the death of his master, John Tomkins, in 1638, but this is not certain. From the following petition addressed by him to Charles II., it would appear that Bryan must have been appointed to St. Paul's before 1649, the year of the execution of Charles I.:

CROSS AND LANTERN OF THE PRESENT CATHEDRAL.

(Photograph by Messrs. S. B. Bolas & Co.)

> PETITION OF ALBERTUS BRYNE TO CHARLES II. FOR HIS ADMISSION AS ORGANIST OF THE CHAPEL ROYAL (1660?):—
>
> To the King's Most Excellent Majesty.
>
> The humble petition of Albertus Bryne,
>
> Sheweth,
>
> That your Majesty's late Royal father, of blessed memory, was pleased in his lifetime to make Choice of your petitioner to be Organist of the Cathedral Church of St. Paule, London, in which said place he was by your said late Royal father confirmed when your petitioner was about the age of seventeen years.
>
> And since then hath so industriously practised that science that he hath very much augmented his skill and knowledge therein.
>
> And therefore most humbly presents himself to serve your Majesty as Organist in your Majestie's Chapel at Whitehall, if your Majesty would be graciously pleased to admit of him accordingly.
>
> And he shall ever pray, &c.

This petition, by the way, does not appear to have evoked any favourable response. Bryan subsequently became organist of Westminster Abbey.

This brings us to the time of that awful visitation, the Great Fire of London in September, 1666, which consumed Old St. Paul's. Two witnesses of this terrible conflagration were the eminent diarists Mr. Pepys and John Evelyn. Mr. Pepys, under the date of Tuesday, September 4, 1666, says: 'Paul's is burned, and all Cheapside,' and early on the morning of the following Friday he records 'A miserable sight of Paul's Church, with all the roofs fallen, and the body of the quire fallen into St. Fayth's,' which was immediately beneath the choir of the cathedral. Evelyn gives a more graphic account:

> The stones of St. Paul's flew like grenados, the melting lead running down the streets in a stream, and the very pavements glowing with a fiery redness, so as no horse, nor man, was able to tread on them, and the demolition had stopped all the passages, so that no help could be applied, the eastern wind still more impetuously driving the flames forward. Nothing but the Almighty power of God was able to stop them; for vain was the help of man.

Thus perished one of England's noblest buildings in a calamity which, though terrible in its devastation, was not without some effect on the subsequent well-being of the city.

The consideration of the present cathedral—Sir Christopher Wren's masterpiece — and its interesting musical associations must be deferred till next month. In the meantime due acknowledgment is made to Mr. John S. Bumpus for kindly lending old prints for reproduction from his valuable collection on St. Paul's.

(*To be continued.*)

Dotted Crotchet.

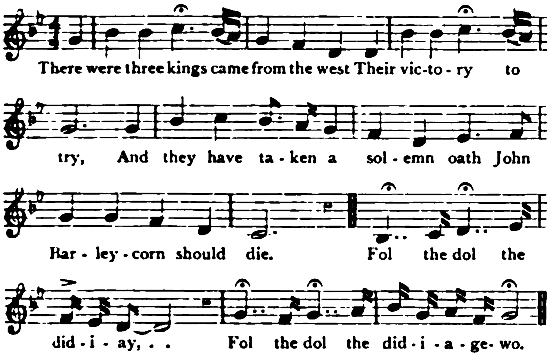
FOLK-SONG COLLECTING.

Of all the books in my library those that I value the most are the dozen or more odd volumes which contain the words and tunes of the 1,200 songs which I have noted down from the lips of peasant singers. It is evident that a collection as large as this could not have been made without acquiring some knowledge of the art of unsealing the lips of old country folk. A critic once said of me that I combined just that 'pachydermatous spirit and insidious bedside manner' that was required for this particular kind of work. I dare say he was right. The collector must at any rate be able to divest himself of all traces of the conventional drawing-room manner if he would be successful. For the old singing men and women of our country villages guard their secret stores of songs and ballads with jealous care. They are proud, and well may they be, of their possessions, and will not readily sing to you if they think you are going to make fun of them and laugh at their simple ditties. A manner that is simple and direct is necessary if we would induce the old folks—those who have faced life for seventy or eighty years with a like simplicity and directness—to unlock their treasures at our bidding. And this mental attitude, by the way, must needs be adopted by the student, as well as by the collector, if his study of the products of the unlettered folk is to be a profitable one. This idea has been admirably expressed by a well-known collector, when she adjures the student to 'approach popular songs and traditions from some other point than that of mere criticism; and, divesting himself of preconceived ideas, to try to live the life and think the thoughts of people whose only literature is that which they carry in their heads, and in whom imagination takes the place of acquired knowledge.'

It may perhaps be of service to the would-be collector if I narrate some of my own experiences. Let me recount, then, an adventure I met with in the early days of September last. I was in Somerset, the guest of a well-known squire of a small but singularly beautiful Mendip village. I rode forth one morning on my bicycle with no definite plan in my mind, but simply—in the words of the folk-song—'to see what I could kill.' About noon I found myself in a small village and in need of refreshment. A neat little inn stood invitingly before me. I entered the parlour and called for a glass of milk and a biscuit. Looking round I found myself in the company of ten or twelve men and women resting from the heat of the day, sitting in silence, and drowsy as the air outside. I opened the conversation by remarking that they were not accustomed to hear an order such as I had just given every day of the week. This started a desultory talk on the relative virtues of milk and 'zider.' I championed the cow, they the apple.

I then noticed a woman with a basket. Where was she going? To a neighbouring market-town to sell her wares. What was in the basket? She removed the cloth and exposed to view a few apples, some plums, a score of eggs, and some vegetables. She told me they all had come out of her own and a neighbour's garden. By this time I was on good terms with all my friends, and I judged that I might safely get to business, so I said: 'I, too, am going to market, but to purchase, not to sell.' And then, after a pause, 'The fact is, I have a great fancy for the old-fashioned songs that the old folk sometimes remember, and I am touring the country-side in search of them. Perhaps some of you can tell me of a singer in this neighbourhood from whom I may get what I want.' This announcement was received in silence. I presently added, 'But maybe some one in this room may know a song or two,' and, pointing to an old man on the bench, I said 'You look like a singer.' He did not deny the soft impeachment, but he had not 'tuned a zong' this many a long day, and he did not suppose he could 'zay a zong right through, even if I gave him a quart o' zider.' I took the hint, ordered the cider, and returned to the assault. 'Did you ever sing "John Barleycorn"?' I asked. 'I've a 'eered 'un, but I never used to zing he,' was the reply. I then turned round to the rest of the company and suggested that one of them could remember the song. They all knew of the song, but no one would venture to sing it. I explained that I only wanted one verse, as I knew all the words. Then up spoke an old man, who, until now, had been silent; 'If it's only the tune you do want, I can sing you the first verse, and that, I *h*reckon, will be enough.' And then, without further pressing, he broke forth into song. He had an extraordinarily beautiful voice, rich and resonant, and he held on to the last note of the refrain with consummate art, swelling it to a *fortissimo*, and then allowing it gradually to die away into silence. I saw at once that I had captured a fine tune. I called upon the landlord to fill up his mug, while I prevailed upon the old man to sing the verse once again in order that I might note it down in my pocket book. Having done this I sang the verse myself, that he might see whether I had written it down correctly—much to the amazement of the company, and their amusement, too, I expect. Once again I made him repeat the verse, partly for my own pleasure—it was glorious to listen to him—and partly that I might revise my manuscript. He told me he was a coal-miner, that he had heard the song when he was a boy, fifty or sixty years ago; that it was sung by a tramp who was passing through his village; that it had pleased his fancy, and that he had never forgotten it. The tune, which is printed below, is in the Æolian mode. It must be sung very slowly and deliberately; the pauses, with the exception of the last one, must be treated as lingering places rather than stopping places; they must on no account be allowed to disguise the rhythm:

JOHN BARLEYCORN.


There were three kings came from the west Their vic-to-ry to
try, And they have ta-ken a sol-emn oath John
Har-ley-corn should die. Fol the dol the
did-i-ay, . . Fol the dol the did-i-a-ge-wo.

I noted down several more songs that day, but no more in public-houses. As a rule the singers in country inns sing modern songs only, or rather the songs that were popular in mid-Victorian days, *e.g.*, 'Woodman, spare that tree,' or 'The 'Oodpecker.' Indeed, as a matter of fact, but a very small percentage of my collection has been recovered from tavern singers. I am afraid my friends sometimes think otherwise, and are inclined to eye me askance, when I return home from my holidays, as one who has been spending weeks drinking convivially in the parlours of country inns! And this reminds me of an amusing remark made to me by a country acquaintance who took much interest in my work. He had a love for long words which he did not always use correctly. On this occasion I was leaving his village, and he asked me if I had had a successful hunt. I told him I had captured fifty or sixty songs. He looked amazed and said, 'Dear me! it's scarcely *creditable*'!

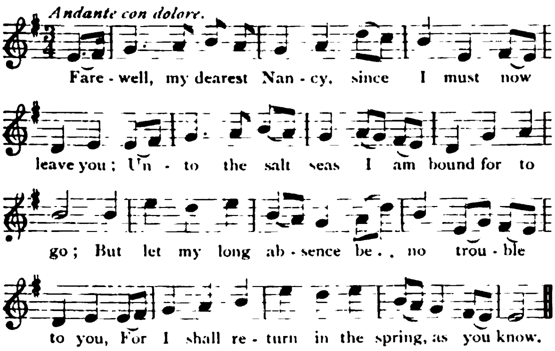
Of course in out of the way districts—on the heights of Mendip, for example—I often take singers whom I have found in the fields into public houses; for their homes are far off and there is nowhere else to go to. But the majority of my songs have been taken down in cottages, in barns, by the roadside, or in the open fields. Whenever I see an old man or woman sitting alone in a cottage I at once rap at the door and ask if I may come in. This always produces a cheery welcome, a chair is dusted for me to sit upon, and I am made 'at home' in a simple way that is very fascinating. I usually allow the conversation to run on for some time before I introduce the subject of songs. It is worth remarking, by the way, as an instance of the good manners of the country folk, that I have never once been asked on these occasions what my business was. They are apparently quite satisfied to receive a stranger, offer him hospitality, and treat him as a welcome visitor without displaying any curiosity as to the purpose of his visit. I never ask them, at first, whether they sing themselves, but usually inquire of them whether they can tell me of any singers in the neighbourhood. All old people, *i.e.*, those of over sixty or seventy years of age, know of the old songs. Up to the middle of last century the

A SOMERSETSHIRE FOLK-SONG SINGER.
(*Photographed from life by Mr. Cecil J. Sharp.*)

country-side must have been full of songs and singers, and a much brighter and happier place than it is now. Why the tradition came to an end at the period I have mentioned I cannot say. But that it did so is abundantly clear; for it is a very rare experience to come across a singer of the genuine traditional song under the age of sixty or seventy. This fact is a very important one, because it means that in ten years at the most there will be no more work for the collector to do. We have in this country been strangely apathetic in the matter of our peasant songs. Fortunately there is still time to repair in some measure our past neglect, but of course we cannot now reap a full harvest. Old singers, wonderful as are their memories, have yet forgotten many of the songs they once knew. As an old singer once said, speaking about me to a mutual friend, 'Ah! if that young man had a come to me forty year agone, I'd a zung 'un out o' zight.' That was old Susan Williams, of Haselbury-Plucknett, one of the most delightful singers and pleasant companions it has been my good fortune to meet. Susan is a widow, seventy-five years old, and she lives alone in as pretty a cottage as you could wish to see. I cannot reproduce here the charm of her voice—sweet and pure as the note of the woodland thrush—but her winsome face and picturesque appearance I can show by means of the accompanying photograph.

I have taken down nearly fifty songs from her lips. 'Farewell, Nancy' is perhaps the finest tune I have gained from her, but she has given me plenty of good ones besides. The tune which is given here, is published with pianoforte accompaniment in the third series of my 'Folk-songs from Somerset':

FAREWELL, NANCY.


Andante con dolore.
Fare - well, my dearest Nan - cy, since I must now
leave you; Un - to the salt seas I am bound for to
go; But let my long ab - sence be . . no trou - ble
to you, For I shall re - turn in the spring, as you know.

The collector must be prepared to note down songs at the most unlikely times and in the most unusual places. I once took down two excellent songs from a 'bird-starver.' It was his business to guard a patch of mangold seeds from being eaten by birds, and this he did by hammering a tea-tray. He was quite prepared to sing, but his conscience would not allow him to neglect his duty. So we arranged that he should hammer his tray between each verse of his songs, and thus combine business with pleasure: and accomplished this to our mutual satisfaction and also to the amusement of passers by. On another occasion I recovered a good song from the proprietor of a cocoa-nut pitch at Cheddar Cliffs, when business was slack; and I have many times sat by the side of stone-breakers on the wayside and taken down songs—at the risk, too, of my eyesight, for the occupation and the song are very often inseparable. One singer in Langport could only sing when she was ironing, while another woman in the same court sang best on washing-day! I remember an amusing incident which happened to me at the house of the latter. I was in her wash-house sitting on an inverted wash-tub, note-book in hand, while my hostess officiated at the copper, singing the while. Several neighbours congregated at the door to watch this strange proceeding. In one of the intervals between the songs one of the women remarked, 'You be going to make a deal o' money out o' this, Sir?' My embarrassment was relieved by the singer at the wash-tub, who came to my assistance and said, 'Oh! it's only 'is 'obby.' 'Ah! well,' commented the first speaker, 'We do all 'ave our vailin's'!

I have said enough to show that the ''obby' of song-collecting is a fascinating one. It leads to an intimate knowledge of old peasant men and women, which is not only pleasurable but much more beside. It leads, moreover, to the recovery of many melodies of rare beauty; melodies, too, which have sprung from the hearts of our own country men and women, and which express the national character more clearly and with, perhaps, closer fidelity than any other form of art.

Never mind how they have been composed, or rather evolved. That is another story. Agree, if you will, that they 'grow like cabbages,' as one of our foremost musicians contemptuously suggested the other day. They are beautiful. And they are English. And that is enough.

Cecil J. Sharp.

THE EVOLUTION OF THE CHOIR ORGAN.

Until the 19th century English organs were small and of little power in comparison with those on the Continent: and we have seen it suggested that the reason for this is to be found in the greater attention given to congregational singing abroad than in England. If we look into history, however, this theory cannot be maintained, for congregational singing was one of the products of the Reformation, and it is certain that huge organs were in use in Germany and Holland before the Reformation, and have always been used in France and Spain, in which countries the Reformation has never taken root. Moreover the practice of using the organ to accompany the congregation arose quite fortuitously: there is no early record of its accompanying voices at all as a rule, though in England it may occasionally have accompanied the choir. It was formerly used for voluntaries and interludes as a regular part of the ritual: in St. Mark's Cathedral at Venice, during the examination of candidates for the post of organist, the choir, whose presence was compulsory, had to sing, *after which* the candidate was called upon to extemporise a fantasia on what had been sung: not a word is said about his playing with the choir. Again, the canons, sub-canons and priests were enjoined not to interrupt the playing of the organ, under a fine of one ducat against any priest who began to sing before the organ had done playing.

It was not until the congregational singing of Luther's hymns had degenerated into an incoherent noise that it occurred to the authorities, as quite a new idea, to use the organ with the voices to control and keep them together, and this custom, beginning at Hamburg, rapidly spread over Germany and England. In some parts of Germany both reformed and unreformed churches at one time made use of the organ to play through certain parts of the service which ought to be said or sung, while the choir and congregation remained silent listeners. The reason for this peculiar practice was two-fold: in the first place the Creed, for example, could be played through much quicker than it could be sung, and thus the service was shortened; and in the second place the congregations loved their organs, and were never tired of listening to them, while each church vied with its neighbours in endeavouring to obtain a better instrument than theirs.

It is not impossible that this rivalry had something to do with the growth of organs of so great a size on the Continent. The difference between English and Continental instruments was not that of a few stops more or less: it was a difference in the whole conception of what an organ ought to be. Thus, while from the earliest times German organs had stops of 32-ft scale, pedals, several manuals, tremulants, drums, &c., and as early as the end of the 17th century organs of four and five manuals were not uncommon in Germany, Holland and, a little later, in France, England was content with organs of two, or at most, three manuals, and no pedals. Stops of 16-ft. pitch—which were not introduced here until after the Restoration—were for a long time looked upon as rare curiosities, and admired not so much for their musical qualities as for the large amount of liquid they could contain!

Perhaps the real reason for the difference between English and foreign conceptions of the organ is to be found in a certain peculiarity of the national character, in the reserve of the average Englishman, in his intense dislike to the exhibition of any emotion or feeling, however deeply he may be inwardly moved. This feeling of reserve has caused him to be indifferent or hostile to all emotional or exciting or grand forms of music: and it is not impossible that the dislike to emotion, or its exciting causes, was at the bottom of the smallness of our organs. In the early part of the 17th century, Mace complains of the 'scolding violins,' which were taking the place of the softer-toned viols; in the 18th century we find complaints of Handel's orchestra being too noisy; in the 19th we have objections to the 'thunder' of the organ pedals and 16-ft pipes, which were at last beginning to find a regular place in English organs. Until the German musical invasion of the 19th century our countrymen preferred their music to be of a quiet and soothing, rather than of an emotional, strenuous and grand character, and, whether this was the cause or not, our organs were for centuries far behind those of the Continent in size and completeness, while on the other hand they are supposed to have surpassed them in quiet purity of tone.

Amongst the earliest recorded organs is that built by Bishop Elphege, at Winchester, about 951 A.D. It had forty pipes to each key, and made a noise like thunder. We have found no mention of any other organ in England of a similar character, at that or any later period. On the contrary, sundry pictorial representations in ancient English manuscripts lead us to suppose that the ordinary church organ, while it required two or more blowers, and was played with the fist, had only two rows of small pipes. An example is seen in THE MUSICAL TIMES of December, 1904, in the facsimile of a picture from a psalter of the 12th century in the library of St. John's College, Cambridge. This picture has all the features usually found in contemporary illustrations of church music. The .organ has seven keys, of a size and shape adapted to the fist, and there are fourteen small pipes. Above it is a set of seven bells, the player of which has a hammer in his left hand and a monochord on his knee, which he seems to play with his right hand. There are also a trumpet, a harp, and a panspipe; and all the instruments, except the organ, which is silent, are apparently accompanying a single singer. The organ has two blowers, who stand on the bellows, and, as in all similar pictures, the instrument stands near the bells, and is apparently played in the interludes of singing by the bell-player. In a similar picture, of the 11th century, given in facsimile by Hopkins and Rimbault, the organ is being played with the bells and other instruments, but there is no singer. The connection between organs and bells is alluded to at Durham Cathedral, where, in 1264, Hugo Derlington, the prior, made *Magnum Campanile*, *Organa grandiora*.

The mediæval Latin name of the organ was *Organa*, in the plural, to distinguish it from *Organum*, the name applied during several centuries to harmonized vocal ecclesiastical music. It was also called *Organa magna*, to distinguish it from the *Organa parva*, of which we shall speak later. This use of the plural went from the Latin into the Spanish and English languages: in the former it is continued to this day, the instrument being known as *Los Organos*, while church vocal harmonized music, whether accompanied or not, is called *Canto de Organo*. The English equivalent to *Organa* was 'A pair of organs,' but the inconvenience of this lengthy nomenclature caused it to be given up in favour of the present name, an 'Organ.'

The German *Organa* in the 14th century, before the invention of stops, had a pedal of 32 ft., and two or three manuals, one of which acted on a *Locatio* or Mixture, with from thirty-six to fifty-six pipes to each key, varying from 16 ft. downwards; in modern parlance, it was a Mixture of from thirty-six to fifty-six ranks. Its tone was, according to Prætorius, 'a deep, coarse roar, combined with a horrible scream.'

About the year 1400 stops and other improvements came into use, and the organ rapidly developed into an artistic instrument.

Contemporary with the *Organa magna* there were two other instruments, similar in principle, but far smaller, and having a keyboard adapted to the fingers instead of to the fists. The first of these, and probably the most ancient, was the Portative, or Ninfale, which figures amongst the sculptures at Exeter Cathedral, Beverley Minster, and elsewhere, as one of the instruments of the mediæval orchestra. It was suspended from the player's neck, or placed on his knees, and blown with the left hand, while the right manipulated the keys. Its pitch was very high, owing to the smallness of its pipes, and though it soon became obsolete and left no successor, its influence seems to have remained until the time of Bach: but of this we shall speak later.

THE POSITIVE, OR *Organa parva*.

The third kind of organ, whose development is the subject of this article, was the Positive, the Latin *Organa parva*, the 'Little organ' of ancient cathedrals. It had, as a rule, two rows of pipes, and was sometimes provided with staves, by which it could be easily carried in processions by two men, like a sedan chair; and, since it had to be *posita*, or set down, for playing, it obtained the name by which it is still known on the continent, *Positif* in France, and *Positiv* in Germany. Its keys were very short, and could only be manipulated by the tips of the fingers, while the thumbs were not employed. It required a blower as well as a player, since it occupied both the latter's hands.

In its early days it had a compass of about eleven or twelve diatonic notes, the lowest of which was B, the *hypate hypaton* of the Greek system. The first semitone added, according to Prætorius, was E flat, and the complete chromatic scale seems gradually to have crept in, while the compass was little by little extended at both ends. By the middle of the 15th century it appears to have had a compass of about three octaves, starting from CC. No attempt seems to have been made at first to arrange its pipes in anything but their natural scale order, but during the 15th century, which was wonderfully prolific in improvements in organ building, the art of conveyancing allowed the Positive to take various forms. In a picture by Cosimo Tura (1432-1496) in the National Gallery, there is a Positive of three stops with its pipes arranged in a diminutive circular tower.

During the 15th century Positives were, in Germany and Italy, frequently suspended on the larger pillars of the church, 'like swallows' nests,' says Prætorius. This arrangement can still be seen in Italy, for at Padua, in the church of San Antonio, little organs are suspended from each of the four central pillars of the church. In English churches and cathedrals the 'Little organ' was frequently placed in a 'loft' specially constructed for it, or in the Rood loft, or it might be placed on the ground in a side chapel, whence it could be easily moved if required. In Italy, even at the present day, it is not unusual to see small organs on wheels in the large churches: at St. Peter's, Rome, there are at least five organs, two of which are on wheels, and at St. John Lateran there are the same number. English cathedrals and Abbey churches before the Reformation, and in some cases for a considerable time after it, had at least two, and often three organs, one of which would be the *Organa magna*, afterwards called the 'Great organs,' and the others, *Organa parva* or Positive, or 'Little organs.'

But the Positive was not only used in churches. A. G. Ritter, in his 'Geschichte des Orgelspiels,' shows that as early as the time of Dante it was used as a 'House organ,' or, as we should say, a 'Chamber organ,' in princely castles: and this caused it to be developed into an artistic instrument long before the Great organ became manageable. The necessity for rapid playing in secular music obliged its builders to use their utmost efforts to improve its tone, its touch, its bellows and its quickness of speech.

Unfortunately we have no complete description of our earliest organs; no English Prætorius has left a number of lists of stops and other interesting details. All we find is, here and there, a notice in church account-books of sums paid for mending the bellows of the Great and Little organs, or for carrying the latter, or for building an organ-loft. Even the few specifications that have come down to us from the 17th century do not, as a rule, give the pitch of the stops, a point on which Prætorius is particularly careful.

The practice of carrying the Positive, not only in processions, but into other churches, seems to have been very general in early times. Mr. Arthur Leach, in the 'Victoria County History' of Lincolnshire, quotes some passages in connection with the Positive of Lincoln Cathedral which are interesting not only as showing the use of the instrument outside the church, but also because they draw a clear distinction between singing the *Organum* and playing the *Organa*. In the 'Customs' of this church, in 1260, we read, 'On greater double feasts, when the prayer is finished, let some good singers, who have been taught beforehand by the master of the school, go and sing the *organum* at the lectern.' The word used is *Organizent*, from *organizare*, which meant, at that period, to sing in harmony, or parts. In 1321, in the celebration at the tomb of St. Robert, 'he who carries the organ (*trahenti organa*) is to receive 6*s*. 8*d*., while each of those who sing the *organum* (*cuilibet cantancium organum*) is to be paid 3 pence.' The above passages make the difference between *organum* and *organa* as clear as daylight, and should settle for ever any lingering doubt as to the origin of the expression 'A pair of organs' in England, and *Canto de organo* in Spain.

In the interesting articles on English cathedrals which have lately appeared in The Musical Times, there are notices of carrying Positives from place to place, not necessarily in religious celebrations. In 1407 there were two Positives in the chapel of Winchester College, which could be carried about on ash staves by two men. One of them was borrowed by Wykeham, and carried by six scholars to Bishops Waltham, where it remained for eight years. At St. Margaret's Church, Westminster, the sum of 2 pence was paid in 1508 for bringing the organs of Westminster Abbey into the church, and bearing them back again. From Hopkins and Rimbault's 'History of the Organ' we learn that in 1519 one of the organs of St. Andrew's, Holborn, was borrowed by the church of St. Mary-at-Hill, probably for a festival.

The conditions with regard to English cathedral organs about the time of the Reformation seem to have been in some respects analogous to those prevailing in some parts of Italy at the present day. It is evident that the instruments that were carried about and borrowed could not have been 'Great organs,' which had, as a rule, a fixed position on the north side of the choir in a loft; nor could they well have been little organs in Rood lofts or organ lofts, whence it would not have been easy to remove them. They must have been those whose normal position was on the floor of a chapel or of the nave. Now, if we take for example the churches of Capri at the present day, we shall find in the principal church, formerly a cathedral, a fair-sized modern two-manual and pedal organ in a loft or gallery at the extreme east end of the church, behind the high altar. This would correspond to the Great organ in the choir of the English cathedrals of four hundred years ago. On the floor of the choir in this Capri church, and concealed by the altar, is a Positive of one manual, formerly the only organ in the church, but now used for choir practices. It is no longer customary to carry organs in processions, or to lend them about; but this 'Choir organ' could, if desired, be as easily moved as a harmonium by two or three men. In two other Capri churches there are little single-manual organs in west galleries. It would be difficult to move them down from the galleries, but they are not too large to be lifted bodily. We read that during the destruction of organs under Cromwell the soldiers at Peterborough 'threw down the organ from the high loft over the choir to the ground,' and at Exeter they 'threw down the organ.' The words indicate that it was in each case thrown down as a whole, a thing that could easily be done with some of the present-day Italian church organs.

There are other points in connection with the organ in which Italy has had much in common in the past with England. Thus, she does not seem to have countenanced enormous organs like those of other continental nations. The organ on which Frescobaldi played before 30,000 listeners at St. Peter's, Rome, in 1614, had fourteen stops, the same number as the organ built by Robert Dallam for York Minster, in 1632, and extolled as one of the finest in England. An organ built at Brescia by one of the Antegnati, and among the largest of the many he describes, had a single manual and only twelve stops, one of which was divided between the pedal and manual. Its tone was built up as follows: Principal of 16 ft. on the manual, Octave of 8 ft., Fifteenth, Nineteenth, Twenty-second, Twenty-sixth, Twenty-ninth, Thirty-third, another 16-ft. Principal divided between Pedal and Manual, a Flute of 8 ft. and a Flute of 4 ft. It will be noticed that there are no reed or mixture stops. This organ was built in 1580, and the specification of the famous Dallam organ at York shows that we were similar to the Italians in our idea of organ tone, only we started at 8 ft. instead of 16 ft. The York organ had for its Great: two Diapasons of 8 ft. in tin and one in wood, two Principals of 4 ft., a Twelfth, a Principal of 2 ft., a Twenty-second, and a Recorder, the last, of course, corresponding to the Italian Flute. As in Italian organs, there were no reeds or mixtures. The organ built for Magdalen College, Oxford, in 1637, and now at Tewkesbury Abbey, had a very similar arrangement of its Great stops.

Caffi tells us that the cathedral of St. Mark at Venice had, in early days, two little organs in two niches in the walls flanking the high altar, but afterwards there was only one. There were, however, always two large organs opposite one another in lofts above the choir. Somewhat similar arrangements existed in some English cathedrals in the 16th century: thus at Peterborough, and Ely, there were two organs in the choir and a third in the Lady chapel, while at Durham there were two organs in the choir and a third on the Rood screen.

How different was the German and Dutch conception of organs in the beginning of the 17th century, when Frescobaldi was playing on an instrument of fourteen stops, and Dallam was building a grand organ of the same number for York Minster, is shown by a glance at the lists in Prætorius's 'Syntagma,' published in 1618. The organ at Ulm had three thousand pipes, seventy stops and twenty-two bellows. One built at Dantzig in 1585 had sixty stops, ranging from a 32-ft. pedal upwards. Twelve of the stops were on the Pedal organ, and there were three tremulants and a drum, while one of the mixtures was of twenty-four ranks. Of several large organs at Hamburg, one had fifty-three stops, of which fourteen were on the Pedal.

Prætorius gives some plans for organs of various sizes, and among them that for 'eine gar kleine Orgel' of ten to eleven stops: this 'very small organ' is therefore nearly as large as the largest organs in Italy and England.

(*To be continued.*)

C. F. Abdy Williams.

Occasional Notes.

Nature and art !
Come, and come strong,
To the conspiracy of our spacious song.
Bring all the pow'rs of praise
Your provinces of well-united worlds can raise ;
Bring all your lutes and harps of heaven and earth ;
Whate'er co-operates to the common mirth ;
Vessels of vocal joys,
Or you, more noble architects of intellectual noise,
Cymbals of heav'n, or human spheres,
Solicitors of souls or ears ;
And when you are come, with all
That you can bring, or we can call,
O, may you fix
For ever here, and mix
Yourselves into the long
And everlasting series of a deathless song !
Mix all your many worlds above,
And loose them into one of love !
Cheer thee, my heart !
Richard Crashaw (1613?-1649).

Dr. Joseph C. Bridge, F.S.A., organist of Chester Cathedral, has long been known to take a very keen interest in the ancient Mystery Plays associated with the city of which he is the chief musician. Therefore it must have been a source of satisfaction to him to have promoted and witnessed the revival of three of these Mysteries at the Music Hall, Chester, the plays that were performed being 'The Salutation and Nativity,' 'The Play of the Shepherds,' and 'The Adoration of the Magi.' The words of these 14th century Mystery Plays were printed in a booklet published by Messrs. Phillipson & Golder, Chester, to which were prefixed an interesting and historical introduction and notes from the pen of Dr. Bridge. The two performances, on the afternoon and evening of November 27, were silently listened to by an attentive audience, the players occupying a stage having a background of tapestry. The following music, selected and arranged by Dr. Bridge, added to the interest of the occasion :

The Shepherds' Trio—'As I outrode this enderes night.' From the Coventry plays.

'Gloria in excelsis': a traditional setting from the Chester plays, this being the only music now remaining.

'Hec est ora Dei celi,' to music adapted from the York plays.

Lullaby—'Lullaby, thou little tiny child,' from the Coventry plays.

Carol (traditional)—'We three kings of Orient are.'

Cavaliere Ladislao Zavertal, M.V.O., has just retired from the bandmastership of the Royal Artillery Band, a post he has held with distinction for twenty-five years. Born at Milan, September 29, 1849, he received his first lessons in violin and pianoforte from his parents, his father being a composer and conductor of great ability. He then obtained a violin scholarship at the Naples Conservatoire of Music, where he studied under Tosti, though composition was his chief delight. At the age of nineteen, in collaboration with his father, he composed an opera entitled 'Tita.' Soon afterwards he entered the orchestra of a Milanese theatre, and in two months became conductor and composer to the establishment. In 1871 Cavaliere Zavertal settled at Glasgow, where he conducted two musical societies and similarly assisted Hans von Bülow in his Scotch tours. After a competition, conducted by Sir (then Mr.) August Manns, he entered upon his duties as bandmaster of the Royal Artillery Band in January, 1882. He is one of the few commissioned bandmasters in the British Army : in December, 1898, he obtained the rank of honorary second lieutenant, which was followed about a year later by the full rank. The Band of the Royal Artillery has been brought to a high state of efficiency under his skilful direction, and no account of his career would be complete without reference to the excellent orchestral concerts given by the Band at Queen's Hall and elsewhere, of which the last under his baton took place (at Queen's Hall) on December 21 with its customary success.

'Toby, or not Toby musical?' is a Bach-like question which *Mr. Punch* has evidently addressed to himself, judging from the 'Musical Notes' which appeared in a recent issue of the genial journal associated with his name. From these notes we have ventured (jud(y)iciously we hope) to make the following selection :

The remarkable popularity achieved by Mr. Wakeling Dry's *Life of Puccini* (John Lane), illustrated by photographs of the gifted *maestro*

Driving his motor,
Wrestling at Pompeii,
In his motor-boat,
In peasant dress,
At his farm,
Snowballing,
Descending Mount Etna on a mule,

has, we are not surprised to learn, prompted a well-known firm of publishers to prepare a series of similarly-illustrated monographs of leading British composers.

The first of the series will, of course, be devoted to Sir Edward Elgar, and will be enriched with twelve instantaneous photographs of the famous composer of 'Gerontius' by W. G. Bedlam. Amongst other characteristic poses, Sir Edward will be depicted

In the uniform of the Bavarian Highlanders,
Playing pelota at Alassio,
Deerstalking at Edgbaston with Sir Oliver Lodge,
Dancing the tarantella with Mr. Robert Hichens,
Writing to the Manager of *The Times* Book Club,
Re-dedicating his 'Olaf' to the Crown Prince of Norway.

The second volume will have Mr. Henry J. Wood for its hero, and here Mr. W. G. Bedlam's magical camera is credibly asserted to have surpassed its own record in the graphic portrayal of the famous conductor. The plates will be forty-four in number, the most enchantingly characteristic being those which represent Mr. Wood

Standing on his head and conducting with his right foot without a baton,
Descending Primrose Hill on a toboggan,
Arrayed in the gorgeous robes of the Hereditary Voivode of Mingrelia,
As *Mazeppa*.

Mr. Josef Holbrooke, whose wonderfully brilliant symphonic extravaganzas have caused Richard Strauss so much searching of conscience, will be the subject of the third volume. Mr. Bedlam has secured a set of superb snapshots of the great orchestral virtuoso, amongst which the following are perhaps the most arresting in their mingled charm and appropriateness :

Mr. Josef Holbrooke playing full back against the Springboks,
,, ,, playing his arrangement of 'The Bells' to Mr. C. F. Moberly of that ilk,
,, ,, sailing his model yacht on the Round Pond,
,, ,, playing spillikins with Mr. Algernon Ashton,
,, ,, ascending Ruwenzori on a giraffe.

The Bandmaster of the Grenadier Guards Band, Mr. Albert Williams, has recently taken the degree of Doctor of Music at the University of Oxford. Dr. Williams is the first bandmaster in the British Army to obtain this distinction, upon which he and the ancient and valiant regiment to which he is attached are to be warmly congratulated. We intend very shortly to give an article—historical, descriptive and illustrated—on the Grenadier Guards Band, with an account of Dr. Williams and his players, who deservedly have a world-wide reputation.

The two volumes of correspondence between Johannes Brahms and Heinrich and Elisabet Herzogenberg, edited by Herr Max Kalbeck, have just been published: one or two brief extracts therefrom may interest our readers. That Brahms and Wagner were not sworn friends is well known, but the former, though not in sympathy with the art-views of the latter, recognized the genius of the Bayreuth master. There are a few remarks in these volumes which show Brahms's attitude towards Wagner's later works. In 1882, the year of the production of 'Parsifal,' Brahms writes that he is thinking about going to Bayreuth; two months later, however, in a letter to Hans von Bülow, he is much more explicit, he cannot make up his mind: 'I need scarcely say that I fear the Wagnerites will do their best to spoil my enjoyment in Wagner when at his best.' In the following year Heinrich Herzogenberg quotes, and somewhat sarcastically, the verse 'Zum Raum wird hier die Zeit,' remarking that he cannot fathom its meaning, but supposes it indicates something bad. Brahms in reply expresses the hope that the 'deep (?) meaning words will in time become clear to him.'

Brahms gives, in a letter written in 1879, a criticism on his music, his reply thereto and a counter-reply. S. H. Mosenthal, the poet, with whom Brahms was intimate, 'complained that I took my art too seriously, and on my expressing the opinion that I was sometimes in a joyful mood, he agreed with me. "Yes," he added, "when you are in right merry mood, then you sing: The grave is my delight."' And here is a curious remark in regard to Bible words for choral music, which Brahms says he composes with such pleasure: 'Bible words are not sufficiently heathenish for me. I have now bought the Koran, but find nothing to suit me in it.'

In a letter to Elisabet von Herzogenberg (February, 1881), Brahms encloses a four-part Canon on the words 'Mir lächelt kein Frühling, mir strahlt keine Sonne, mir blüht keine Blume, für mich ist alles dahin.' This appeared in the *Musikalisches Wochenblatt* of April 28, 1881, and a solution by Capellmeister F. Böhme was at once sent to the editor, who published it on August 4, 1881. Herr Kalbeck states that hitherto it has not been publicly known that the Canon was composed by Brahms.

Sir Arthur Sullivan's 'The Yeomen of the guard, or The Merryman and his maid' was successfully revived at the Savoy Theatre, its first home, on December 8, under the management of Mrs. D'Oyly Carte, and in the presence of Mr. W. S. Gilbert, author of the libretto. The opera was first performed at the Savoy Theatre on Wednesday, October 3, 1888, the composer conducting a memorable première.

The Board of Education, towards the end of November last, issued a somewhat important circular on 'Music in Secondary Schools.' The elementary rate-aided schools have had their circulars and music codes galore for a generation or so, but as it is only recently that the State has endeavoured to influence the curricula of secondary schools, musical education in schools of this type has had to take care of itself. The term 'secondary' is misleading, because it implies education supplementary to primary. As a matter of fact the term is used to describe the kindergarten, high schools, boarding schools, &c., to which the middle and upper classes send their children and pay school fees. In such centres of light and leading music has on the whole fared badly. It is this fact that gives significance to the circular of the Board, although such a document, however impressively written, cannot of itself effect reform. The Board's suggestions and recommendations are simply prods that may be hoped to create a public opinion as to the value of music in a scheme of education, and a demand for a more respectful attitude towards the art on the part of scholastic authorities. At present, at least, there are no penal consequences threatened if the circular is ignored.

In twenty-five sections the circular deals argumentatively, persuasively, didactically, and occasionally obscurely with most of the questions that arise in connection with class and individual training in music. Very high claims are made on behalf of music as an educational subject. Some of us who give our lives to the art ought to blush to find either what the study must have done for us ethically, or what it has so miserably failed to do in our sad case. Breathing on the 'Swedish' system—whatever that may happen to be—is a recommendation, there are remarks on the voice production of children, and unison singing is recommended 'as a rule.' The tonic sol-fa method, especially as applied to the staff notation, receives a remarkable testimony as to its value, and the system of naming the degrees of the scale by figures, which has recently been revived in some secondary schools, is relentlessly condemned 'because it transgresses fundamental laws or psychology,' a peculiarly reprehensible crime that of course cannot be tolerated. There are some very good remarks with respect to girls' class-singing and some practical hints on the teaching of instruments. All musicians interested in education will hope that the action of the Board will bear good fruit. The circular is printed in full in the December issue of *The School Music Review*.

Professor Julius Buths, the Düsseldorf Municipal Musikdirektor, proved himself a Brahms conductor *par excellence* at the third subscription concert of the Stædtischer Musik-Verein on December 6. The programme included a masterly poetic and romantic reading of the fourth (E minor) Symphony; the second Pianoforte concerto in B flat, capitally played by Fräulein Elly Ney; the lovely female-voice trios with accompaniments for harp and two horns (Op. 17), most beautifully sung by a small choir of picked voices; the glorious 'Harzreise' Rhapsody for alto solo and male-voice chorus, also performed in very impressive style; and four unhackneyed songs for contralto, sung by Fräulein Maria Philippi, who was also the excellent soloist in the Rhapsody. The whole concert was one long feast of beauty and reflected the greatest credit on Professor Buths.

A firm of music-publishers recently received an order (from France) for a primer on 'The art of braining choir boys.'

THE LOST SCORE OF MENDELSSOHN'S 'MIDSUMMER NIGHT'S DREAM' OVERTURE.

That the Royal Academy of Music is a treasure-house was proved five years ago when, after having been 'mislaid' for 200 years, the complete score of Purcell's 'Fairy Queen,' partly in the autograph of the composer, was found in the library of that institution (*see* THE MUSICAL TIMES, June, 1901, p. 388). And now the long-lost manuscript score (in a copyist's hand) of Mendelssohn's 'Midsummer Night's Dream' overture has recently been found within the walls of the 'old place' in Tenterden Street. Readers of Sir George Grove's biography of Mendelssohn in the 'Dictionary of Music and Musicians' (1st edition) will remember that the overture was first played in England at a concert given by Drouet, the flautist, on Midsummer Night, 1829, Mendelssohn himself, then a young man of twenty, conducting the performance. To quote from Grove:

> After the concert the score of the overture was left in the hackney coach by Mr. Attwood, and lost. On Mendelssohn's hearing of it, he said, 'Never mind, I will make another.' He did, and on comparing it with the parts no variations could be found.

It is only fair to Sir George Grove to say that he gives the story 'on the authority of Mr. W. H. Husk.' It is strange, however, that this 'lost' story and its sequel did not come into the Mendelssohn literature or become public property before the year 1880, when that Part of the 'Dictionary' containing the 'Mendelssohn' article was published. The story does not appear in any of Grove's analyses of the overture in the Crystal Palace concert-books previous to the year 1884, and Sir George Macfarren, always so well-informed in these matters, says nothing whatever about it in his earliest analysis of the overture in the Philharmonic book of June 24, 1872, or subsequently. The article, 'Midsummer Night's Dream,' in Grove's 'Dictionary' (1st edition), says 'the score was left in a hackney coach and *irrecoverably* lost' (the italics are ours).

In order to discover whether Mendelssohn made any reference to the said loss of the score in his home letters written from London in 1829, we communicated with Mrs. Wach, the composer's only surviving child, on the subject. In reply she sends an extract—kindly made by her nephew and son-in-law, Prof. Albrecht Mendelssohn Bartholdy, of Würzburg, to whom the 'green volumes' now belong—from a letter written to Mendelssohn by his mother, which was posted in Berlin on July 8, and received in London, July 13, 1829. Commenting upon this extract, Mrs. Wach writes:

> It seems to me, after reading these few lines written by my grandmother, that there was 'something' that made her feel very anxious in first reading his report about the Drouet concert, and that 'everything ending well,' it must be that Mr. Husk was mistaken in so far as, though the score may have been forgotten in the hackney coach, it was soon found again, and it surely is the very one used by Sir Alexander Mackenzie.

The overture was repeated, also under Mendelssohn's direction, at a concert for the benefit of the sufferers from the floods in Silesia, on July 13, 1829, nineteen days after its first performance here on Midsummer Night. Now, unless the band parts were lost with the score—a somewhat unlikely occurrence—it would not have been necessary for Mendelssohn to make a new score from memory, amidst all his social engagements at the height of the London season, when an ordinary copyist could have done the work quite easily; therefore, as no reference whatever is made to the loss in any letter or biography of Mendelssohn other than in Sir George's monograph, and that on the unconfirmed testimony of Mr. W. H. Husk, the said 'loss' is either a myth or a mystery. The diaries of Sir George Smart—which have kindly been referred to by Miss C. L. E. Cox for the purposes of this article—throw no light upon the loss. Under date of November 23, 1829, Smart records: 'Mendelssohn gave me a score, copied by himself, of the overture to "A Midsummer Night's Dream."' As a matter of fact the score was not copied by Mendelssohn. The entry in the diary, on March 1, 1830, is more accurate. It records the first performance of the overture at the Philharmonic Concert on that date, and states that 'The orchestral parts were copied from the MS. score given to me by the composer in 1829.'

The score of the overture has now been found and, through the courtesy of Sir Alexander Mackenzie, we have had an opportunity of examining it and making a few notes. Written throughout very clearly in a professional German copyist's hand, the title-page reads:

Ouverture

Zum Sommernachtstraum

Partitur.

At the bottom of this title-page is the following in Mendelssohn's own hand:

Presented to Sir George Smart
by the author
F. Mendelssohn Bartholdy.
London, Nov. 23th (*sic*)
1829.

How, when, and where this score passed from the possession of Sir George Smart into that of the Royal Academy of Music cannot be ascertained, there being absolutely nothing to show the change of ownership. One cannot help saying that it seems strange so interesting a relic of Mendelssohn's first visit to England, a score from which, by inference, he twice conducted his fairylike inspiration in this country, and before the work was printed, should have so long escaped notice—should have been lost, in fact, for seventy-seven years—until Mr. Frederick Corder, the Curator of the Academy, when examining some old music in the library, accidentally came across the manuscript. It should be recorded that Sir Alexander Mackenzie conducted the overture from this identical score at the concert of the Sunday Concert Society, Queen's Hall, November 4—the fifty-ninth anniversary of Mendelssohn's death—on which occasion some interesting notes on Mr. Corder's discovery were contributed to the programme-book by Sir Ernest Clarke.

The overture was first performed by the Philharmonic Society on March 1, 1830, when it was 'conducted'—at the pianoforte, of course—by Sir George Smart. In view of that performance, Sir George, most punctilious of musicians, wrote on a sheet of foolscap paper—still preserved with the manuscript—some orchestral directions which we give *literatim et verbatim:*

Violini Io.

Where '*a Due*' is marked the Performer on the *Left* side of the Desk to play the upper line.

Violini 2do.

The Performer on the *Right* side of the Desk to play the upper line.

Viole.

The 1st and 2nd is written in each Part, the two Performers at each Desk to play the 1st and 2nd Viole.

All to play (*but Piano*) where *Solo* is mark'd.

Baſsi.

See that the *1st and 2nd* Books are placed accordingly.

Bassoons.

When the *Corno Inglese di Basso* is *in the orchestra*, the 2nd Bassoon is *not* to play the Notes *in Red Ink*, but in those Passages to play *in unison* with the 1st Bassoon as mark'd.

The Notes in *Red Ink* in the various Parts are not to be play'd, they are Ques (*sic*).

Yet two other notes in Sir George Smart's clear caligraphy:

> The Corno Inglesi in Front.
> The *Pianos* and *Fortes* to be well observed.

The second of these notes excites no wonder—it is the old, old story: the first refers to the part for the 'Corno Inglese di Basso' in the score, which in the published version is assigned to the ophicleide, the notation being the same. In connection with this practically unknown instrument, Professor Prout, in response to our inquiry, sends the following information:

> Like yourself, too (and doubtless many others), I had been struck by the mysterious 'Corno *Inglese* di Basso.' It is only the adjective that troubles me. As the part is that played by the ophicleide, I have little doubt that the instrument meant is the old *Bass Horn*, which Mendelssohn also uses in his overture (Op. 24) and march (Op. 103). You will find the instrument spoken of on p. 242 of my 'The Orchestra,' vol. i. It is now quite obsolete, but I remember seeing and hearing it when I was a boy.

A few variants between this score and the printed version may conclude these notes on this interesting recovery of a long-lost treasure. The manuscript contains some interesting pencillings in Mendelssohn's hand, consisting of nuances, &c., including an *animato*, not in the printed version, at the donkey's bray section. Of more importance, however, is the deletion of the pauses and the *ritardando* before the return of the first subject, the *tempo primo* of the published score. These were afterwards reinstated. The common-chord quaver notes in the *coda*—played by oboe, clarinet, and flute (solo) while the violins are busy with their *pianissimo* gambols, are crossed out with pencil, but, like the pauses above mentioned, they too have been reinstated in the published score. One other thing—a subtle touch to which Sir Alexander Mackenzie calls our attention: At the concluding bars, five bars before the end, the pause notes in the flutes and clarinets are slurred, Mendelssohn's idea evidently being to get a perfectly smooth and tranquil ending, notwithstanding the long breaths needed to play the passage by reason of the pauses. These slurs are not in the printed version, but their significance may not be without interest to those who conduct one of the masterpieces of music.

The 'Midsummer Night's Dream' overture has so long been accepted as a classic of the orchestra, even by the detractors of Mendelssohn, that it seems strange to meet with an adverse criticism of the work after its third performance in England, especially in the *Athenæum!* That journal, in a notice of the Philharmonic concert of March, 1830, said:

> The overture to 'A Midsummer Night's Dream' we have long heard of as a 'fairy performance indeed!' Now, for the life of us, we cannot find out the justice of such an opinion, unless the *tickling* of fiddle strings in an unusually strange and uncouth manner, through a dozen dull iterations of the same idea, constitute a musical outline of Fairyism! The imitations of a donkey's braying (in allusion, we suppose, to Bottom's transformation), and the puerile *conceits* in which this overture abounds, are unworthy of true genius. We agree with Burney, that imitations are to be admitted only 'when they involve no absurdity.' One particular merit, however, we observed in this composition; it really had the power of making the band play *piano* in two or three passages. This must have been produced by no common influence.

This could hardly have been written by Mendelssohn's friend, Mr. Chorley?

F. G. E.

MOZART'S SYMPHONY IN G MINOR.

BY SIR GEORGE GROVE, C.B.

Of Mozart's forty-nine symphonies the last three, and perhaps a fourth, somewhat earlier in date, are the only ones that can be said to survive in the modern concert room. These three were written between June 26 and August 10 of the year 1788, an extraordinarily short space of time for works of such dimensions and of such remarkably fine quality. The second of the three is that in G minor, and therefore the last but one of the master's compositions in this great department of music. The dates given by the composer's own catalogue and on the autograph score limit the time occupied in its composition to ten days. This is not more wonderful than the fact, which is equally well ascertained, that Handel composed the 'Messiah' in a month, and 'Israel in Egypt' in seventeen days—though in each case the wonder is not so much that the work should have been done in so short a time, as that being done it should prove of such splendid and enduring quality. At any rate, Mozart did not have recourse to the process, to which Handel so freely resorted, of easing the labour of composition by using up old materials. When the wonderful story of 'Israel in Egypt' comes to be fully told, a curious medley will be revealed. Youthful works of his own, cantatas of early Italian masters, organ fugues of early German masters, themes from this composer and phrases from that, all laid under contribution, all thrown into the vast melting-pot of Handel's genius, and issuing forth in what we now accept as one of the grandest wholes which has ever been produced. But not so the G minor Symphony of Mozart. Not only is no phrase or subject in any of its movements traceable to any other composer, but of all the symphonies of Mozart it is probably the most individual, and the most free from phrases and turns of melody to be found elsewhere in his works. The very key is significant. Of sixteen symphonies which he composed between the years 1773 and 1788 (when he wrote his last), this is the only one in a minor key. Of the whole forty-nine of his symphonies—a library in themselves—there are only two in the minor key, and these are both in G minor. Of the earlier of the two* little is known, but good as that doubtless is, he certainly reserved his most passionate emotions and his greatest inspirations for the one now under consideration.

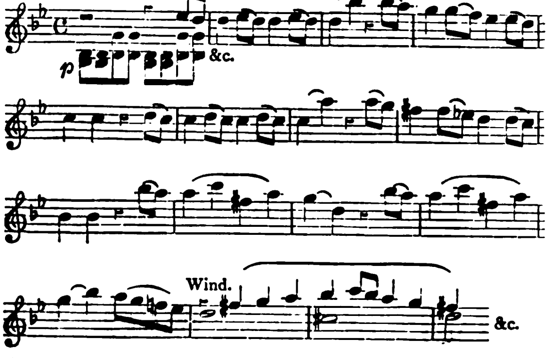
Whatever may be thought of the E flat Symphony, a picture of graceful beauty from beginning to end, or of the 'Jupiter,' not unfitly so named for its dignity and majesty, the G minor deserves a still higher place—the place which will always be given, by those who are able to judge, to the most imaginative and most touching work of a great artist, that which seems to penetrate most deeply into the recesses of our sympathies, to lift us highest towards the artist himself, and the heaven into which he is soaring. Just as in the 'Unfinished' Symphony in B minor of Schubert there is a certain keen, wild voice, a refined individuality which seems to come more directly from the heart of the master and to penetrate more deeply into the heart of the hearer than any of his other orchestral works, so it is with the G minor of Mozart. In it he seems to come more closely to us than elsewhere, to talk to us 'as a man talketh to his friend'; not *making music* so much as revealing the actual personality of his beautiful, restless, laden spirit, in a mature and perfect manner not to be found in any of his other symphonies. No wonder that Schubert doated on this particular work. He used to say that 'you could hear the angels singing in it'; and so you can—if you know how to listen.

This Symphony does not differ in any respect from the then usual and recognized form, nor does the instrumentation contain anything out of the common. No trumpets, drums, or trombones are to be found in the modest array. Clarinets, then rare members of the concert orchestra, were afterwards added by Mozart to his score, and for this purpose he re-wrote the oboe parts; but otherwise no attempt was made to add to the interest of this work by anything but the intrinsic beauty of the strains themselves and their treatment. And yet such is the transcendent effect of these quiet rhythmical strains that on one occasion at Vienna, some years ago, when the first portion of the programme had been filled by the advanced music of the day and the second part began with this Symphony, the opening bars were received with such a sudden fury of applause that the orchestra had to stop and begin the movement again.

1. *Allegro molto.*
2. *Andante.*
3. *Minuetto e Trio.*
4. *Finale: Allegro assai.*

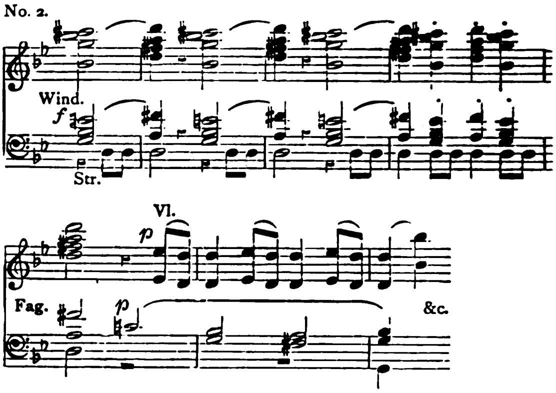
I.—The first movement is an *Allegro molto*, beginning at once in the strings with the main subject, accompanied by a figure played by the divided violas —of which figure more anon:

No. 1.



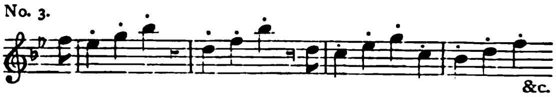
This subject is unusually long, sixteen bars. After an interesting link of four bars:

No. 2.



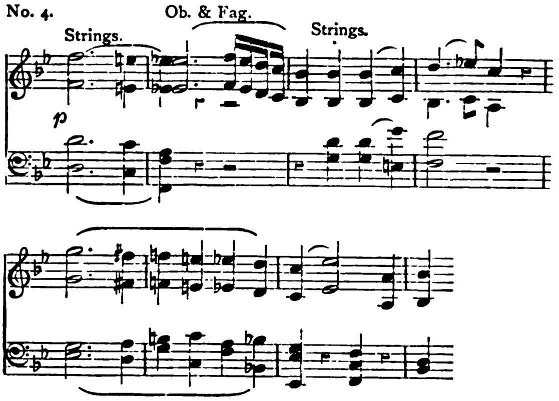
given by the entire band, the first eight bars are repeated with additional accompaniment in the oboes and bassoons. Another subsidiary theme then enters:

No. 3.



and then after one bar's silence we arrive at the second main subject:

No. 4.



This is in B flat, and is soon repeated, but goes off on a figure generated by the first bar of quotation No. 4. A developement, by no means long, of the first subject of all (No. 1) finishes the first section, which is then, according to the excellent rule of the great Haydn, repeated entire. The working-out is mainly occupied with the principal of the above themes (No. 1) modulating at once into F sharp minor, the theme being introduced by the delightful descending chromatic phrase in the oboes and bassoons, which forms the end of quotation No. 2, and has the interesting peculiarity of not coming to its close until the third bar after the original subject has re-commenced. After considerable further modulation, a chromatic passage in oboes, flutes, and bassoons leads to the *reprise;* and the whole ends with a *Coda* of twenty-four bars, a considerable extent for Mozart. I cannot find in this beautiful movement the distress which some critics have discovered—'a tide of suffering which can flow in few hearts without bursting them.' Pathetic it is, no doubt, but there is something in the definite regularity with which its various sections and even the sentences of its themes are laid out, that gives a more formal character to the music than we now associate with grief. Witness the two notes which end the two sections of the first theme in the fifth and ninth bars of No. 1, and other passages.

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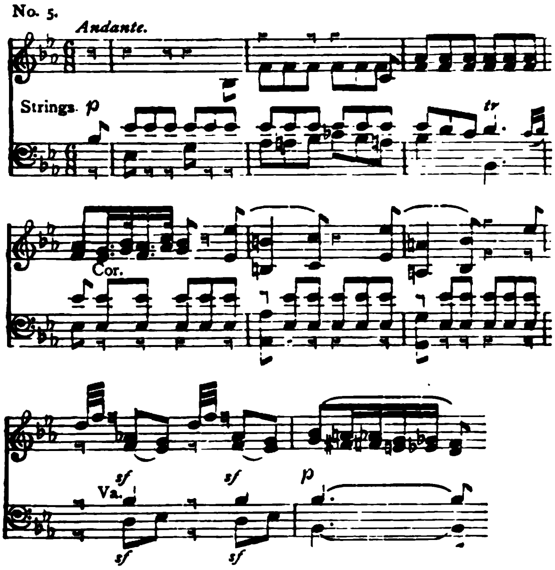
* Written in 1773; Köchel, No. 183.

With regard to the figure with which the violas accompany the principal subject at the opening, an interesting anecdote is told on Ferdinand Hiller's authority. Liszt arranged all Beethoven's symphonies for pianoforte solo, and in the preface to his arrangement he maintains that every orchestral effect can be produced on the pianoforte. When Mendelssohn read this he turned to Mozart's G minor Symphony and said: 'Let me hear the first eight bars, with the viola figure rendered as it sounds in the band, and I will believe it.'

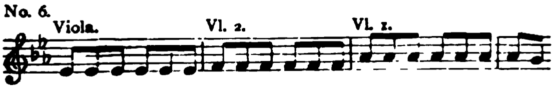
II.—The second movement, an *Andante*, is in every way a worthy successor to the *Allegro molto*. It is in E flat major, 6-8 time, and starts as follows:

No. 5.



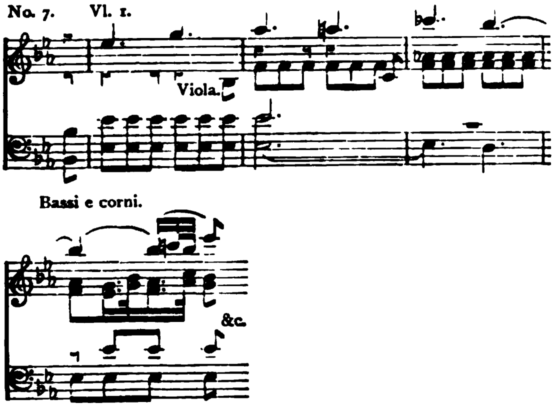
It will be noticed that the intervals in which the three first instruments are first heard are those of the old ecclesiastical phrase of which Mozart was so fond (*Finale* of 'Jupiter' Symphony, Credo of F major Mass, &c.), sounding as follows:

No. 6.



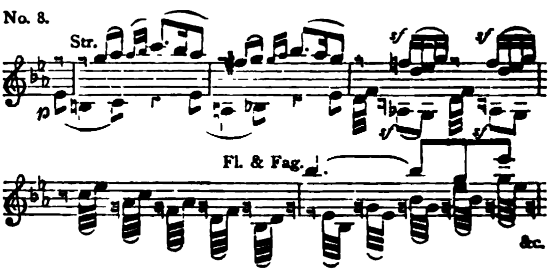
This first theme is accompanied by a bass of the most melodious kind, which is developed later on in a truly fascinating manner. On repetition of the theme, a melody is added in the first violins:

No. 7.



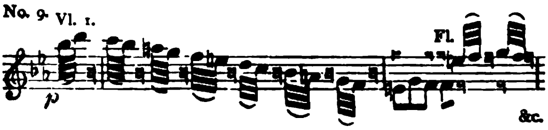
This continues in the same melodious fashion for a few bars, and ends in a melody shared between the flute and oboe:

No. 8.



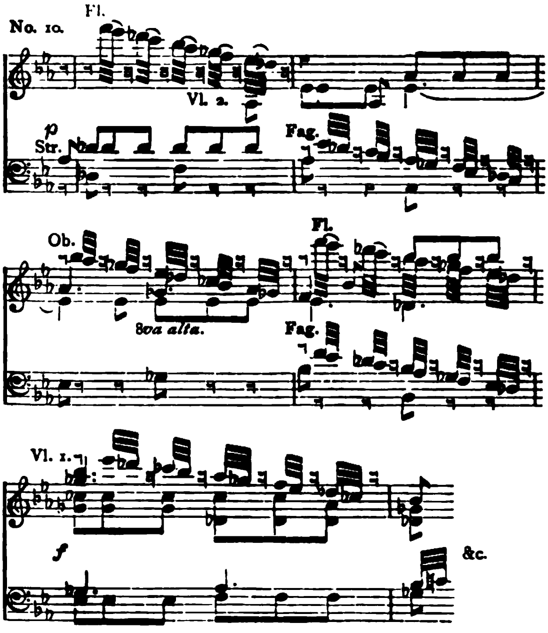
The repeated demi-semiquaver figure which comes in by chance in the seventh bar of this movement (see No. 5) is employed in the course of the last quotation, and, seeming to take Mozart's fancy for its fairylike capabilities, he continues its use:

No. 9.



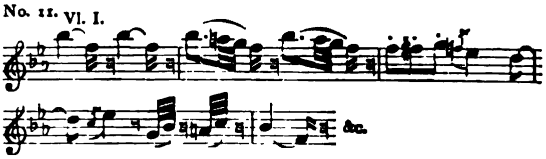
and finally gives it a very important share as an accompaniment to the first subject of all (No. 5), in a lovely episode:

No. 10.



At the end of this episode the second main theme arrives in the key of B flat:

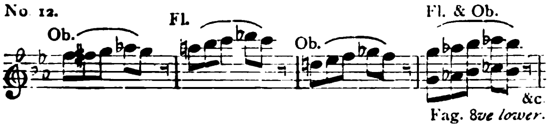
No. 11.



and with this the first portion ends.

The *Andante* is in the regular duplex form mostly appropriated to first movements; and the working-out opens with the original main theme, combined, but in a fresh manner, with the demi-semiquaver figure, which gradually spreads to the entire orchestra until the effect of its constant motion is so absolutely lovely that it is almost impossible to sit and listen to it. After a considerable development, the working-out ends by imitations of the melodious bass used in the opening bars :

No 12.

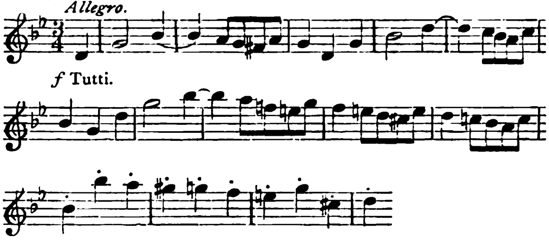


We thus return to the original key and the *reprise*, after which the movement ends according to rule.

The exquisite care taken by Mozart throughout the Symphony may be exemplified by the semiquaver rest which occurs after the figure of the double demi-semiquaver figure (No. 5, 8, 9, &c.), and which adds immensely to its lightness and charm ; similarly by the semiquaver rest after the F's in the second subject (No. 11), and by other touches which there is not time to mention.

III.—For the Minuet, Mozart returns to the key of the first *Allegro*, and employs a delightful three-bar rhythm :

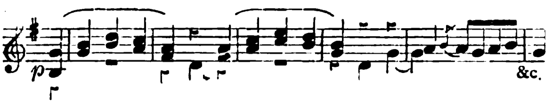
No. 13. MINUETTO.



No new matter is introduced in the second part of the strain, the singing little *Coda* which ends it being merely an expansion of that which closes the first part in our quotation.

Of the Trio, in G major, words seem a profanation :

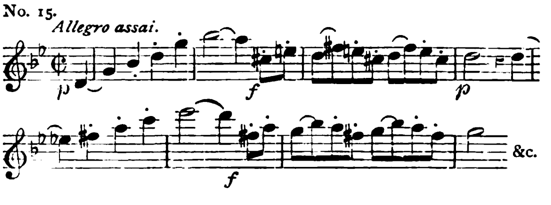
No. 14. TRIO.



It was of this portion of the Symphony that Schubert, who, as a boy, often played in it among the school-band in the Convict School, used to say 'you could hear the angels singing.'

IV.—The *Finale*, *Allegro assai*, a miracle of passion and energy, though hardly of sorrow ! It remains in minor, and is remarkable for the same definite conciseness in the form of its phrases which we noticed in speaking of the opening movement. The first subject is a fiery passage of sixteen bars, made of four repetitions of one phrase, itself in two distinct halves (Mendelssohn surely betrays his fondness for this in the *Finale* to his C minor Symphony) :

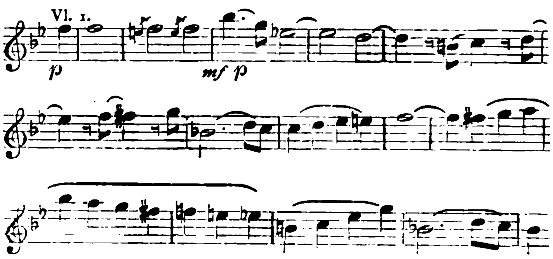
No. 15.



The same passionate course is pursued as in the first *Allegro*, down to the appearance of the second subject, in B flat, which is then ushered in by a pedal on the dominant (F) of the new key.

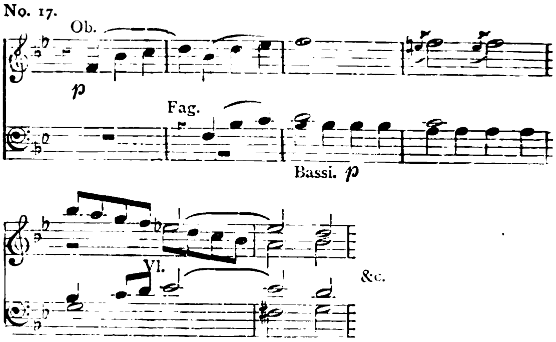
The subject itself is lovely :

No. 16.



and after completing this its allotted course it expends another sixteen bars in a free version of its first form—being one of the most beautiful things ever heard :

No. 17.



After this a rattling passage closes the first section of the *Allegro*.

In the working-out of the *Finale* Mozart again, as in the first movement, brings all his science into play : and here, as before, the unscientific hearer little suspects the amount of modulation and contrivance which animates the deeply poetical passages that form the rapid fabric of this wonderful section, and in which the science is kept clear by the art of the part-writing. The section begins in B flat major and goes through the keys of D, G, C, F minor, E flat, C minor, F sharp, &c., until it ends in the original G minor and the resumption of the first theme. An interesting variation on ordinary practice is made by repeating the second theme, not in the major but in the minor key ; and an equally interesting change is made in the concluding passages, which are developed so as to form a *coda*—short, it is true, but sufficient to show that Mozart knew the necessity of this portion, which he constructed so magnificently three weeks afterwards in the 'Jupiter' Symphony, but which it was left for Beethoven to show the full significance and importance of in his No. 2, a dozen years later.

We regret to record the death, at Florence, on December 6, of CONTE GIOVANNI GIGLIUCCI, elder son of the Countess Gigliucci (née Clara Novello), with whom much sympathy is felt by her English friends.

Sir Alexander Mackenzie will deliver two lectures at the Royal Institution on January 19 and 26 at 3 p.m., the subject of his discourses being, 'Latest phases of music,' with musical illustrations.

Mr. T. R. Croger is announced to deliver a course of three lectures, with illustrations, at South Place Institute, Finsbury, on 'The musical instruments used in the modern orchestra.' The lectures will be given on January 15, 22, and 29, at 7.30 p.m.

Messrs. Vert & Sinkins have been appointed managers of the new concert hall (St. Paul's) now being built in Great Portland Street.

Church and Organ Music.

A TRUE POET OF THE CHURCH.

JOHN MASON NEALE.

Very interesting is Mrs. E. A. Towle's biography of this true poet of the church, in the attractive volume recently issued by Messrs. Longmans, entitled 'John Mason Neale, D.D.: A memoir.' His short life—only forty-eight years—was embittered by ecclesiastical strife, but it had a rich fruition in an extensive and remarkable literary output, mostly on subjects connected with the Church. Some of his writings will naturally be forgotten as time goes on: not so his valuable contributions to sacred poetry, those beautiful lyrics by which his name will long be honoured in the churches.

In his schoolboy days Dr. Neale gave abundant promise of his versifying gifts. As an undergraduate at Cambridge he took the Seatonian prize—for the best English poem on a sacred subject—in 1845, and moreover won it for eleven years in succession! One of his closest friends, the Rev. Benjamin Webb, the well-known vicar of St. Andrew's Church, Wells Street, said that Neale had a 'fatal facility' for writing poetry. It appears that Webb strongly deprecated hymns written in the vernacular! If he 'could not have the old Latin hymns in the Offices of the Church, he would have none at all.' Neale's reply was as sensible as it was crushing. He wrote:

> Why not have English hymns, if we have English prayers? Surely English hymns, if good, are better than none? Depend upon it we shall be acting more upon the general principles of the Church, in making the best of a bad thing—allowing the universal abrogation of Latin to be so—than in saying, if we can't have that, we'll have none.

Neale's genuine love of poetry led him into a region of productiveness in which he was unrivalled—his English translations of Greek and Latin hymns. He was no less skilful in turning English verse into Latin, concerning which Mrs. Towle relates the following interesting anecdote:

> When the Bishop of Salisbury and Keble were compiling a hymn-book, Neale was invited to assist them. He called at Hursley Parsonage, and, after talking with his guest, Keble left the room to search for papers, and was unexpectedly detained. When he returned, Neale observed with a touch of reproach that he had always understood the 'Christian Year' to be entirely original. Keble replied that it most certainly was. 'Then how do you explain this?' and Neale drew forth a Latin version of one of the poems, and placed it before him. Keble, too simple-minded to be suspicious, was confounded, and could only protest in distressed astonishment that he had never seen the original before; but, though relieved, he can hardly have been less surprised when Neale explained that he had taken advantage of his absence to turn the English into Latin.

His biographer, in referring to his wonderful facility in translating from the Greek or Latin into English, says: 'This ease, however, never led him into careless haste; and, in the case of some hymns, he would spend hours and even days in seeking for an English word most faithfully expressing the mind of the writer.' Of his original hymns the best known is 'Art thou weary, art thou languid?' which, like all the beautiful lyrics which came from his pen, is absolutely free from sentimentality, either of thought or diction. As Mrs. Towle says: 'His original hymns have a freshness, and vigour, and animating hopefulness calculated to strengthen and refresh the weak and faint-hearted.' And the same can be said of all the English translations of this sweet singer of the 19th century. No wonder that Sir Henry Baker, when compiling 'Hymns Ancient and Modern,' wrote a long letter to Neale begging him 'to gather out of your abundant store such Greek hymns and others as you think most suitable to congregational use.' It is pleasant to find that, 'with the exception of his writings on the Eastern Church, there was probably no part of his literary work that, in retrospect, gave Neale such unmixed pleasure. His hymns not only appealed to the scholar and the student, but they quickened and inspired public and private devotion. Little children learned them by heart; the old and the solitary turned to them for comfort.' The selected list of popular hymns, original and translated, given at the end of this review article, will show how widely Dr. Neale's splendid work in the cause of English hymnology has been appreciated. A high churchman himself, his hymns are sung in churches of all denominations. Could anyone wish for a higher reward than to have provided so rich a contribution to the worship-song of the great congregation?

Dr. Neale, who outlived his friend and brother-poet John Keble by five months, died on August 6, 1866, his own hymn, 'Safe home, safe home, in port!' being sung as his body was carried to its last resting place in East Grinstead churchyard.

We have only touched upon one feature of Dr. Neale's sanctified and useful life. The 300 or more pages which form Mrs. Towle's excellent biography contain much that is of absorbing interest, and constitute a book that should find many readers. So musical are Dr. Neale's verses that one would not be surprised to find that he himself was musically gifted. He wrote: 'I have a zeal for it [music], but not according to knowledge.' He however enjoyed listening to music, especially oratorios, and Handel's in particular. The memoir of this true poet of the church is enriched with a portrait of Dr. Neale and other illustrations, including the facsimile of a letter.

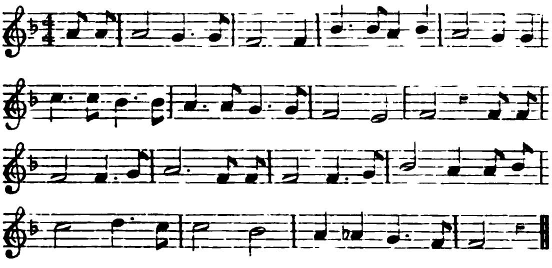
The following is a selected list of Dr. Neale's hymns and translations which have found their way into hymnals of various denominations:

All glory, laud, and honour.
Art thou weary, art thou languid?
Blessed city, heavenly Salem.
Brief life is here our portion.
Christ is made the sure foundation.
Christian, dost thou see them?
Come, take by faith the body of your Lord.
Come, Thou holy Paraclete.
Come, ye thankful, raise the anthem.
Draw nigh and take the body of the Lord.
For thee, O dear, dear country.
Jerusalem the golden.
Laud and honour to the Father.
Let our choir new anthems raise.
Light's abode, celestial Salem.
Now that the daylight fills the sky.
O come, O come, Emmanuel.
O happy band of pilgrims.
O sons and daughters, let us sing!
O wondrous type! O vision fair.
Of the Father's love begotten.
The day is past and over.
The day of resurrection.
The heav'nly word proceeding forth.
The strain upraise of joy and praise.
The world is very evil.
To the name of our Salvation.

'THE SANDS OF TIME ARE SINKING.'

The authoress of this hymn, Mrs. Anne Ross Cousin (*née* Cundell), died at Edinburgh on December 6, aged eighty-two. Of the lyrics which came from her pen the best known is 'The sands of time are sinking,' which first appeared, as a poem of nineteen stanzas, in the *Christian Treasury* just half a century ago. It soon became very popular, especially in Scotland, and has found its way into many English hymnals. Another hymn by her has also found acceptance—'O Christ, what burdens bowed Thy head.' Mrs. Cousin was a lady of scholarly tastes and artistic temperament, and in her younger days she was an excellent pianist.

The tune associated with 'The sands of time are sinking' is 'Rutherford,' so named after Samuel Rutherford from whose writings Mrs. Cousin drew her inspiration in writing the poem. 'Rutherford,' however, is of French origin, having been composed by Chrétien Urhan. It originally appeared in 'Chants Chrétiens,' published at Paris in 1834, where it is set to the hymn 'Eternel, O mon Dieu, j'implore ta clémence,' in the following form :



The curious and unexpected A flat in the penultimate bar has the appearance of an excrescence or a misprint, but as it appears in various editions of the book up to (at least) the eighth, issued in 1857, the flattened note must be accepted as the intention of the composer. The English version of the tune, which does not contain the A flat, was made by Dr. Rimbault, and first appeared in 'Psalms and Hymns for Divine Worship,' originally published by Messrs. Nisbet in 1866.

CHRÉTIEN URHAN
(1790-1845).

The composer of 'Rutherford' was such a remarkable man that a few biographical facts may not be unacceptable. The son of a violinist, Chrétien Urhan began to compose for the violin and pianoforte, his favourite instruments, before he had received any lessons in music. His precocious talent attracted the attention of the Empress Josephine, whereby he became a pupil of Lesueur. He entered the orchestra of the Opéra in 1816 as one of the violas, afterwards becoming one of the first violins, and on Baillot's retirement in 1831 he succeeded to the post of 'first violin-solo.' A brilliant concert performer, not only on the violin, but on the five- and four-stringed viola and the viol d'amour, Urhan had so studied all instruments played with the bow that he could preserve the characteristic quality of tone of each. He had a particular method of tuning, by which he produced varied and striking effects of tone. So highly did Meyerbeer estimate his great gifts that he wrote for him the famous viol d'amour solo in the accompaniment to the tenor air in Act 1 of the 'Huguenots.'

Short in stature and having no personal attractions, Urhan was a musician with a striking personality. He dressed like a clergyman and was regarded, not without reason, as eccentric; but his religion was untainted by bigotry, and he had a kind and charitable heart. As an ascetic he restricted himself to one meal a day, often of bread and radishes, and during the thirty years that he played in the orchestra of the Opéra he never once glanced at the stage, doubtless owing to his religious scruples. Urhan styled all his compositions 'romantic.' He left two string quartets, two quintets for three violas, violoncello, double-bass and drums *ad lib.*; some pianoforte pieces (two and four hands), and Melodies for one and two voices, including a Romance on two notes only! It should be added that Urhan was for some time organist of the Church of Saint Vincent-de-Paul, Paris, and that he was godfather to Julius Stockhausen, the singer.

THE FRUITION OF A CATHEDRAL CHOIR SCHOOL.

The Rev. H. H. Woodward, Precentor of Worcester Cathedral, writes :

> Since your kind account of our Cathedral Choir School in The Musical Times a year ago, you may be interested to know that two of our old choristers—the Rev. E. H. Tupper, curate of Wantage, and the Rev. H. J. Mercer, curate of Woolwich Parish Church, have been appointed Minor Canons of Worcester.
>
> I think this is the only cathedrals which has trained its own Minor Canons as boys in its own Choir School, and it has occurred to me that you might think the incident worthy of notice in The Musical Times.

Not only do we gladly make this announcement as an encouragement to all cathedral bodies who have their choir school, and as an incentive to other Deans and Chapters who are without this valuable adjunct to the equipment of their cathedrals, but we warmly congratulate Mr. Woodward, the Warden and Bursar, on this latest outcome—not the only one—of his inception, twenty-four years ago, of the Worcester Cathedral Choir School.

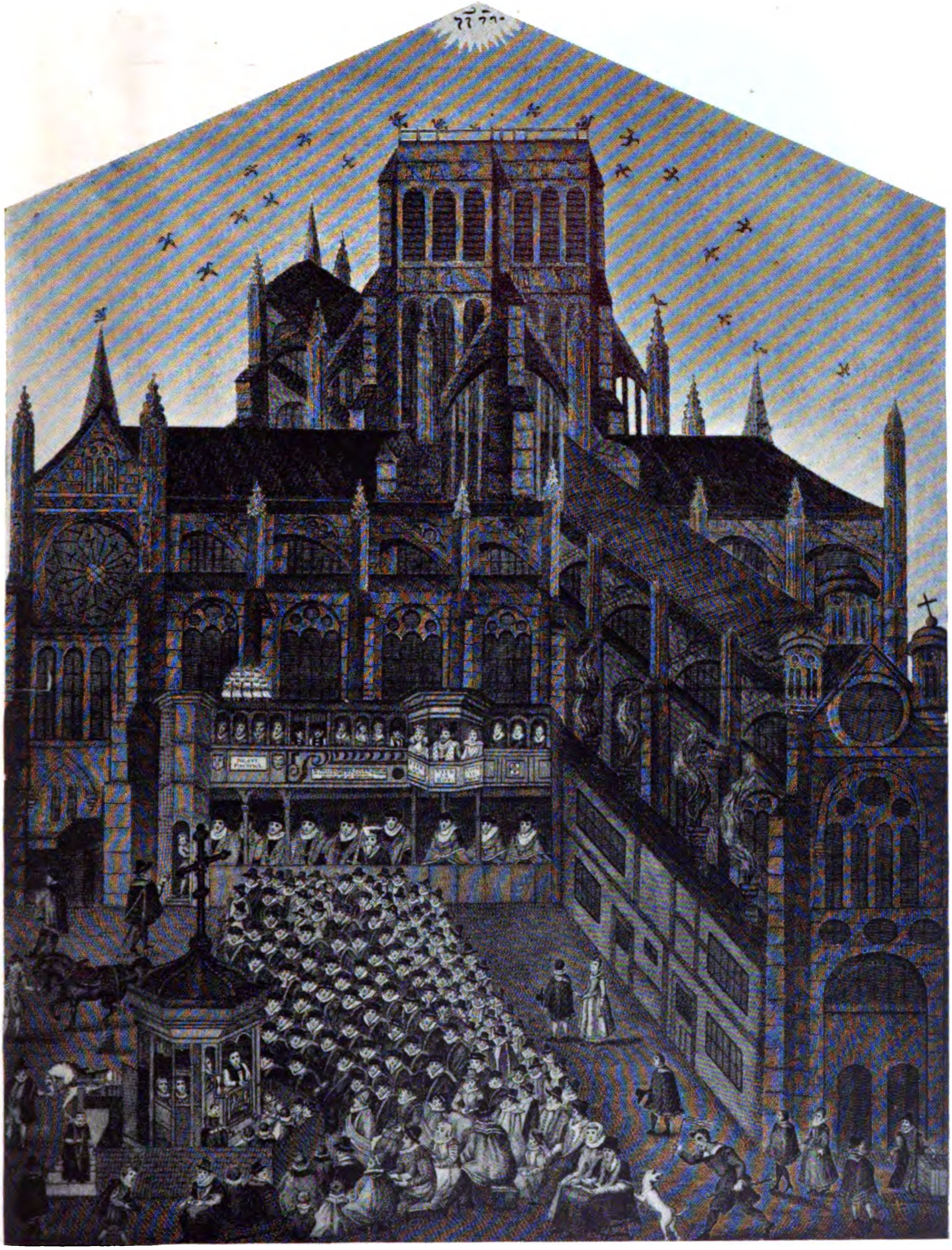
ST. JOHN'S COLLEGE, CAMBRIDGE.

An interesting selection of sacred music was performed in the College Chapel on Sunday evening, December 2, under the direction of the organist, Mr. Cyril B. Rootham. Here is the programme :

ORGAN SOLO—Prelude and Fugue in B minor .. *J. S. Bach*
Dr. ALAN GRAY.
MOTETT for double chorus (eight parts)—
'The surrender of the soul to the Everlasting Love' *Cornelius*
CONCERTO in E major, for solo violin, string orchestra,
and organ .. .. *J. S. Bach*
Solo violin .. .. .. Mr. HAYDN INWARDS.
Organ .. .. .. Dr. ALAN GRAY
'VESPERAE DE DOMINICA' (No. 1), for solo voices, chorus,
orchestra, and organ .. .. *Mozart*
Soloists : The CHAPEL CHORISTERS, Messrs. S. DUNN,
A. THOMPSON, JOSEPH REED and H. HUNT.
At the Organ : Mr. RONALD HURRY.

The programme notes contained the following information regarding the Mozart piece :

> This work is the first of two Sunday Vespers written by Mozart. It was composed in the year 1779, when the composer was twenty-three years of age. It is scored for solo voices, chorus, organ, first and second violins, basses, trumpets and drums. Each of the six movements is complete in itself, and ends with the Doxology; the treatment of the 'Gloria Patri' in each case is distinctive, though it is closely linked with the rest of the movement by being set to the music that forms the principal subject of each Psalm; and it is surprising to note the variety of appropriate and expressive musical renderings of which these words are capable, in the hands of so versatile a composer as Mozart. The whole work is characteristic of Mozart at his best; beautiful melodies, appropriately dramatic treatment of certain words, independent and clear-cut orchestral parts, serving throughout as finely-worked embroidery round the voices—all these features stamp the work as the creation of a great artist. The two 'Vesperae' are practically unknown in England.



ST. PAUL'S CROSS IN THE YEAR 1620.

THE OCCASION OF A SERMON PREACHED BEFORE KING JAMES I. AND HIS QUEEN.

(From a picture in the possession of the Society of Antiquaries.)

Brahms's 'Requiem' gave sanctified pleasure to a large congregation at St. Paul's Cathedral, on December 4, when the work was performed by the cathedral choir and a full orchestra, under the direction of Sir George Martin, with Mr. Charles Macpherson at the organ. The 'Requiem' was preceded by Sir George Martin's devotional setting of Psalm cxxx. (*De profundis*) for choir and orchestra. A pleasant surprise was the singing of the Advent Hymn to the time-honoured tune 'Helmsley,' which, heartily joined in by the congregation, proved to be one of the most impressive features of this annual Advent service. On a future occasion Pierson's harmonization of the tune might be discarded, and the old harmonies reverted to; and a fine climax might be secured if the full orchestra, the organ and the voices united their forces in the last verse of Charles Wesley's Advent hymn.

THE CHURCH ORCHESTRAL SOCIETY.

The twelfth annual meeting of this Society was held at St. Peter's (Eaton Square) Mission House, on St. Cecilia's Day. Dr. Walford Davies, who presided, congratulated the members on the high standard of their aims and work, and expressed a hope that his dream of a great combination of players and singers might in time find its expression in frequent renderings in our churches (not concert rooms) of such masterpieces as Bach's church cantatas, Brahms's 'Requiem,' &c. The report stated that the present membership of the Society is 227, of whom 108 are professional and 33 amateur players.

A special orchestral service was held on the same day at the Church of St. John the Evangelist, Wilton Road, when Elgar's 'Sursum corda' formed an appropriate prelude to a service which was arranged to illustrate the effective use of the orchestra in worship. T. A. Walmisley's Magnificat in D minor, specially orchestrated for the Society by Dr. Alan Gray, was sung, and the anthem was Dr. G. J. Bennett's 'My God, I love Thee.' The service, conducted by Dr. G. F. Huntley, concluded with Stanford's Te Deum in B flat. The honorary secretary of the Church Orchestral Society is the Hon. Richard Strutt, Rayleigh House, Chelsea.

The Guardian has recently added a new feature to its columns entitled 'Notes on church music,' which will appear from week to week. The 'Notes' are intended to be useful and practical to all those who take part in the services of the churches, and the subject-matter is to be so varied as to include historical, biographical and antiquarian, information, in addition to reviews, organ news, and answers to correspondents. This practical acknowledgment of music in the services of the church by an ecclesiastical journal of such long continuance and high repute as *The Guardian* is extremely gratifying.

ORGAN RECITALS.

Dr. A. L. Peace, Victoria Hall, Sunderland (opening of new organ built by Messrs. H. S. Vincent & Co.).—Choral song and fugue, *S. S. Wesley.*

Dr. T. Keighley, Victoria University, Manchester.—Piece héroïque, *César Franck.*

Mr. Allan H. Brown, St. Peter-upon-Cornhill.—March in D flat, *Lemaigre.*

Mr. James M. Preston, Wesleyan Church, Consett (opening of new organ built by Messrs. Abbott & Smith).—Rhapsody on Catalonian airs, *Gigout.*

Mr. Arthur Mason, Town Hall, Sydney.—Spring song, *Hollins.*

Mr. Richard B. Hamilton, St. Aidan's, Liverpool.—Andante grazioso, *E. J. Hopkins.*

Mr. George Kennett, St. Mark's, Leamington.—Andante in A flat, *W. S. Hoyte.*

Mr. H. Noble Pottle, Salisbury Cathedral.—Finale, *Borowski.*

Mr. George F. Wood, St. Stephen's Church, St. Albans.—Toccata in C, *W. A. Blakeley.*

Mr. F. W. Benson, Christ Church, Paignton.—Concerto, *Avison.*

Mr. E. J. Truslar, Parish Church, Littlehampton.—Festive March, *Smart.*

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Barcarolle in C, *Wolstenholme.*

Mr. B. Lofthouse, St. Andrew's, Southport.—Berceuse, *Bairstow.*

Dr. John E. Borland, St. Botolph, Bishopsgate.—Pastoral Prelude, *Stainer.*

Mr. A. Dinsdale, East United Free Church, Strathaven.—Fantasia and toccata in D minor, *Stanford.*

Mr. W. J. Smith, Parish Church, Kirkcudbright.—Prayer and cradle song, *Guilmant.*

Mr. S. Gatty Sellars, Basford Free Church, Nottingham.—Overture in E minor, *Morandi.*

Mr. Eugene Spinney, Parish Church, Fareham.—Air varied, *Thomas Adams.*

Mr. Reginald Waddy, Emmanuel Church, Plymouth.—Impromptu in A, *Lemare.*

Mr. Hubert H. Hunt, St. Mary's, Henbury.—Moderato con moto in A minor, *Smart.*

Mr. Darrell Collier, St. Mary the Virgin, Blechingley.—Triumphal March, *Dudley Buck.*

Mr. Charles Maclean, Tabernacle Chapel, Aberystwyth.—Die Frage, die Antwort, *Wolstenholme.*

Mr. Herbert Gresham, St. Barnabas, Kentish Town.—Elegiac Romance, *J. Ireland.*

Mr. Reginald D'Arcy-Irvine, St. George's Cathedral, Perth, Western Australia.—God save the King, with variations, *Hesse.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. Booth Davis, St. Katherine's Church, Uitenhage, Cape Colony.

Mr. T. W. Hill, St. Luke's Church, West Hampstead.

Mr. John W. Ivimey, Dulwich College Chapel.

Mr. Frederick A. Jarvis, St. Andrew's Parish Church, Neasden and Kingsbury.

Mr. E. Hadfield Sidebottom, Church of St. John the Divine, Brooklands, near Manchester.

Mr. John Spink, West Hampstead Congregational Church.

Mr. Frank Swinford, St. Andrew-by-the-Wardrobe and St. Ann's, Blackfriars.

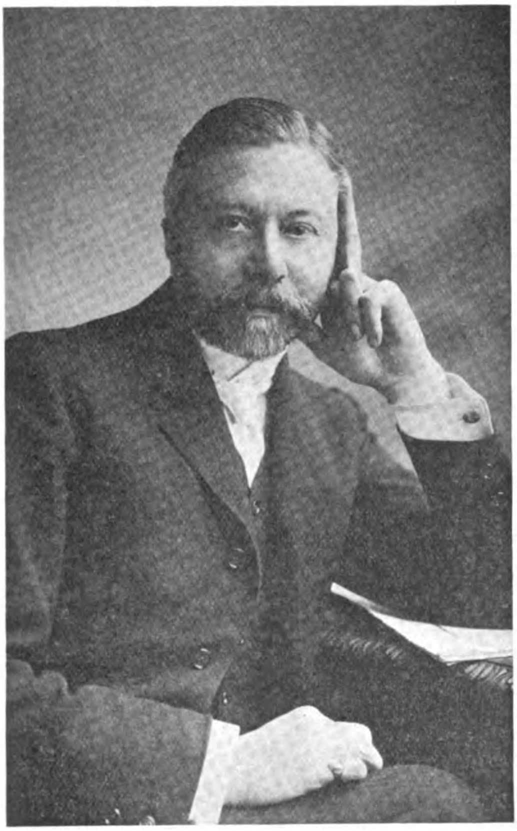
A DEVONSHIRE COMPOSER.

DR. H. J. EDWARDS.

Dr. Henry John Edwards—the production of whose new oratorio is recorded on p. 39—was born at Barnstaple on February 24, 1854. He is the only son of the late Mr. John Edwards, for half-a-century a prominent figure in the musical life of Devonshire, his native county. About sixty years ago Mr. John Edwards founded the Barnstaple Musical Society, of which he remained the conductor until 1886, when he was succeeded by his son, the present holder of that office. The influence and the work of Dr. Edwards and his father have given to North Devon a musical reputation that is most unusual in a country district. Mr. John Edwards was 'chief musician' at Barnstaple Parish Church for forty-five years, and his son has held the organistship of the church since he was thirteen, at which tender age he played at the first North Devon choral festival held at Barnstaple.

His first music lessons were received from his father. He subsequently studied in London under Sterndale Bennett, Macfarren, Banister and other masters. In 1876 he took the degree of Bachelor of Music at Oxford, followed by the Doctorate in 1885. His oratorio, 'The Ascension,' written as an exercise for his Doctor's degree, was performed with much success at the Sheldonian theatre, and has since been frequently performed in different parts of the country, notably at the North Devon Festival at Ilfracombe and at the Western Counties Festival at Exeter. His other works include the motet 'Praise to the Holiest,' produced at the Hereford Festival, 1891, and the church cantata 'The Epiphany,' in addition to instrumental pieces, church services, anthems, part-songs, songs, &c.

Dr. Edwards is recognized as one of the most accomplished and brilliant pianists in the West of England, and as an organist he occupies a high position. He is a member of the examining staff of the Associated Board of the Royal Academy of Music and the Royal College of Music, and he has been signally successful as a teacher. Last year he was appointed organist of the Grand Lodge (Freemasons) of England, by the Most Worshipful Grand Master H.R.H. The Duke of Connaught, to whom his latest work, 'The Risen Lord,' has, by special permission, been dedicated. In addition to the conductorship of the Barnstaple Musical Festival Society, Dr. Edwards has, since 1896, been conductor of the Exeter Oratorio Society, which, under his direction, has more than maintained its high reputation. It is noteworthy that the Barnstaple Society has had only two conductors during the sixty years of its existence—Dr. Edwards and his honoured father. Barnstaple has every reason to be proud of a native musician who possesses the gifts of Dr. H. J. Edwards.



DR. H. J. EDWARDS.
(*Photograph by Mr. Browning, Exeter.*)

The King has been graciously pleased to accept a copy of Mr. John Francis Barnett's 'Musical Reminiscences and Impressions.'

Reviews.

The Indebtedness of Handel to works by other composers: a presentation of evidence. By Sedley Taylor, M.A.

[Cambridge, at the University Press, 1906.]

Handel's indebtedness to other composers—and, as the contents of the present volume show, to himself—has been the theme of many writers from the days of Burney onwards. 'The task of singling out the compositions on which he drew most largely, and the labour of publishing them, have been already performed by the late Dr. Friedrich Chrysander, ably followed by Dr. Max Seiffert,' remarks Mr. Taylor in his preface. But by selection from these materials, he has been able to present in a single volume 'a study of the whole subject'; moreover in a convenient form, as under the Handel extracts are printed, bar by bar, the passages in the various writers from which he borrowed, the latter, when requisite, being transposed to facilitate comparison.

The question has often been asked, what led Handel to borrow so freely? He had, it is true, to prepare his operas and oratorios often at a very rapid rate, and this might lead some to think that he did this to gain time. It may, however, be questioned whether picking out certain phrases from other composers, and making them fit in with ideas of his own, would not have cost more time—to say nothing of trouble—than composing a whole movement himself. From some examples of borrowing from Keiser, in the early days before Handel quitted Hamburg, noted by Dr. Max Seiffert and quoted by Mr. Taylor, it would seem to have been his habit almost *ab initio*, for those borrowings were made in the years 1707 and 1708.

The plan of the book before us is excellent, and the contents are sure to interest musicians. Although there is no need to describe them in detail, some of Mr. Taylor's remarks call for comment, and one or two for criticism. Dr. Chrysander had noted borrowings by Handel from Gottlieb Muffat's 'Componimenti musicali,' but the date of publication of the latter not being definitely established, it was open to doubt as to who was the borrower. Mr. Taylor, however, by describing some entries made by Handel in the Fitzwilliam autograph books, shows, almost beyond a doubt, that he was the culprit.

Mr. Taylor has, of course, much to say about the 'Israel in Egypt' and the disputed borrowings from a Magnificat by Erba and a Te Deum by Urio. Recognized authorities, he tells us, 'are not at one as to whether Handel was appropriating a work by another composer or refurbishing one of his own,' but he adopts the former opinion. The story of Buononcini palming off a madrigal of Lotti's as his own, and his consequent disgrace, is related in full. Handel gave out, amongst other things, a Kerll Canzona as his own, and yet he was not condemned. Why was this? There are all sorts of theories on the matter, but it still remains a mystery. And then, it is indeed curious to find Handel filching not only from this same Lotti, but even from Buononcini himself. Mr. Taylor mentions the borrowing from the former, but according to a note by Bartleman in a volume in the Fitzwilliam Museum, the theme of a song by Buononcini entitled, 'Peno, peno,' is identical with 'Zion now her head shall raise' in 'Judas Maccabæus.' With regard to the Lotti borrowing, we read that it was recognized by Crotch, but the author adds that to it 'notice has not hitherto, as far as I am aware, been publicly called.' The passage in question, and the discovery of it by Crotch, is however given in the series of articles entitled 'Handel's Borrowings,' by Mr. J. S. Shedlock, in THE MUSICAL TIMES in 1901, an interesting contribution to the subject which Mr. Taylor does not mention.

Our author in his Introduction (p. x.), quoting a passage from an article in the *Quarterly Musical Magazine and Review*, for 1818 (p. 280), states: 'The article is unsigned,' but that in his copy of the volume—which, by the way, belonged to his grandfather, Richard Mackenzie Bacon, editor of the periodical—'it is headed in manuscript, "W Horsley, Esq."' But we find that the article *is* signed, and thus: 'Your Constant Reader, C. T.'

The house in St. Martin's Street, being chronicles of the Burney family. By Constance Hill, with illustrations by Ellen G. Hill, and reproductions of portraits, &c. [John Lane.]

A delightful book, not a dull page from cover to cover—such are the pleasant thoughts that arise in one's mind after reading these chronicles of the Burney family. So graphically and naturally is the story told that one seems to be taken into the very midst of that remarkable circle of 18th century folk which included Sir Joshua Reynolds, Dr. Johnson, and David Garrick, all friends and guests of the Burneys. Miss Hill takes her readers into Dr. Burney's study, called 'the chaos,' and lets them peep into the room where the genial historian of music is having his wig frizzed, curled and powdered, while Garrick looks on and subjects the hair-dresser to a running fire of criticism. Anon Dr. Johnson comes on the scene, and in answer to a question relating to J. C. Bach's concert, the great lexicographer, with see-sawing motion and a very humorous smile, says: 'Bach, sir? Bach's concert? And pray, sir, who is Bach? Is he a piper?'

The period covered by this fascinating contribution to Burneyiana is from 1774 to 1783, during the time that gifted family resided at Sir Isaac Newton's old house in St. Martin's Street, Leicester Square. While the writer has naturally availed herself of existing Burney literature, she has been fortunate in obtaining new matter, as for instance an interesting letter from Garrick, hitherto unpublished, in which the great actor gives his opinion upon the singing of Gabrielli at Naples in 1764 and the state of Italian music at that time—'all execution, without simplicity or pathos,' he says. There are many references to Pacchierotti, the great singer—'Sweet Pacc,' as the Burney girls often called him—who seems to have set his affections upon Fanny before M. D'Arblay threw himself at her feet. It is not possible within the limits of space to refer to a tithe of the good things contained in these chronicles, nor would it be fair to do so. No book has hitherto furnished such life-like descriptions of the Burney circle. ''Tis a sweet family!' exclaims Mrs. Thrale, and 'Sweet Pacc' rejoins, in his courteous way, 'Sense and wit inhabit here; sensibility has taken up her abode in this house.' The charm of the simple home life at St. Martin's Street is reflected in Miss Hill's happy style, which flows on as pleasantly as a sunlit stream in summer, while the excellent drawings of Miss Ellen G. Hill and the portraits (including that of Dr. Burney, which appeared in THE MUSICAL TIMES) add to the attractiveness of a volume that forms one of the choicest gift-books of the season. We cordially commend the volume to our readers, and venture to think it will afford them unalloyed pleasure.

The symphony writers since Beethoven. By Felix Weingartner. Translated from the German by Arthur Bles. [W. Reeves.]

Herr Weingartner as a conductor has won well-deserved fame, while his merits as a composer have been duly recognized. He now comes before us as a critic of post-Beethoven symphonists; but he first tells us—and most musicians will agree with him—Wagner's opinion that the ninth Symphony was a 'direct transition' towards the art-work in which all the arts are combined is not altogether justified. Absolute music 'has not lost its right to exist as an absolute art in itself.' Then comes the review of the post-symphonists: Schubert appears as the 'feminine complement' of Beethoven; Mendelssohn was 'clever and elegant'; Schumann, in trying to become a classic, damaged his fundamental nature; so the author runs through the schedule of symphony writers, none of whom, he rightly states, equalled, far less surpassed, Beethoven.

With Berlioz, however, there came a new departure. The French composer worked on 'poetic basis' lines, but 'without injuring the form of the symphony'; on the other hand, Liszt allowed form to be determined by the basis of the music. Herr Weingartner admires Strauss's 'wonderfully powerful "Tod und Verklärung,"' but in that composer's later works he 'breaks away from what I understand by the word music.' And so say many of us! We give here the briefest outline of a book written by a musician thoroughly well acquainted with the works he discusses. The English translation, we regret to say, is by no means above reproach.

Tchaikovsky. By Edwin Evans. (The Master Musicians series.) [J. M. Dent & Co.]

Tchaikovski. By E. Markham Lee. (Bell's miniature series of musicians.) [George Bell & Sons.]

The exhaustive biography of the eminent composer, written by his brother Modeste Tchaikovsky, of which Mrs. Newmarch has furnished an excellent English version, naturally puts the two monographs under notice into the shade. Nevertheless they fully answer their purpose, especially to those who have not long pockets, in giving an outline of Tchaikovsky's remarkable and romantic career, and in describing the works which he composed.

By far the greater part of Mr. Evans's book (139 pages) is devoted to 'Tchaikovsky: the musician,' the remaining fifty-two pages being assigned to biographical matter. Dr. Markham Lee's miniature tome is in the nature of a note-book survey of Tchaikovsky's career, and makes a very readable little volume that goes easily into the pocket. By the way, Dr. Lee adopts the letter 'i' as the final in spelling the composer's name. Both books are illustrated; but the value of the series of which they respectively form a part would be increased, especially for the purpose of reference, were they to contain an appendix giving dates, places, and conductors of first performances of the composers' works in England.

The Bond of Music: an anthology. Edited by Duncan and August Macdougall. [Truslove & Hanson, Ltd.]

This attractive gift-book is sure to meet with eager acceptance. Its wide range of selected passages of prose and poetry from English literature, happily illustrates the story of music's sympathy and power. The thoughts on music of great thinkers, from Anacreon to Ruskin, are here gathered together and set forth in pleasant sequence. A specially interesting feature of this excellent anthology is 'Musick's Duell,' by the 17th century poet Richard Crashaw, and he would be hard to please who could not find something to suit his fancy in these pages. It was a happy thought to frontispiece the volume with a photogravure of Raphael's 'St. Cecilia.' In a future edition a strictly alphabetical index of first lines, in addition to the index of writers now provided, would add to the value of the compilation from a reference point of view.

Quartet for Pianoforte, Violin, Viola, and Violoncello in E minor. By William Y. Hurlestone. [Goodwin & Tabb.]

It is always sad to read or hear the music of composers who died young, having, like Schubert, Bizet and Goetz, achieved much and thus having given great promise for the future. The Quartet under notice is a sound, clever work, but it has higher qualities—spontaneity and clearness of utterance. The opening *Allegro* has strong thematic material. The principal subject in E minor and the second in E flat major will not escape notice. The *Andante* is based on an expressive theme. The *Scherzo* is lively, while a bright *Finale* in the major key, preceded by a minor *Lento*, based on the principal subject of the opening movement, brings the work to an effective close.

BOOKS RECEIVED.

The Indebtedness of Handel to the works by other composers: a presentation of evidence. By Sedley Taylor. Pp. xiii. + 196; 12*s.* 6*d.* net. (Cambridge University Press.) For review see p. 32.

El Oratorio Musical: desde su origen hasta nuestros dias. By José Rafael Carreras y Bulbena. Pp. 274; 5 ptes. (Barcelona: Tipografía 'L'Avene.')

The Story of Organ Music. By C. F. Abdy Williams. Pp. xiv. + 298; 3*s.* 6*d.* net. (The Walter Scott Publishing Co., Ltd.)

The Story of the Organ. By C. F. Abdy Williams. Pp. xiv. + 328; 3*s.* 6*d.* net. (The Walter Scott Publishing Co., Ltd.)

The Art of the Singer. Practical hints about vocal style and technique. By W. J. Henderson. Pp. ix. + 270; 5*s.* (John Murray.)

Tchaikovski. By E. Markham Lee. Pp. viii. + 64; 1*s.* net. (George Bell & Sons.) For review, see above.

The romantic composers. By Daniel Gregory Mason. Pp. xi. + 353; 7*s.* 6*d.* net. (Macmillan & Co., Ltd.)

The Musical Times, January 1, 1907.

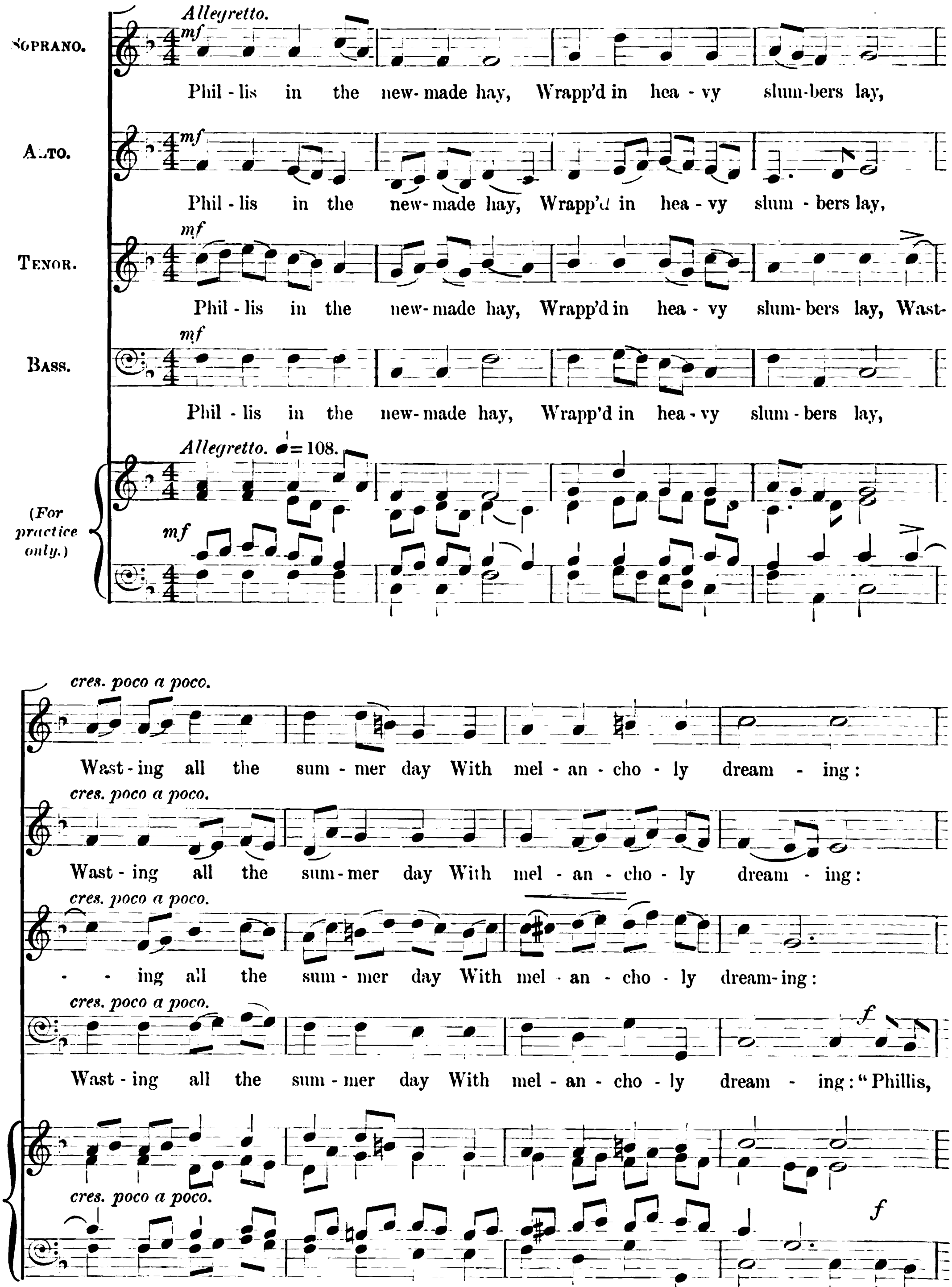
Phillis in the new-made hay.

FOUR-PART SONG.

* Words (altered) time of Charles I.

Composed by **Herbert E. Crimp.**

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Allegretto.
mf
Soprano.
Phil-lis in the new-made hay, Wrapp'd in hea-vy slum-bers lay,
Alto.
Phil-lis in the new-made hay, Wrapp'd in hea-vy slum-bers lay,
Tenor.
Phil-lis in the new-made hay, Wrapp'd in hea-vy slum-bers lay, Wast-
Bass.
Phil-lis in the new-made hay, Wrapp'd in hea-vy slum-bers lay,
Allegretto. ♩= 108.
(For practice only.)
cres. poco a poco.
Wast-ing all the sum-mer day With mel-an-cho-ly dream-ing:
Wast-ing all the sum-mer day With mel-an-cho-ly dream-ing:
- - ing all the sum-mer day With mel-an-cho-ly dream-ing:
f
Wast-ing all the sum-mer day With mel-an-cho-ly dream-ing: "Phillis,

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* From "English Love Lyrics" by permission of The Walter Scott Publishing Company, Ltd. Price 1s.

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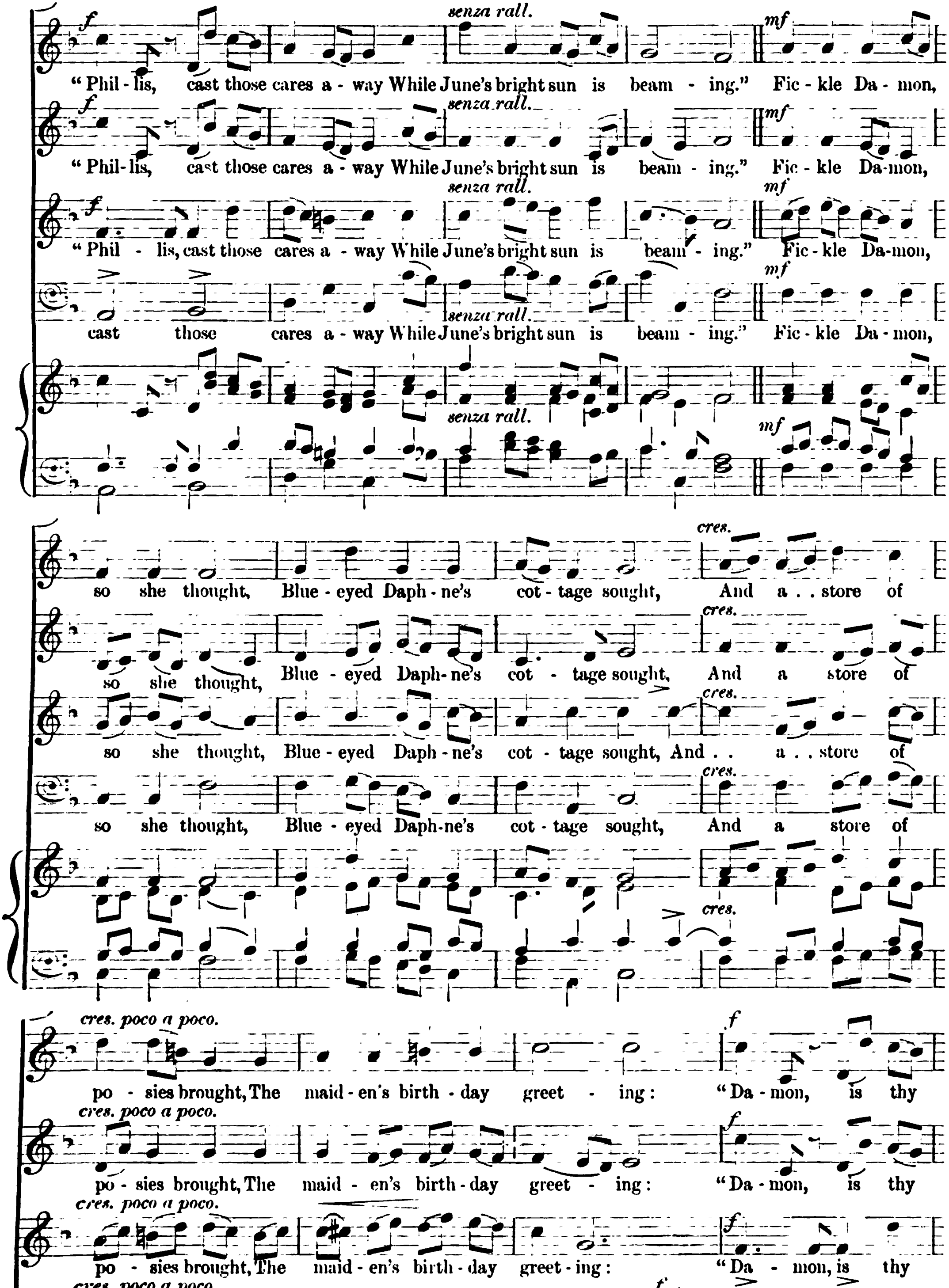
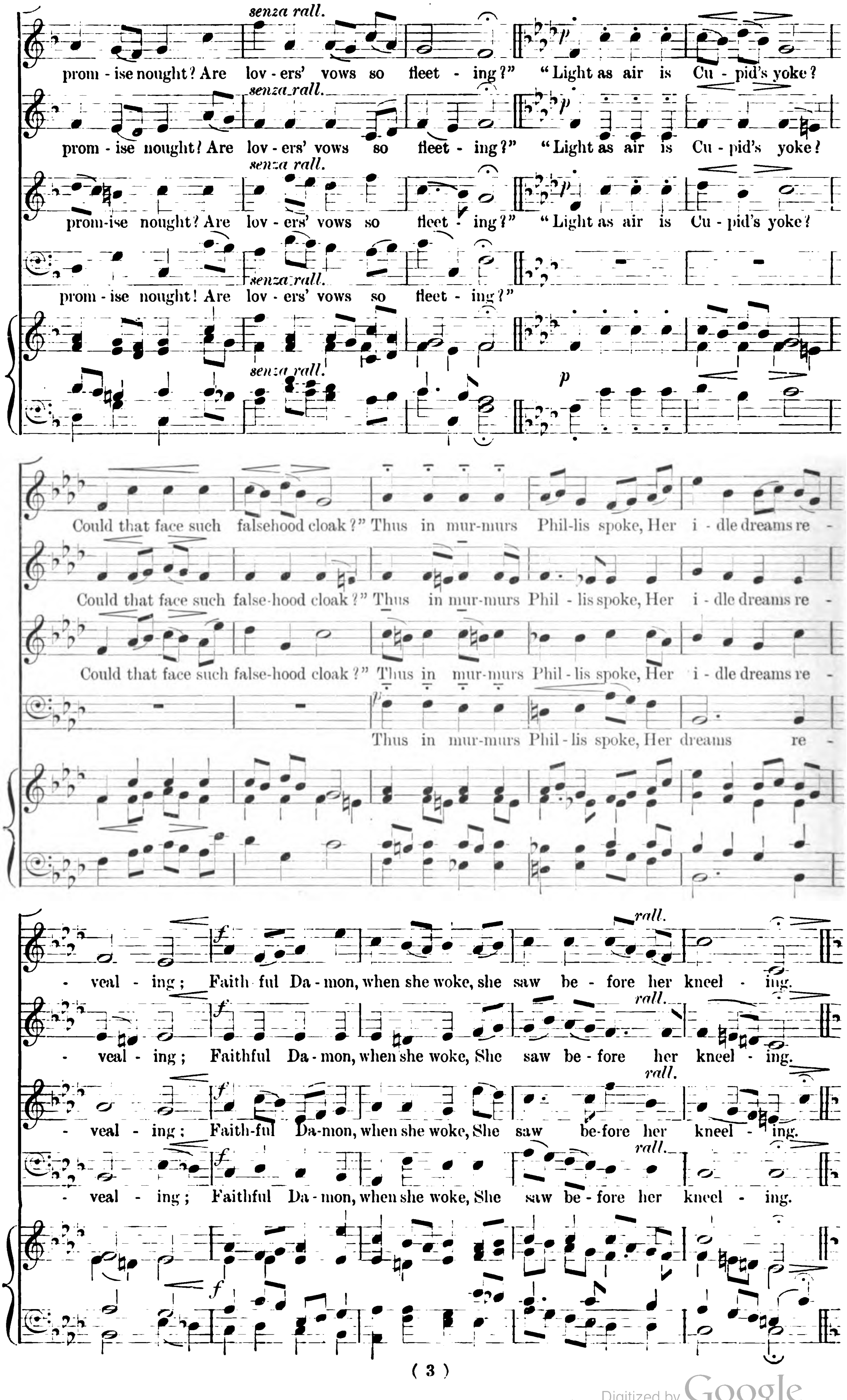
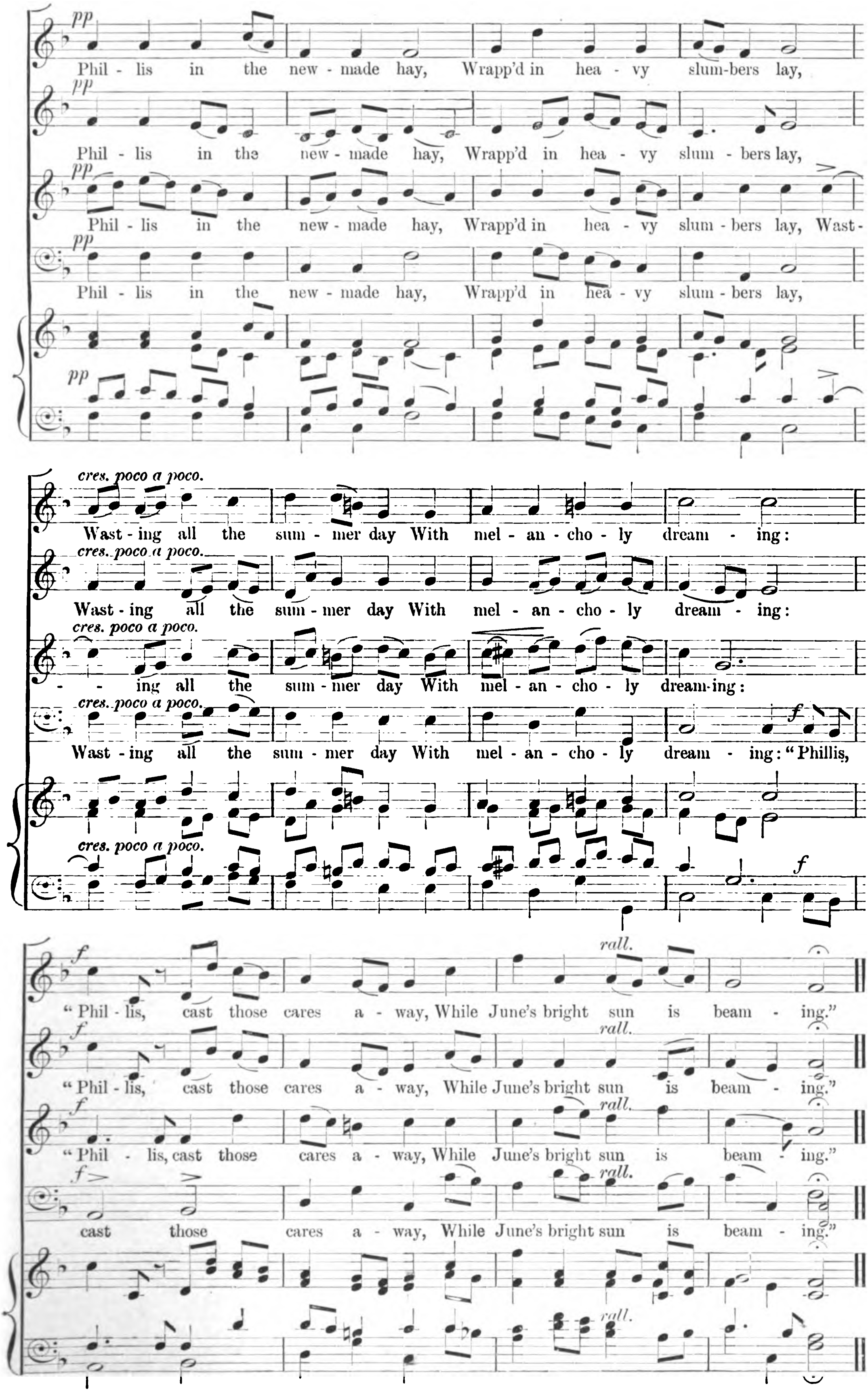

f
"Phil - lis, cast those cares a - way While June's bright sun is beam - ing." Fic - kle Da - mon,
senza rall.
mf
"Phil - lis, cast those cares a - way While June's bright sun is beam - ing." Fic - kle Da - mon,
"Phil - lis, cast those cares a - way While June's bright sun is beam - ing." Fic - kle Da - mon,
cast those cares a - way While June's bright sun is beam - ing." Fic - kle Da - mon,
so she thought, Blue - eyed Daph - ne's cot - tage sought, And a . . store of
so she thought, Blue - eyed Daph - ne's cot - tage sought, And a store of
so she thought, Blue - eyed Daph - ne's cot - tage sought, And . . a . . store of
so she thought, Blue - eyed Daph - ne's cot - tage sought, And a store of
cres.
cres. poco a poco.
po - sies brought, The maid - en's birth - day greet - ing: "Da - mon, is thy
po - sies brought, The maid - en's birth - day greet - ing: "Da - mon, is thy
po - sies brought, The maid - en's birth - day greet - ing: "Da - mon, is thy
po - sies brought, The maid - en's birth - day greet - ing: "Damon, is thy


senza rall.
prom - ise nought? Are lov - ers' vows so fleet - ing?" "Light as air is Cu - pid's yoke?
p
prom - ise nought? Are lov - ers' vows so fleet - ing?" "Light as air is Cu - pid's yoke?
prom-ise nought? Are lov - ers' vows so fleet - ing?" "Light as air is Cu - pid's yoke?
prom - ise nought! Are lov - ers' vows so fleet - ing?"
Could that face such falsehood cloak?" Thus in mur-murs Phil-lis spoke, Her i - dle dreams re -
Could that face such false-hood cloak?" Thus in mur-murs Phil - lis spoke, Her i - dle dreams re -
Could that face such false-hood cloak?" Thus in mur-murs Phil - lis spoke, Her i - dle dreams re -
Thus in mur-murs Phil - lis spoke, Her dreams re -
f
rall.
- veal - ing; Faith ful Da - mon, when she woke, she saw be - fore her kneel - ing.
- veal - ing; Faithful Da - mon, when she woke, She saw be - fore her kneel - ing.
- veal - ing; Faith-ful Da-mon, when she woke, She saw be-fore her kneel - ing.
- veal - ing; Faithful Da - mon, when she woke, She saw be - fore her kneel - ing.


pp
Phil - lis in the new - made hay, Wrapp'd in hea - vy slum-bers lay,
pp
Phil - lis in the new - made hay, Wrapp'd in hea - vy slum - bers lay,
pp
Phil - lis in the new - made hay, Wrapp'd in hea - vy slum - bers lay, Wast-
pp
Phil - lis in the new - made hay, Wrapp'd in hea - vy slum - bers lay,
pp
cres. poco a poco.
Wast - ing all the sum - mer day With mel - an - cho - ly dream - ing:
cres. poco a poco.
Wast - ing all the sum - mer day With mel - an - cho - ly dream - ing:
cres. poco a poco.
- - ing all the sum - mer day With mel - an - cho - ly dream-ing:
cres. poco a poco.
Wast - ing all the sum - mer day With mel - an - cho - ly dream - ing: "Phillis,
f
cres. poco a poco.
f
f
"Phil - lis, cast those cares a - way, While June's bright sun is beam - ing."
rall.
f
"Phil - lis, cast those cares a - way, While June's bright sun is beam - ing."
rall.
f
"Phil - lis, cast those cares a - way, While June's bright sun is beam - ing."
rall.
f
cast those cares a - way, While June's bright sun is beam - ing."
rall.
rall.

Correspondence.

SIR CHARLES STANFORD ON MUSIC PUBLISHING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—If you wished your readers to form a sound judgment upon the contents of my speech of November 18, you should, in accordance with the etiquette of the best British journalism, have either printed it in full or referred them to some source where they could see its entire content. This proceeding would have made clear the fact that my speech was an appeal to the publishers, not an attack upon them; and that the note struck was not 'discordant' except in so far as it pointed out how some discords (and there exist many which are essential and even agreeable) can be best resolved. By the omission of the greater portion, which contained the mainspring of my arguments, you have produced the impression that I made a series of wholly unbusinesslike and unpractical requests. How far removed it was from 'reviling' the publishers is proved by the fact that two of their number, personally unknown to me, cordially thanked me for what I said. You challenge, not without some apparent justice, my general statement about Belaïeff's catalogue. Not having it by me, I asked a friend who had it how many pages it contained, and his reply was '210.' I was not made aware that so much of it was index, although anyone would assume that an index would be included in that, as also in my four pages assigned to English work. But even allowing your elimination of sixty-four pages devoted to songs and pianoforte music (both of which were included in my general summary of absolute music), and admitting it at your own figure of twenty-four, the comparison of the publications of one Russian publisher with all the English publishers put together is in the proportion of six to one. If, then, you object to my taking Belaïeff as an example, I shall quote the catalogues of Breitkopf, of Schott and of Simrock, with far worse results for England in comparison. Or I shall quote what one of the leaders of American music told me, when I asked him how the United States fared in this respect: 'The leading publishers of the U.S.A. make a point of publishing a certain amount of high-class orchestral and chamber music and paying the composers for it, if only for the sake of giving dignity and artistic weight to their catalogues.'

I did not, as you imply, ask the publishers to become dispensers of charity or pioneers of philanthropy. I pointed out that the line which all the other great nations of Europe take in a business matter such as this is not likely to be Utopian, for they are no fools in commerce, but that they take it because in the end it is a far-sighted and sound policy to do so, and they have proved their case. What I asked for was not the investment of 'an unlimited capital' in such publications, but of 'some small portion' of the profits (*i.e.*, the interest) derived from works which produce the quickest and largest returns on the capital invested in them.

You say that the remedy rests with the composers themselves and the genius and aptitude which they display. How are they to display it? In manuscript? Two of our rising men produced chamber works which delighted 400 listeners at the Broadwood Concerts last season. Where are they to be found in print? In a foreign country some publishers would have considered it their business to go and hear such works, and if they gained such success as was the case in these two instances, they would be within the reach of all music-lovers at once. Not one of the leading English publishers was in the room. I suppose that you would not deny genius and aptitude to Sir Hubert Parry: a comparison between the list of his chamber music in Grove's Dictionary (as far back as 1880) and that in any English publisher's catalogue will be instructive. Would this be possible in the case of any composer of his calibre in any other country?

Then you say that the remedy lies with the conductors. How are they to get works and repeat them when they are in manuscript? What inducement have they to purchase them when the price of those orchestral compositions which do get into print are prohibitive in comparison with those of foreign publication?

Lastly, you cite the public, who are to learn to believe that native music is worth listening to, when they can only procure a meagre fraction of it to play or to study. And you forget that your strictures upon the public for apathy as regards native music apply almost entirely to western London, and that to the rest of Great Britain and to the many circles of enthusiastic amateurs about the country they do not apply at all. But these circles can get foreign publications easily and cheaply, and the few English works which they can buy are handicapped by their price.

The main point of my contention is that the printing of a few works in England alone will not make the slightest impression. Mr. F. Simrock himself told me that works published in England alone were isolated and stillborn—'todgeschlagen.' All the foreign publishers have one foot in their own country and one elsewhere. Those who are not German have branches in Central Europe: those that are German have branches here in England, where you would have us believe that music of the type they publish does not pay. Why, then, do they come here? If English publishers do not carry out that prime necessity in the event of their building up a list of native high-class absolute music, I know perfectly well that their action would be only philanthropic and foredoomed to failure. On the lines that the publishers of other countries have followed, I cannot see why this policy should not have a success equivalent to theirs.

It was for this policy that I appealed. I 'reviled' no one. None of my unprejudiced listeners or readers will be found to support such a distortion of my attitude in the matter. The leading publishers seemed to think that the support of the leading composers of this country was necessary to the success of their championship of their rights of property. It seems, to say the least, a pity that any of them should resent and allow misrepresentation of the appeal now made to them for a little support to a side of native art which they have admittedly neglected. If the business of Messrs. Agnew (whom you cite), and of their predecessors and colleagues, had been carried on without interest in or sympathy for the pictures of modern classical masters, it is only too probable that the Tate Gallery would not have been required or built.

Charles V. Stanford.

50, Holland Street, Kensington.
December 7, 1906.

WAGNER IN AUSTRALIA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In reference to the article on 'Wagner's Music in England' which appeared in your issue of September last, you will be interested to hear that the first performance of Wagner's 'Lohengrin' took place in Melbourne, Victoria, on August 18, 1877.

A local admirer of Wagner wrote to him apprising him of the performance and received an interesting letter in reply, to the effect that he was surprised that his work was given at the Antipodes so soon after the first performance in England.

Yours faithfully,

F. W. D. Moore.

Geelong, Victoria.

M. Alphonse Mustel ably demonstrated at Bechstein Hall on December 18 the remarkable expressive capabilities of the Mustel and Mustel Celesta organs. The pieces played by him furnished full scope for the display of charming varieties of tone, no less than for many beautiful effects of *crescendo*, *diminuendo*, &c. Moreover, so responsive is the touch of these instruments that rapid passages can be played upon them with facility and certainty of clearness, which is more than can be said for the ordinary harmonium. An interesting feature of the evening's music was the exhibition of the Maestro piano, a wonderful mechanical instrument which gave forth in life-life fidelity (so to speak) some reproductions of the performances of Messrs. Paderewski, Pachmann and Busoni.

DIAMOND JUBILEE OF THE EXETER ORATORIO SOCIETY.

(BY OUR SPECIAL CORRESPONDENT.)

In the year 1846 some Exeter music-lovers, enthused by an oratorio performance they had heard in London, formed the Exeter Oratorio Society. Its first meeting, at which twenty-one persons were present, was held at the rooms of Mr. George Risdon, a bass singer at the cathedral. Forty members attended the next gathering, when the entrance fee to the Society was fixed at half-a-crown a head, and the subscription at one shilling a month, afterwards reduced to the sum of eight shillings a year. The first chorus-master was a double-handed executant, a bass singer and double-bass player named Turner, a relative of the great painter of that name, while the life and soul of the new organization was one Michael Rice. A man of humble origin and a self-taught violinist and musician, Mr. Rice had all the qualifications of a vigorous and resolute leader of the band. He always conducted the performances with his fiddle bow, his coign of vantage being a high, baize-covered chair, upon which he sat with a pair of fiddles placed at his feet. When executive difficulties arose, Rice would snatch up one of his violins and triumphantly pilot the band into smooth waters; and should a string break in the course of his impetuous 'pulling the band together,' he would change his fiddle with lightning rapidity. His son afterwards became leader, a post he held until 1880: thus the leadership of the two Rices, father and son, covered a period of thirty-three years.

At the first concert given by the Society, on April 8, 1847, at Congdon's Royal Subscription Rooms, Exeter, the 'Messiah' was performed, and so great was the demand for seats that tickets were sold at a guinea each! Under various conductors the Society steadily kept on its way, though not without financial ups-and-downs (the first treasurer was named Down). In 1869 the 'Creation' was given twice within a fortnight, because on the first occasion a furious gale threatened to lift the roof from the Victoria Hall, and Montem Smith had a narrow escape from being himself unroofed by a slate that fell on the spot where a moment before he had stood. ''Tis an ill wind (or even a boisterous gale) that blows no one any good,' a proverb that proved to be true on this occasion, for at the repetition performance there was 'a bumper house.' In July, 1891, Sterndale Bennett's 'May Queen' was performed in the open air, in the beautiful grounds of Streatham Hall, the solos being presented in character, and twenty-five prettily clad children sang 'With a laugh as we go round' as they danced round the Maypole. In the following year (1892) 6,000 people attended a performance of 'The Messiah' in a huge temporary hall which had been erected for a political meeting. The foregoing are some of the interesting incidents in the history of this excellent organization.

The diamond jubilee festival of the Exeter Oratorio Society was celebrated at the Victoria Hall on November 27 and 28, with three choral and orchestral concerts, in addition to a new oratorio produced on this eventful occasion. A band and chorus of some 400 performers—which included members of the Western Counties Musical Association (Exeter Branch) and the Barnstaple Musical Festival Society—gave every proof of their earnestness and zeal in the great event which had brought them together. If the sopranos carried off the honours of the choir, the remaining sections of the vocal forces furnished evidence of their good quality, and all were enthusiastic. The band, ably led by Mr. John Pardew and reinforced by some players from London, gave a good account of themselves, the sixteen ladies who played on stringed instruments adding natural grace and refinement to the general effect.

The first concert was devoted to Mendelssohn's 'Elijah,' skilfully conducted by Dr. D. J. Wood, organist of Exeter Cathedral. The principal soloists were Madame Emily Squire, Madame Siviter, Miss Alice Lakin, Mr. Harold Wilde and Mr. Ffrangcon-Davies, while the subordinate parts were well filled by Miss Maude England, Messrs. Sydney Harper and S. J. Bishop. Miss Lakin received well-deserved commendation for her rendering of 'O rest in the Lord,' and Mr. Ffrangcon-Davies idealized the part of the Prophet, singing without book and infusing all that is dramatically good into the important music assigned to him. Needless to say that in such familiar strains—given to the world concurrently with the birth of this Society—the choir found full scope for their artistic zeal and, as has been well said, they came off with flying colours. In so doing they reflected credit on the honorary chorus-master, Mr. F. J. Shapcott, who has so skilfully discharged the duties of this important office for the past eleven years.

Around Dr. Edwards's new oratorio 'The Risen Lord'—successfully produced on the afternoon of November 28—did public interest in what was done chiefly gather. This was entirely natural. The composer is a Devonian by birth and long residence, as well as by large and useful work in a considerable social centre. With a population not the least clannish in these kingdoms, and taking justifiable pride in the story of their fair county, the fact that Dr. Edwards intended to produce a work which might recall to public memory by no means undistinguished achievements in the past was, perhaps, more certain to stimulate sympathy and secure support than anything else could have been. None the less on this account can we overlook another consideration, also of potential importance. Dr. Edwards is the conductor of the Society in honour of whose diamond jubilee the festival was set on foot, and one of the two local musicians to whose skill and care the performances were entrusted. Here, without searching for more, are reasons sufficient to explain the solicitude and hearty desire of success which started 'The Risen Lord' upon its career.

The author and compiler of the libretto, Mr. Joseph Bennett, long ago marked the events of the time between the Resurrection and the Ascension as supplying excellent material for an oratorio. Indeed, he still wonders why, generations before, his predecessors did not turn the matter to account. There is here a choice of scenes so varied in character, so rich in changeful expression, so picturesque and pathetic that, but for their long neglect, one would account them irresistible. Unlike some others, Dr. Edwards saw their value at once, took kindly to them, and accepted four, viz., the scene at the Sepulchre on the Resurrection morning; that on the road to Emmaus; that, including the miracle of the fishes, on the Lake of Gennesaret; and the final scene of the Ascension. These events are so treated as to preserve as many as possible of the scriptural passages; the links connecting these together taking the form, for the most part, of free, unrhymed verse, with here and there, after the manner of Bach and Mendelssohn, a rhymed chorale. The form is largely familiar, but the composer did not run away from it on that account. Apparently the cry 'conventional,' always supposed to convey a crushing argument, has no terrors for him; which is well—very well.

Determining the nature and form of the music, Dr. Edwards was careful to avoid a clashing of styles which, so to speak, do not synchronize. The general plan largely agrees in this respect with the fashion of the period to which the libretto, in great measure, belongs. Yet the rigid division into 'numbers' that marks an earlier observance is not here submitted to, though, on the other hand, the composer by no means disdains a 'full close' at the end of a section. This implies, of course, that he reserves to himself full liberty of dealing with sections as each may seem to require, instead of conforming them to a general law which may not suit particular cases. In like manner there is no obligation to avoid full development wherever a sense of effect demands it, nor any necessity to make complications with recurring themes, though these enter into the structure of the work and therein play a modest part. This reasonable and common-sense arrangement, with its mild blending of the useful in new and old, speaks much, as we think, for the composer's judgment and, let us add, something for his courage. Matthew Arnold's 'sweet reasonableness' is not greatly in vogue just now, as far as concerns music. If it be asked in what the composer's art can claim to be distinctive, a reply is easy. We find the 'what' in its prevailing harmonic method. For example, the sequence of chords is by no means easily anticipated. Frequent surprises give a fillip to attention, and keep interest on the stretch. Especially is this the case in the cadences, where the ordinary procession of subdominant, dominant, tonic, is frequently eluded, the composer getting home through a plagal cadence, or, often, by passing to the tonic major from its relative minor. The effect is sometimes archaic, but agrees well with the subject and the demands of the verbal text. Making passing mention of the fact that the general character of the music is now and then relieved by fugal episodes, we may speak of the orchestral part of the score, which is not the least surprising in the ensemble, so full is it of fancy such as never, by excess of complication, becomes obscure, or in any respect unbeautiful. In the Lake scene there is a long and charming barcarolle, which might well be used as an independent piece. Not a few of the choral portions make a clear mark, while the vocal solos are always grateful and appropriate. The part for the Lord is one of sustained dignity. All met with justice at the hands of Madame Emily Squire, Miss Alice Lakin, Mr. John Coates, Mr. Ffrangcon-Davies and Mr. S. J. Bishop. The composer conducted, and at the end was vociferously applauded. This is not an oratorio to be overlooked.

'The Risen Lord' was preceded by Parry's 'Blest pair of sirens' (conducted by Dr. Wood), and the 'Meistersinger' overture concluded a memorable concert in the history of the Society.

The concert on the evening of the second and last day—November 28—was of a miscellaneous character. Here is the programme:

Dramatic Cantata ..	The spectre's bride	*Dvorák.*
Prelude	Die Meistersinger	*Wagner.*
Three Elizabethan Pastorals	An Idyll Amongst the willows The morris dance	*A. Herbert Brewer.*
	Mr. John Coates.	
Epilogue ..	Britons, alert! (*Caractacus*)	*Elgar.*
	The National Anthem.	

Detailed criticism of this concert is unnecessary. The choir again did themselves credit, and Mr. John Coates repeated his Hereford success in the trio of Elizabethan Pastorals composed by Dr. Brewer. Mr. E. M. Vinnicombe rendered efficient service at the organ at all the concerts.

In conclusion, some names must be mentioned of those who so wholeheartedly entered into the work of this Diamond Jubilee Festival, and to whom full acknowledgment is due for the efficient services they rendered on this interesting occasion. First and foremost, Dr. H. J. Edwards, who has held with distinction the conductorship of the Society since 1896, and to him reference is made and his portrait given on page 31. Dr. Edwards had an efficient colleague in Dr. Wood, whose experience and geniality made him a valuable asset in the festival proceedings. And then all honour to the Executive—the indefatigable President, Mr. H. M. Imbert-Terry, D.L.; the Hon. Secretary, Mr. W. C. Knill; the Hon. Treasurer, Mr. C. J. Ross; and the other members of the Committee for their untiring zeal in the cause of music in the 'Ever faithful city' of Exeter.

SPANISH MUSIC.

The Rev. Henry Cart took this little-known subject as the theme of his lecture delivered at the Musical Association on December 11.

The lecturer began his discourse by referring to the great difficulty in obtaining any information about Spanish music in this country. Not only were the Spaniards a people unto themselves, but both their character and their country keep them apart from other nations. San Isidoro is the leader of the early Spanish School of Church Music. Alphonso the Wise, King of Castile and Aragon, was a great patron of music and the sister arts, as was also Don Sancho, who belonged to the end of the 13th century. The golden age of Spanish music, however, commences with Ramis de Pareja in 1440. The famous Queen Isabella, la Catolica, had a whole body of musicians in her service, and she encouraged both the sacred and secular composers of her time. Juan del Encina, the real founder of the secular theatre in Spain, was a priest. Tapia was remarkable for founding a Conservatoire at Naples, to obtain money for which he begged from door to door. Morales is well known. Guerrero was also a distinguished musician, and had as a constant patron the great emperor Charles V. Cabezon was a great organist, but nearly all his compositions have disappeared. Victoria is, again, a familiar name; he may be considered the most characteristic of all the great Spanish composers. Salinas, though blind nearly from birth, was a remarkable organist, and became professor of music at the University of Salamanca, where he had been a student. Cerone, who wrote in Spanish that stupendously long treatise 'El Melopeo,' was not a Spaniard, but an Italian, and therefore does not come into the picture. Cervantes, Lope de Vega, and Calderon, by their marvellous writings, did much to encourage and establish the secular school of music. A cleverly-written pamphlet by Señor Cecilio de Roda discusses the question of music in Spain in the time of Don Quixote. Another work entitled 'Hommage à Calderon,' published at Madrid in 1881, gives some curious and interesting information about music and musicians of the 17th century.

Mr. Cart, after reading extracts from the writers just named, then went on to say that music in Spain has fallen to a low level, but there are many encouraging signs of a healthy revival. Italian opera came in with the Bourbons, and still holds so firm a sway as to push aside all original native compositions. Musical criticism is in a parlous state; the services of the same critic are utilised for a bull-fight, an opera, or a concert; the only good critic is Señor de Roda. The gipsy dances of Spain are the oldest and most characteristic, while the songs sung even to-day by nurses to children are based on the old Gregorian tones, and in some cases these, with peculiar rhythmic additions, become dances. Of present-day composers Chapi and Breton are well-known and to Spain we owe Manuel Garcia and his daughter Madame Malibran, as well as Señor Sarasate. As men who have worked well for the cause of music in their country there must be mentioned Eslava and Fuertes.

The interest of the lecture was enhanced by the musical illustrations. Of these a String quartet in B minor, composed by Jean Chrysostome de Arriaga (1808-28) when he was sixteen, had never before been heard in this country. Two Trios by Señor Arbos, based on dance measures and skilfully treated, were also played, the executants being Señor Arbos, Señor Rubio, Señor Sobrino, Messrs. Frank Bridge and Thomas Morris.

THE VICAR OF WAKEFIELD.

Madame Liza Lehmann worthily occupies so esteemed a position among lady composers that great interest pertained to the first performance in London of an operatic version of Goldsmith's play 'The Vicar of Wakefield,' for which she had been commissioned to write the music. After a preliminary trial in Manchester (noticed in The Musical Times of December last, p. 837), the work was presented to a London audience on December 12, at the Prince of Wales Theatre. The music itself is graceful and refined, and is written with that attention to the requirements of the vocalist that so pleasantly characterizes this lady's vocal works.

In the first act are a merry duet 'If fairies gave you a wish,' sung by Olivia and Sophia; a light-hearted 'Blackbird song' for the latter character; and a sympathetic ditty for the Vicar 'Though fortune turn her wheel.' To the Vicar is also assigned Moore's ballad 'Drink to me only with thine eyes,' with which, somewhat oddly enough, he reproves Squire Thornhill's rather free sentiments, and there is a charming quintet, one of the best numbers of the work. The second act contains a captivating song for Olivia 'My heart was at rest'; a merry duet between Burchell and Sophia, 'If you want to be quick, be slow': a humorous setting of Goldsmith's 'Mad dog' for the Vicar, and the old ballad 'Come, lads and lasses' for the harvesters. The most notable numbers in the third act are a duet between the Vicar and Olivia, the inclusion of the old song 'It was a lover and his lass,' and a setting of 'When lovely woman stoops to folly' in slow waltz rhythm.

The lyrics were written by the practised pen of Mr. Laurence Hausman, and they were delivered with admirable emphasis by Mr. David Bispham as the Vicar, Miss Isabel Jay and Miss Edith Clegg, who respectively impersonated Olivia and Sophia, and by Mr. Walter Hyde and Mr. Richard Temple, who severally appeared as Squire Thornhill and Mr. Burchell. For the sake of completeness it should be added that the characters of Mrs. Primrose, Moses, Jenkinson and Farmer Williams were sustained respectively by Mrs. Theodore Wright and Messrs. Arthur Eldred, Charles Lander and Powis Pinder. The ensemble reflected great credit upon Mr. Hamish MacCunn, who conducted the opera, and upon Mr. Richard Temple, the stage manager.

The Musical Times, EXTRA SUPPLEMENT. **January 1, 1907.**

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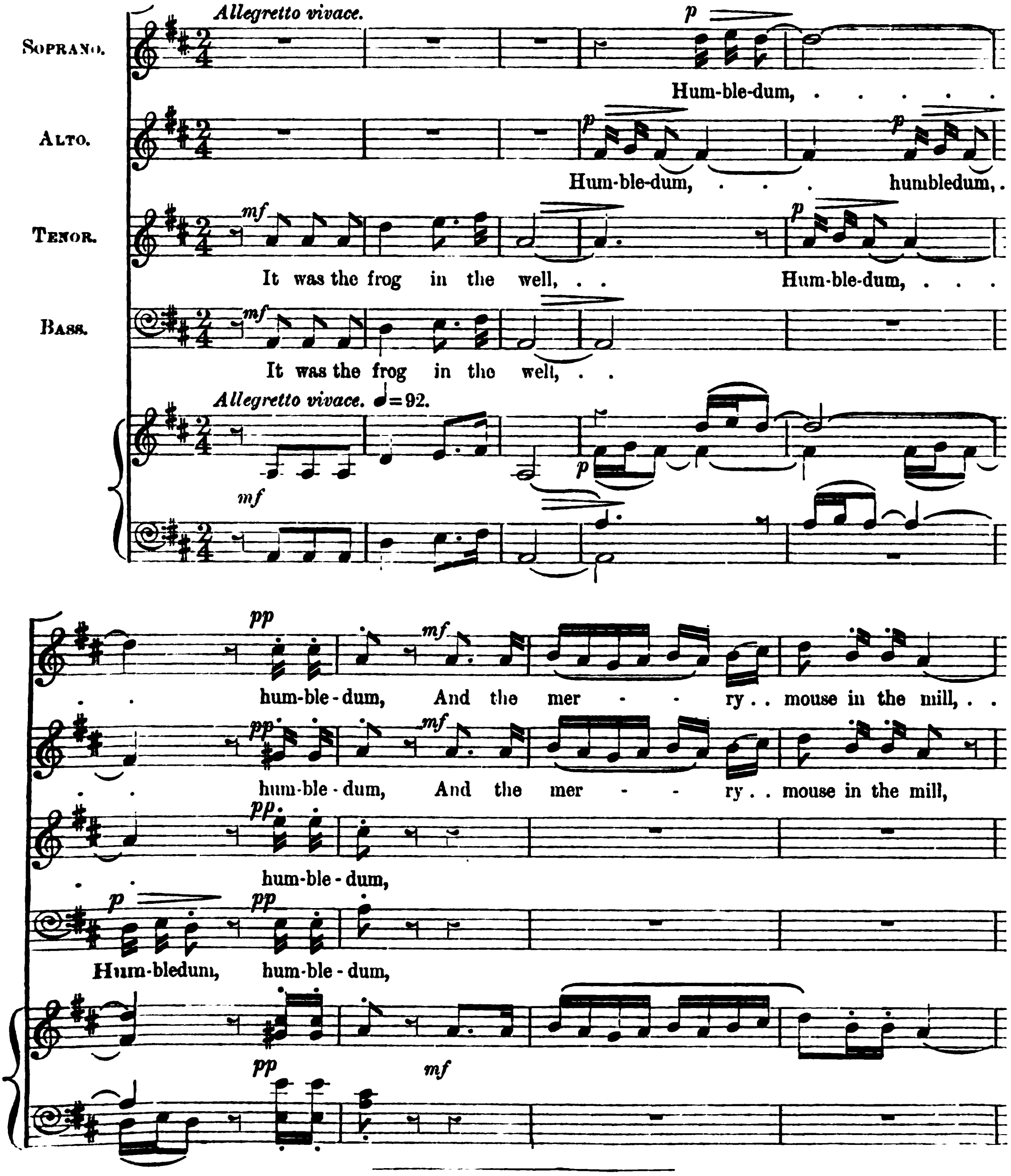
SOPRANO.
ALTO.
TENOR.
BASS.
Allegretto vivace.
Allegretto vivace. ♩=92.
p
mf
pp
Hum-ble-dum, ... hum-ble-dum, And the mer - - ry . . mouse in the mill, . .
Hum-ble-dum, . . . humbledum, . . . hum-ble-dum, And the mer - - ry . . mouse in the mill,
It was the frog in the well, . . Hum-ble-dum, ... hum-ble-dum,
It was the frog in the well, . . Hum-bledum, hum-ble-dum,

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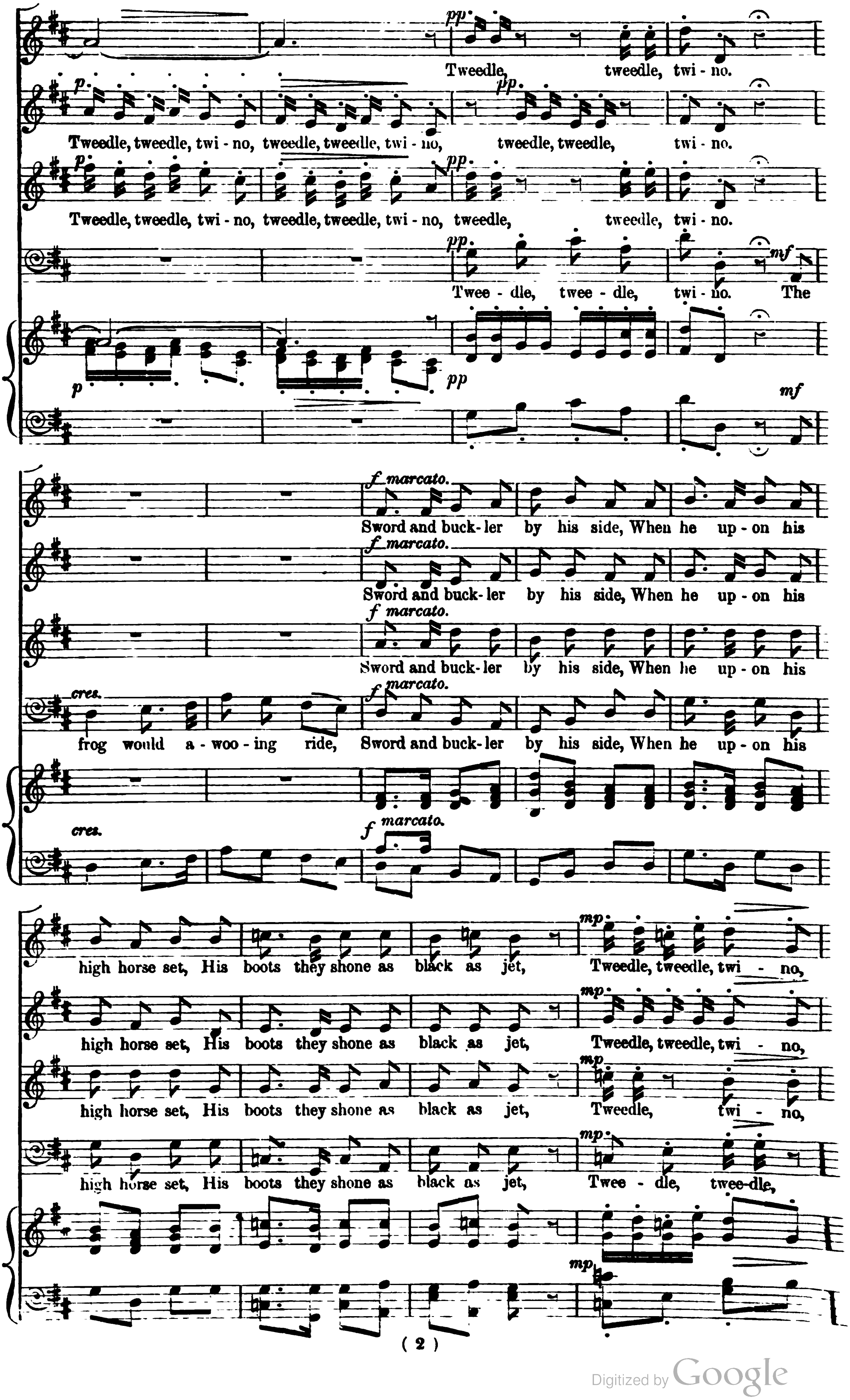
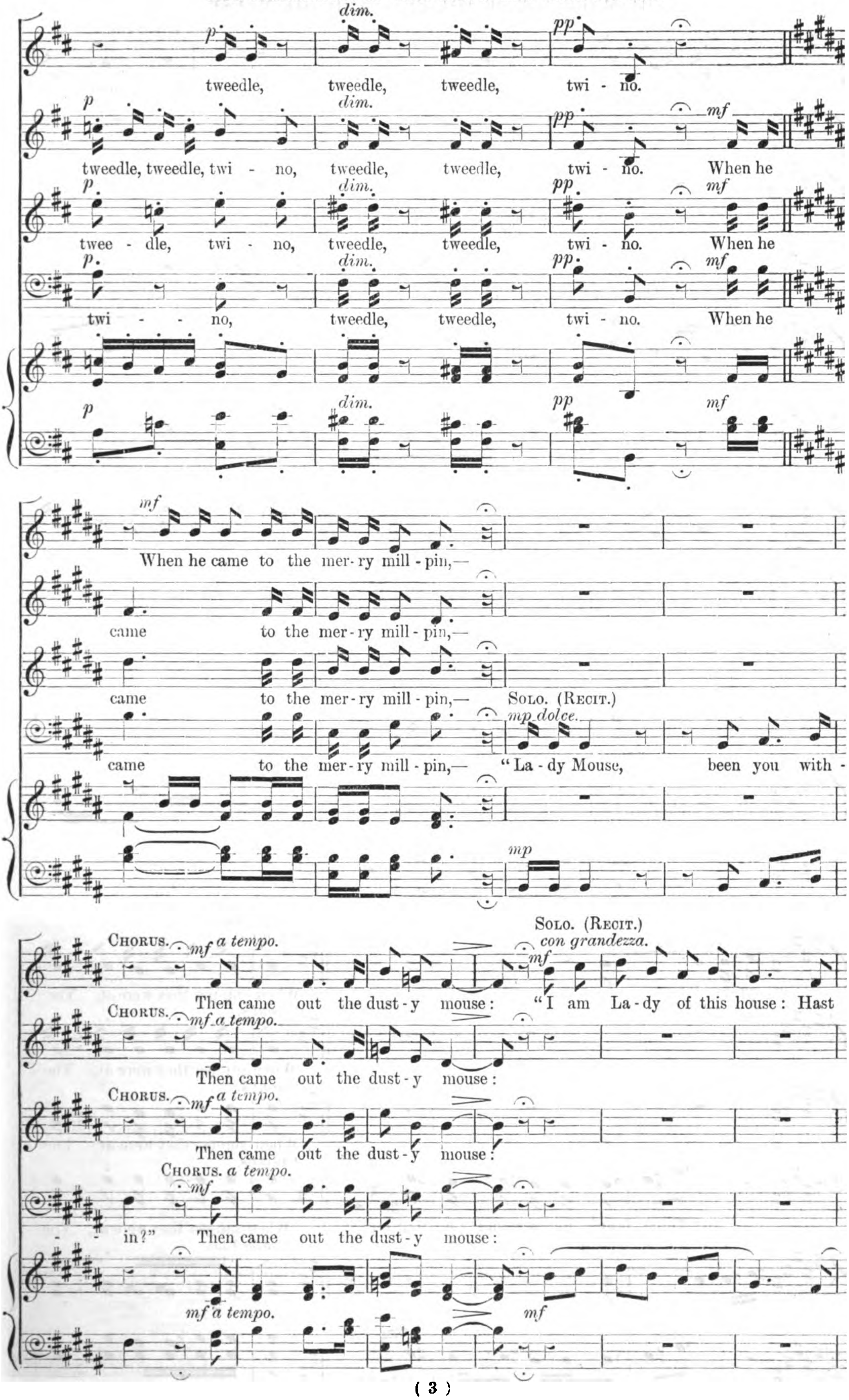
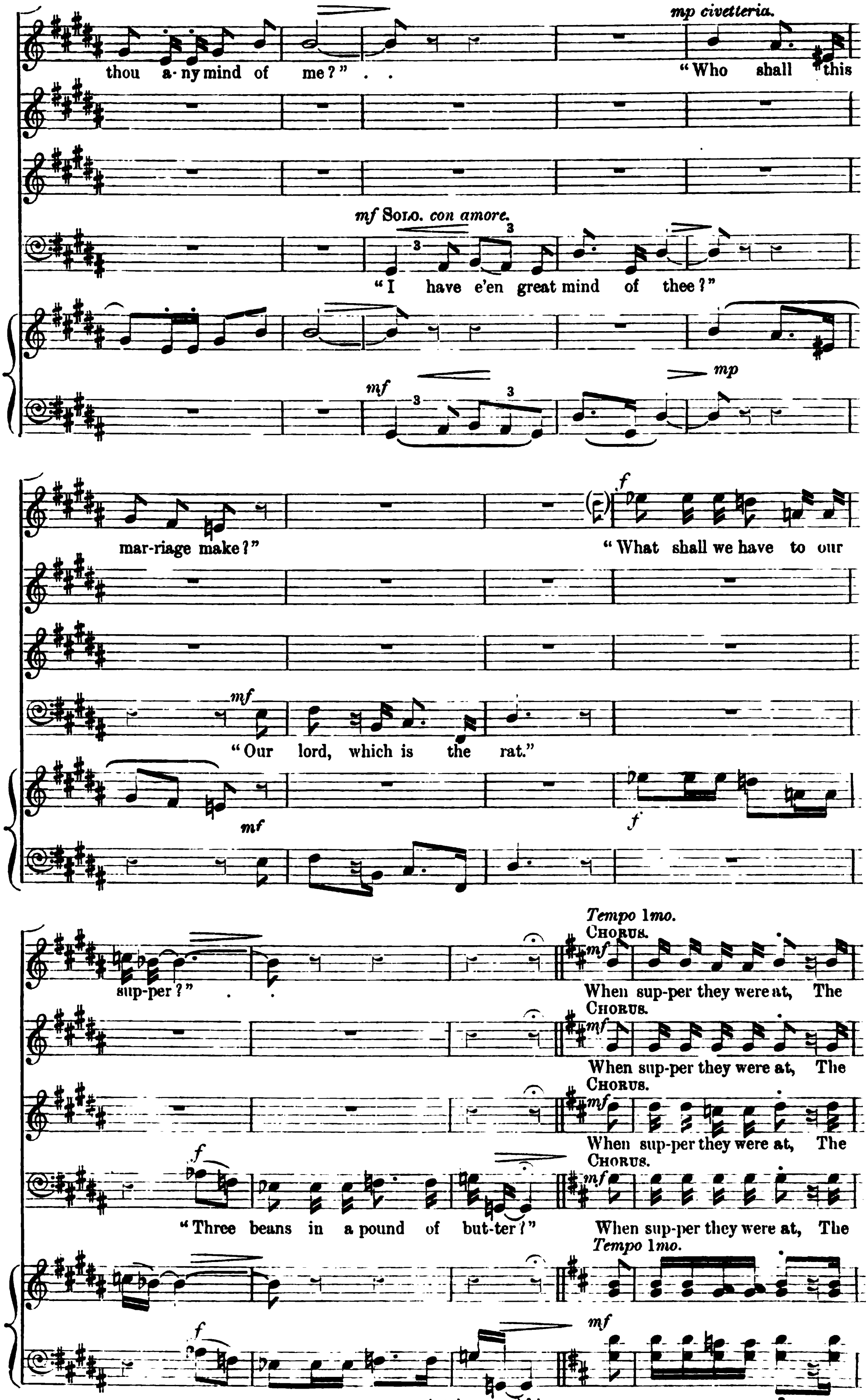
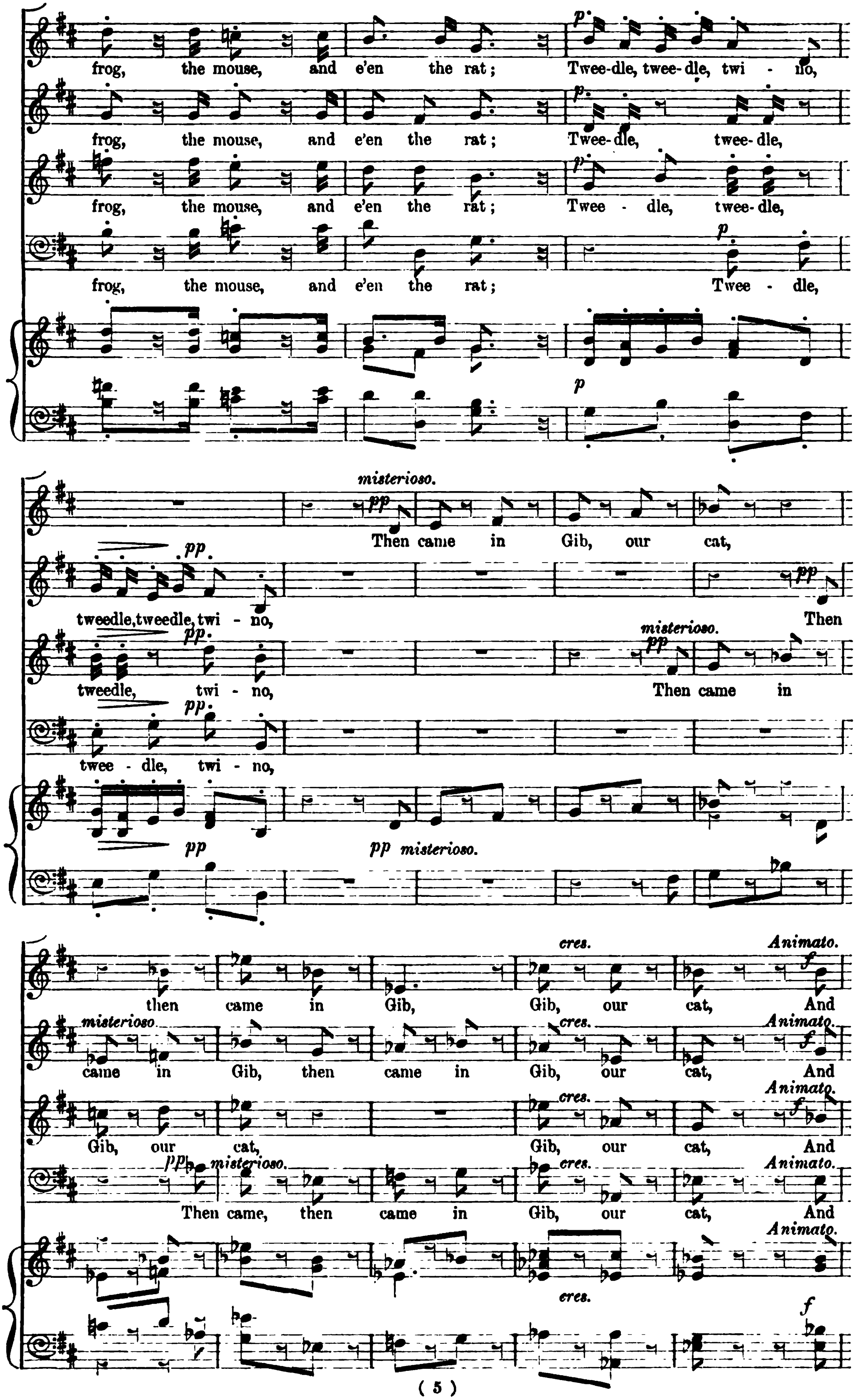
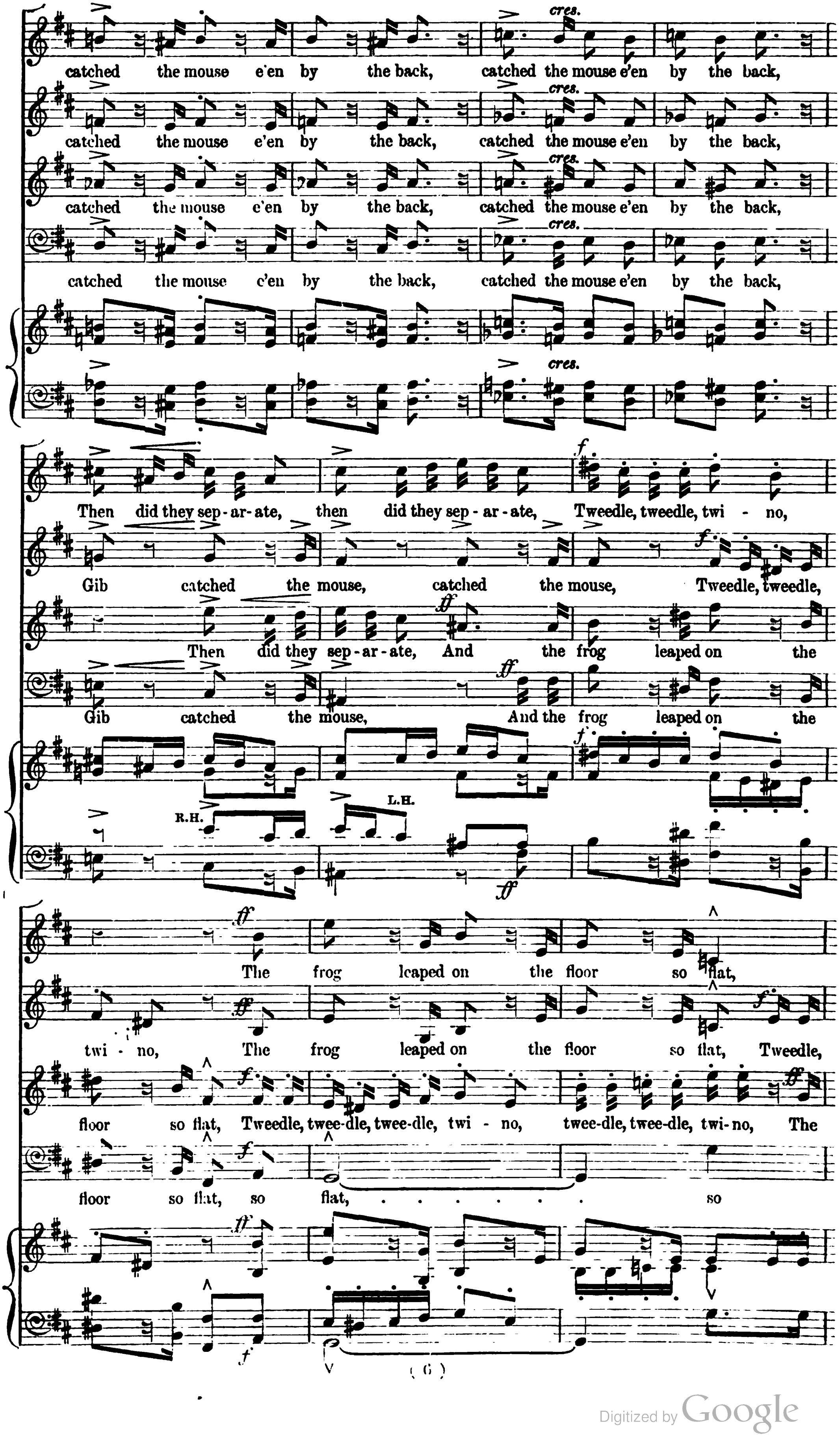
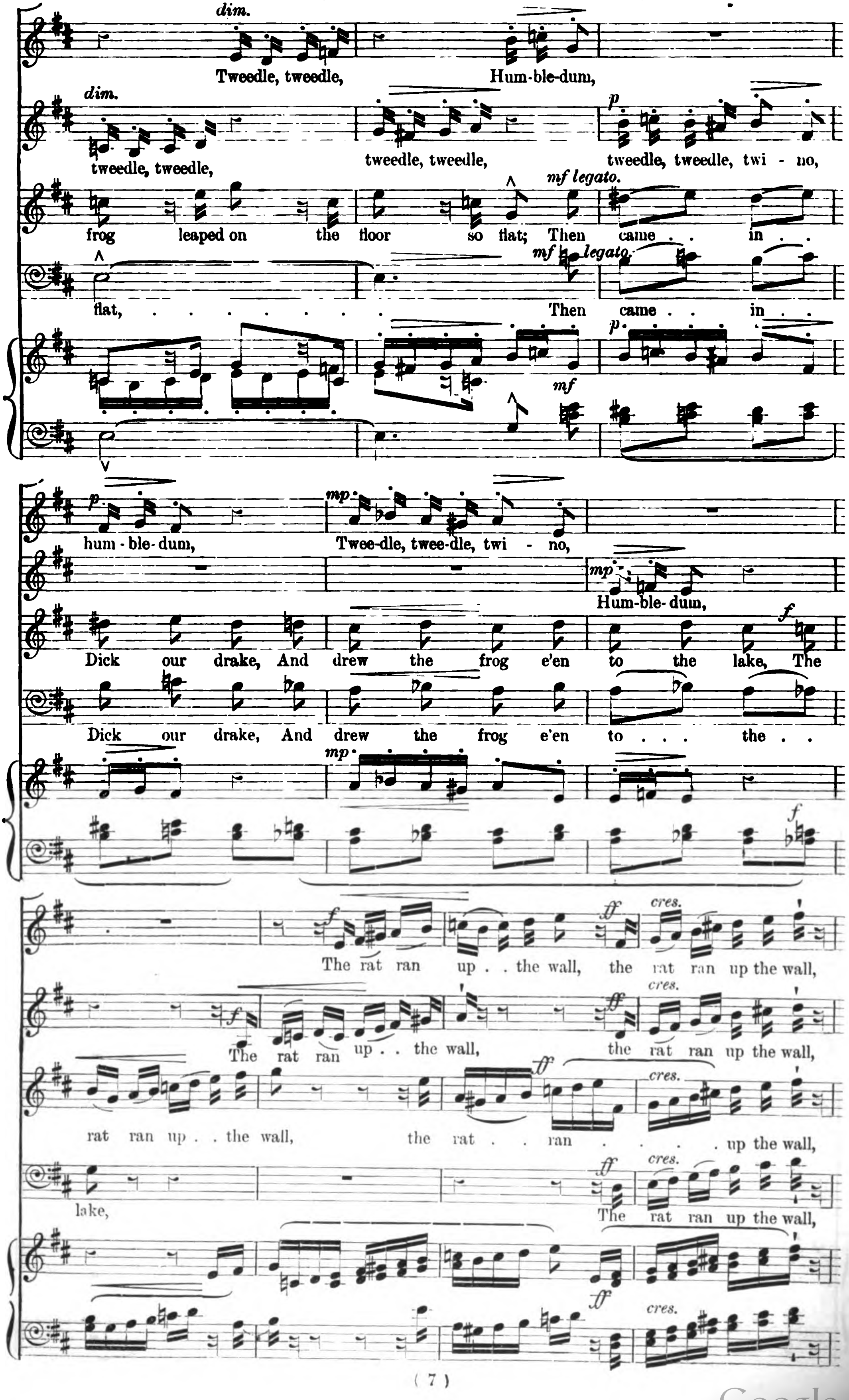

pp
Tweedle, tweedle, twi - no.
p pp
Tweedle, tweedle, twi - no, tweedle, tweedle, twi - no, tweedle, tweedle, twi - no.
p pp
Tweedle, tweedle, twi - no, tweedle, tweedle, twi - no, tweedle, tweedle, twi - no.
pp mf
Twee - dle, twee - dle, twi - no. The
p pp mf
cres. f marcato.
Sword and buck - ler by his side, When he up - on his
f marcato.
Sword and buck - ler by his side, When he up - on his
f marcato.
Sword and buck - ler by his side, When he up - on his
cres. f marcato.
frog would a - woo - ing ride, Sword and buck - ler by his side, When he up - on his
cres. f marcato.
mp
high horse set, His boots they shone as black as jet, Tweedle, tweedle, twi - no,
mp
high horse set, His boots they shone as black as jet, Tweedle, tweedle, twi - no,
mp
high horse set, His boots they shone as black as jet, Tweedle, twi - no,
mp
high horse set, His boots they shone as black as jet, Twee - dle, twee-dle,
mp

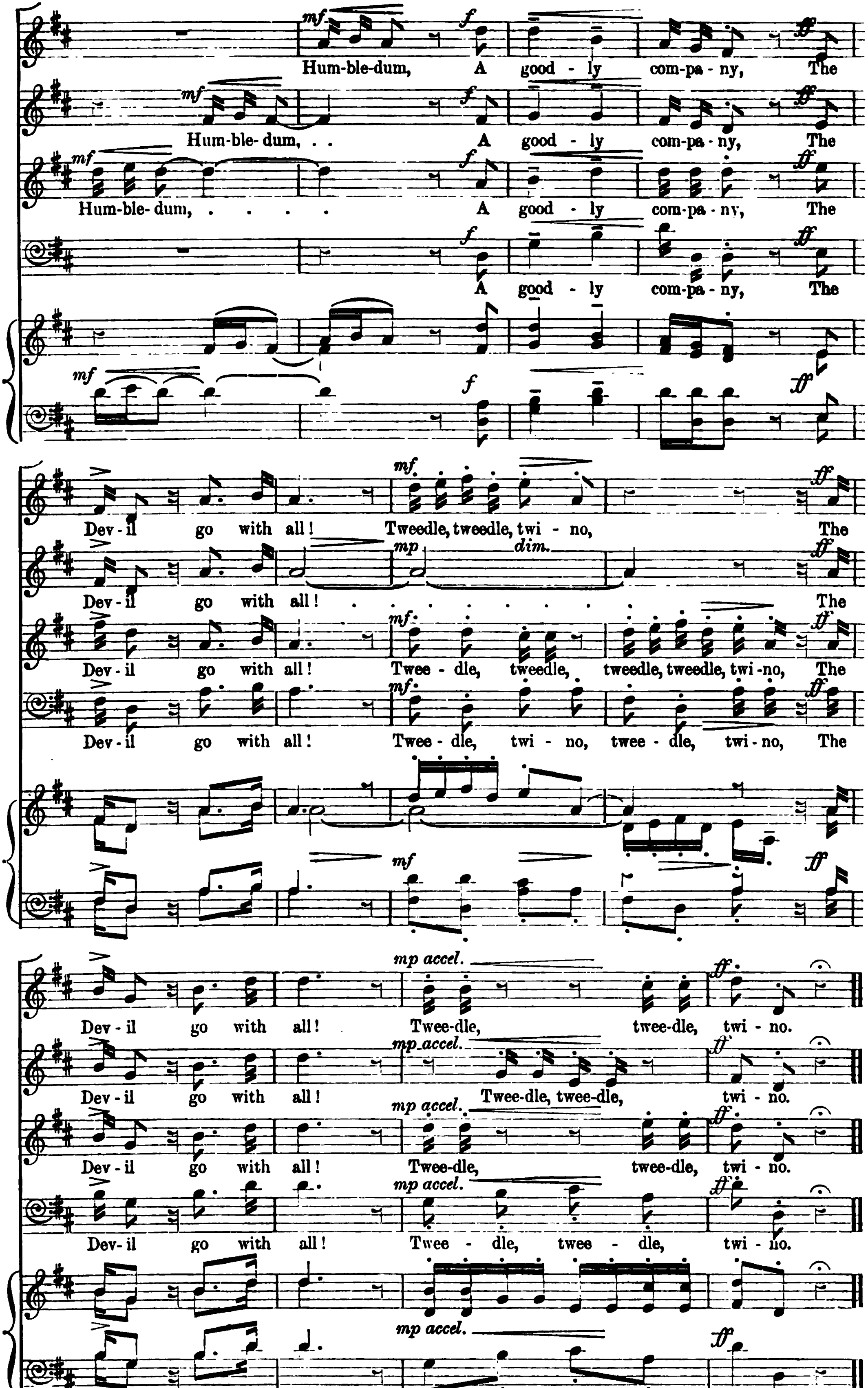

p
dim.
pp
tweedle, tweedle, tweedle, twi - no.
tweedle, tweedle, twi - no, tweedle, tweedle, twi - no. When he
twee - dle, twi - no, tweedle, tweedle, twi - no. When he
twi - no, tweedle, tweedle, twi - no. When he
mf
When he came to the mer - ry mill - pin,—
came to the mer - ry mill - pin,—
Solo. (Recit.)
mp dolce.
"La - dy Mouse, been you with - in?"
mp
Chorus.
mf a tempo.
Then came out the dust - y mouse:
Solo. (Recit.)
con grandezza.
"I am La - dy of this house: Hast


mp civetteria.
thou a-ny mind of me?" . . "Who shall this
mf Solo. con amore.
"I have e'en great mind of thee?"
mf
mp
mar-riage make?" "What shall we have to our
mf
"Our lord, which is the rat."
mf
f
Tempo 1mo.
Chorus.
mf
sup-per?" . . When sup-per they were at, The
When sup-per they were at, The
When sup-per they were at, The
"Three beans in a pound of but-ter?" When sup-per they were at, The
Tempo 1mo.
f
mf


frog, the mouse, and e'en the rat; Twee-dle, twee-dle, twi - no,
frog, the mouse, and e'en the rat; Twee-dle, twee-dle,
frog, the mouse, and e'en the rat; Twee - dle, twee-dle,
frog, the mouse, and e'en the rat; Twee - dle,
p
misterioso.
pp
Then came in Gib, our cat,
tweedle, tweedle, twi - no, Then
tweedle, twi - no, Then came in
twee - dle, twi - no,
pp misterioso.
cres.
Animato.
f
then came in Gib, Gib, our cat, And
came in Gib, then came in Gib, our cat, And
Gib, our cat, Gib, our cat, And
Then came, then came in Gib, our cat, And


cres.
catched the mouse e'en by the back, catched the mouse e'en by the back,
catched the mouse e'en by the back, catched the mouse e'en by the back,
catched the mouse e'en by the back, catched the mouse e'en by the back,
catched the mouse e'en by the back, catched the mouse e'en by the back,
Then did they sep-ar-ate, then did they sep-ar-ate, Tweedle, tweedle, twi - no,
Gib catched the mouse, catched the mouse, Tweedle, tweedle,
Then did they sep-ar-ate, And the frog leaped on the
Gib catched the mouse, And the frog leaped on the
R.H.
L.H.
f
ff
The frog leaped on the floor so flat,
twi - no, The frog leaped on the floor so flat, Tweedle,
floor so flat, Tweedle, twee-dle, twee-dle, twi - no, twee-dle, twee-dle, twi-no, The
floor so flat, so flat, ... so


dim.
Tweedle, tweedle, Hum-ble-dum,
dim.
tweedle, tweedle, tweedle, tweedle, tweedle, tweedle, twi - no,
p
frog leaped on the floor so flat; Then came . . in . .
mf legato.
flat, ... Then came . . in . .
mf legato.
p
mf
p.
hum-ble-dum, Twee-dle, twee-dle, twi - no,
mp
Hum-ble-dum,
mp
Dick our drake, And drew the frog e'en to the lake, The
f
Dick our drake, And drew the frog e'en to . . . the . .
mp
f
The rat ran up . . the wall, the rat ran up the wall,
ff
cres.
The rat ran up . . the wall, the rat ran up the wall,
ff
cres.
rat ran up . . the wall, the rat . . ran . . . . up the wall,
ff
cres.
lake, The rat ran up the wall,
ff
cres.
ff
cres.


mf
Hum-ble-dum, A good - ly com-pa - ny, The
Hum-ble-dum, . . A good - ly com-pa - ny, The
Hum-ble-dum, ... A good - ly com-pa - ny, The
f
ff
A good - ly com-pa - ny, The
Dev - il go with all! Tweedle, tweedle, twi - no, The
Dev - il go with all! . . . . The
mp
dim.
Dev - il go with all! Twee - dle, tweedle, tweedle, tweedle, twi - no, The
Dev - il go with all! Twee - dle, twi - no, twee - dle, twi - no, The
mp accel.
Dev - il go with all! Twee-dle, twee-dle, twi - no.
Dev - il go with all! Twee-dle, twee-dle, twi - no.
Dev - il go with all! Twee-dle, twee-dle, twi - no.
Dev- il go with all! Twee - dle, twee - dle, twi - no.

THE FOLK-SONG SOCIETY.

The annual meeting of the Folk-song Society was held at the Royal Academy of Music on December 6, Sir Ernest Clarke in the chair. The report showed a most remarkable increase in membership and activity of the Society during the past year.

In the course of the business part of the meeting two prominent collectors earnestly urged that the Society should lose no opportunity of making clear its position as regards the meaning of the word 'Folk-song,' seeing that this (an awkward, borrowed term at best) is understood and used by many persons to denote national or popular music generally, whether by known or unknown composers. It is certainly to be regretted that there is no satisfactory word to apply to those primitive and communal ballads and airs which, in every country, have been produced by illiterate people; those tunes which, artlessly coloured and transmitted orally amongst themselves for centuries, remain unknown till the collector chances to seek for and secure them. The term 'traditional' would seem on the whole the best to apply to these survivals, and it is for the purpose of collecting such songs exclusively that the Folk-song Society exists. Dr. Vaughan Williams, Mr. Cecil Sharp, Sir Charles Stanford, Mr. W. H. Hadow and others took part in the discussion.

This was followed by an interesting exhibition of phonographic records of songs collected in Lincolnshire by Mr. Percy Grainger, who demonstrated the value of a recording-instrument for the purpose of accurately noting peculiarities of rhythm, intonation, expression, speed and dialect in the singing of country people. One ballad called 'The six Dukes' was of special interest owing to the beauty of both words and tune, but above all for the fact that it evidently relates the history of William Duke of Suffolk, murdered in 1450, and closely connected with Lincolnshire, in which county this ballad has recently been rescued.

ROYAL ACADEMY OF MUSIC.

For the winter term operatic performances were chosen the Spinning Scene from the second act of Wagner's 'Flying Dutchman' and the third and fourth acts of Verdi's 'Falstaff,' performed at Tenterden Street on December 12. Criticism is not called for on these occasions, as the committee of management expressly state that these attempts are to be regarded as part of the educational course; but it may be said in Wagner's opera Miss Josephine Ottlee as Senta and Miss Dorothy Webb as Mary showed musical intelligence, and that the chorus was neatly rendered. The excerpts from 'Falstaff' must have provided the operatic class excellent practice, and proofs of painstaking rehearsal were manifested by the principal exponents—the Misses Mary Fielding, Dorothy Webb, Aileen Hodgson and Margaret Wilton, and Messrs. John Bardsley, Thomas Gibbs, Cecil Pearson, Musgrove Wright and David Evans. The instrumental portion was played by Miss Mary Burgess and Mr. Benjamin Dale, the former at the pianoforte, the latter at the organ, and Mr. Edgardo Lèvi conducted.

An orchestral concert, conducted by Sir Alexander Mackenzie, took place on December 14 at Queen's Hall, when the most important student work was a Symphonic scherzo by Mr. Montague F. Phillips, a brisk, breezy, exhilarating composition, built up with vivacious themes and brightly scored. The other novelties were two songs respectively entitled 'Longing' and a 'Viking's war-song,' which were effectively sung by Mr. David Evans. The former song is graceful and refined, but the latter, breathing martial ardour, is a fine manly song that stirs the pulse. The composer is Mr. Hubert Bath, and the applause was so great that he had to leave his kettle-drums, which he had been playing in the orchestra, and come down to the front of the platform to bow his acknowledgments. Miss Grace Hazelhurst, gifted with a rich contralto voice, and Miss Aileen Hodgson, the possessor of a fine soprano voice, sang with admirable effect, Miss Juliet Capron and Mr. John Mundy played respectively the violin and violoncello in a manner that attested to well-trained talent, and Mr. Sydney Rosenbloom and Miss Dorothy Grinstead showed much promise as pianists.

The following awards have been made at the Royal Academy of Music:—Sainton-Dolby Prize (contraltos) to Edith Kirk (Leicester); Bonamy Dobree Prize (violoncello playing) to Edith J. Evans (London); R.A.M. Club Prize (organ playing) to Montague F. Phillips (London); Rutson Memorial Prizes (sopranos) to Ida Kahn (London), (tenors) to Hubert Baker (Kirby Misperton); and Westmorland Scholarship (vocalists) to F. Percival Driver (Leicester).

GUILDHALL SCHOOL OF MUSIC.

Two novelties, each of decided merit, were produced at the orchestral concert given on December 12, under the direction of Dr. W. H. Cummings, at the City of London School. The first was a manuscript overture by Mr. W. E. Lawrence, by whom the work was conducted. The thematic material is not strong, but it is cleverly woven, and forms a homogeneous composition of pleasing character. The form and instrumentation are modern, but not aggressively so, and eccentricity and noisiness are pleasantly absent. The other novelty was the first movement of a Pianoforte concerto in C minor (manuscript) by Miss Ethel Scarborough, the solo part of which was played with notable firmness of touch and executive fluency by the composer. The movement follows long accepted form, and the pianoforte part is prominent, but pleasantly so, throughout. The principal themes are melodious, significant, and well contrasted, their treatment is rational and interesting, the scoring is effective, and the performance left a desire to hear the remainder of the work. Miss Doris Cloud showed much promise, but some doubtful intonation, in Max Bruch's Violin concerto in D minor, and Mr. Wallace Anderson and Miss Eva Colton sang, both possessing voices which should repay further training.

PATRON'S FUND CONCERT.

For several reasons particular interest attaches to the concerts given under the auspices of the Royal College of Music Patron's Fund, not the least being that they supply opportunities for any hidden genius to make himself (or herself) known. Hitherto the successful candidates for recognition have indicated that with a few exceptions all our young talent is being trained at one of the three London great music schools. This has its satisfactory side, but it negatives a prevalent idea that geniuses are languishing in our hedgerows. There were eleven composers, all under forty years of age, represented at the seventh concert held on November 27 at Bechstein Hall, and of these seven were *alumni* of the Royal College, the remaining quartet of composers being students (or ex-students) of the Royal Academy of Music, the Guildhall School of Music and the Birmingham School of Music, and one was avowedly self-taught.

Mr. Dan Boyes, the self-taught composer, contributed settings of Christina Rossetti's lyrics, 'When I am dead' and 'Gone were but the winter.' It may be concluded from the text chosen that Mr. Boyes is youthful; he certainly shares the present craze of our budding young composers for pessimistical and harrowing subjects. The music is thoroughly modern in character, chromatically harmonized, and indicates much talent. Melancholy interest attached to the production of a cycle entitled 'Baby songs,' by the late W. Y. Hurlstone. Unpretentious in character, the music of these songs shows the 'touch of a vanished hand'—one that musicians had learned to esteem. All the above, and two clever songs severally entitled 'Night' and 'Invocation,' by Mr. Ernest B. Farrar, were beautifully sung by Miss Phyllis Lett, a lady who is gifted with a voice having much affinity in tone-colour with that of Miss Muriel Foster. Miss Bessie Cartwright gave a charming rendering of two dainty songs respectively named 'Talk to my heart, oh winds,' and 'As o'er her loom the Lesbian maid,' composed by Mr. Thomas Morris, who has had the courage to write the accompaniments for wind instruments—flute, oboe, clarinet, bassoon and horn. The vocal element in the programme was completed by three other songs, 'The sea hath its pearls' and 'O fair, and sweet, and holy,' by Mr. R. Chignell, and 'A Summer song,' by Mr. A. Wall. All these were carefully interpreted by Mr. Chignell, but none of them can be said to possess distinction.

Of the instrumental music the most satisfactory was a Prelude and Double-fugue in E for two pianofortes by Mr. Julius A. Harrison, a composer who comes from the Birmingham School of Music, on which institution he reflects much credit, for his work is strong, manly and intellectual. He is also an excellent pianist, as evidenced by the interpretation of his work, with the co-operation of Mr. Arthur Cooke. Six Preludes for the pianoforte by Mr. Felix Swinstead proved brief sketches of the modern impressionist school. More satisfactory were a Pianoforte quintet in E by Mr. Joseph Speaight, and a Scherzo-Fantasia in D minor for string quartet by Mr. H. Gilson, both well-written and melodious compositions, but devoid of pronounced originality.

It may be added that in fulfilment of one of the clauses of the Patron's Fund, grants have been made to Miss Phyllis Lett for the purposes of further study; to Mr. Edmund Phillip, for study abroad; to Mr. G. von Holst, towards the expenses of publishing his cantata 'King Estmere'; and to Mr. F. Tapp, for the cost of copying band parts.

London Concerts and Recitals.

ROYAL CHORAL SOCIETY.

That the remarkable popularity of Mr. Coleridge-Taylor's 'Hiawatha' trilogy is fully maintained was proved in a very obvious manner by the large audience that assembled at the Royal Albert Hall on November 29, when the work was sung by the Royal Choral Society, under the direction of Sir Frederick Bridge. Those who attended the concert heard an excellent interpretation of the characteristic music, for it is so familiar to the choir that they can devote the whole of their attention to the various nuances with which the work abounds. Owing to the conditions of the performance the finest effects were obtained in the more massive choruses, but where lightness and delicacy were required it was forthcoming with entrancing combination of softness and rich volume of choral tone. The soloists were Madame Emily Squire, Mr. Ben Davies and Mr. Dalton Baker, who fully sustained their reputation. Mr. H. L. Balfour presided with his usual skill and good judgment at the organ.

LONDON CHORAL SOCIETY.

In our last issue we chronicled the recent performance of 'Everyman' (H. Walford Davies) and 'The Bells' (Holbrooke) given by this Society, and now, within the space of a few weeks, we have to notice their first performance of 'The Kingdom' (Elgar) at Queen's Hall on December 10. Only assiduous rehearsal and ability to assimilate new music quickly could have successfully accomplished this feat. The performance was a highly creditable one to the choir. Increased familiarity will no doubt lead to greater refinement and delicacy and, it may be hoped, to more warmth of colour, but even as it was the technique of the performance afforded ample scope for praise. Apparently no trainer has yet discovered the means by which a more powerful and resonant tone can be developed from London basses. Notwithstanding this lack of sonority some fine climaxes were secured: notably, that at the end of the first section, at the words 'O ye priests.' The highly dramatic passage in the section entitled 'In Solomon's porch,' with its vivid and exciting semiquaver figure in the accompaniment, was also well sung, although it was taken, as were other of the *Allegro* movements, rather too fast. The orchestra was not the best feature of the performance. The prelude was cold and stiff, and therefore failed to move hearers. On the other hand some of the accompaniments to the solos were well subordinated. Miss Gleeson-White was to have sung, but owing to indisposition she was unable to appear, and her place was taken at short notice by Miss Norah Newport, who showed excellent musicianship as well as an expressive style. Miss Gwladys Roberts, Mr. John Coates and Mr. Dalton Baker were the other soloists, and all sang with distinction. The soprano solo in 'The Arrest' was again a striking feature, and the highly elaborated concerted music in the last section, 'The upper room,' was often deeply impressive.

The setting of the Lord's Prayer at the end still awaits interpretation. We feel convinced that when a conductor can find time to give sufficient attention to this original passage, and a choir can be brought to grasp its moods, a fine and deep expression will be realised.

We may hope that all this and much more is possible with 'The Kingdom' when its inspirations have become familiar. Meanwhile, we must be grateful to Mr. Arthur Fagge, the industrious conductor of this useful Society, for giving us the opportunity of gaining further acquaintance with this work.

QUEEN'S HALL ORCHESTRA.

The programmes of the Saturday afternoon symphony concerts conducted by Mr. Henry J. Wood at Queen's Hall could scarely be surpassed for eclectic combination of the best in old and modern music. On December 1 the selection consisted of the Theme, Variations and Polonaise from Tchaikovsky's Suite No. 3 in G, Beethoven's eighth Symphony, Mozart's Clavier concerto in E flat and César Franck's symphonic poem for pianoforte and orchestra, 'Les Djinns.' The pianist in the two last-named works was M. Raoul Pugno, whose interpretations of Mozart's music are always delightful.

The concert on December 15 was honoured by the presence of the Queen and Princess Victoria, and was further distinguished by Miss Johanne Stockmarr's expressive and brilliant playing in Tchaikovsky's Pianoforte concerto No. 2, in G. This work is so little known in England that a few words concerning it may be permitted. It was produced by Anton Rubinstein on May 18, 1882, at the initial symphony concert in the Exhibition of Art and Industry at St. Petersburg, and with pronounced success. It comprises the usual three distinct movements, but no break is made between the second and third. The first section is somewhat over-developed, but its themes are vigorous and melodious, and the solo part is effective. The *Andante* is a dreamy reverie of poetical character, and the *Finale* is extremely gay and robust. The other pieces in the programme were the same composer's Symphonie Pathétique, No. 6; the overture to Humperdinck's 'Hänsel und Gretel,' and 'Siegfried's journey to the Rhine,' from Wagner's 'Götterdämmerung.'

LONDON SYMPHONY ORCHESTRA.

The third concert of this season's series was given at the Queen's Hall on December 3. The chief items of the programme were the 'Dante' symphony (Liszt), the 'Enigma' variations (Elgar), and the symphonic poem 'Till Eulenspiegel' (Strauss). The first-named work is not often heard, and it is not hazardous to foretell that with all its merits it is not likely to gain in public favour. The first movement, with all its terrific turbulence, certainly arrests attention, but the second movement does not atone for its dreary length by the inherent beauty of its themes and their treatment. The last movement affords occasional thrills which are assisted by a female-voice choir, consisting on this occasion of about fifty students from the Royal Academy of Music. The performance was altogether a fine one, and the same praise may be bestowed on the interpretations of the variations and the symphonic poem. Mr. Charles W. Clark displayed fine vocal style in Marschner's 'An jenem Tag,' and Weber's 'Où donc cacher la honte.'

At the fourth concert, given on December 17, which was attended by the Queen, Smetana's effective overture to 'Die verkaufte Braut,' an opera to be revived soon in London, and two movements from the 'Romeo and Juliet' (Berlioz) symphony were items. Much interest was taken in the performance of Donald Francis Tovey's Pianoforte concerto in A major, which was finely played by the composer. The music has considerable charm and exhibits scholarly attainments. A magnificent performance of Schubert's great Symphony in C concluded the concert. Londoners are supremely fortunate in having the opportunity of hearing this magnificent orchestra under Dr. Richter.

MR. ALBERT SPALDING'S CONCERTS.

The four orchestral concerts given by the young American violinist Mr. Albert Spalding, at Queen's Hall, under the direction of Mr. Landon Ronald, were concluded on December 14. On that occasion the concert-giver was heard in Mendelssohn's concerto and Saint-Saëns's 'Introduction and rondo capriccioso,' playing with refinement and earnestness full of promise for the player's artistic future. No novelties were included in this programme, but, 'in accordance with several requests,' Mr. Herbert Bedford's 'Symphonic interlude' originally produced at the first concert was repeated, and excellent interpretations were secured of Richard Strauss's tone-poem 'Don Juan' and Mr. Landon Ronald's scena 'Adonaïs,' the vocal part of the latter being sung by Madame Ella Russell.

At the previous concert on November 28 there was given the first performance of an 'Overture to a comedy' (MS.) by Mr. Balfour Gardiner. This proved gay and spirited enough to be an overture to the 'Merry wives of Windsor.' The first theme in particular chatters along with busy consequence, and the brightness, vivacity and verve of the music are maintained with an exhilarating effect that resulted in hearty applause and a call for the composer. On this evening Mr. Spalding was the soloist in Tchaikovsky's Violin concerto, giving also the initial performance of a graceful 'Cantilene' for violin by M. Bemberg, and Mr. Landon Ronald achieved, through the medium of the London Symphony Orchestra, an impressive interpretation of Tchaikovsky's Symphony in E minor (No. 5).

An 'evening of British music' was given on December 7 by the Concertgoers' Club at the Langham Hotel, when Mr. Hamilton Harty's vivacious and interesting Pianoforte quintet in F minor was excellently rendered by the composer and Messrs. J. Saunders, H. W. Warner and E. Yonge. Some songs, &c., composed by Mr. Harty, were also sung, one of which, entitled 'Lane o' the thrushes,' is a gem of modern vocal art. These were beautifully interpreted by Madame Agnes Nicholls; and others, particularly one entitled 'Phantoms,' by Mr. Cecil Engelhart, were charmingly rendered by Miss Sarah Silvers. Miss Irene Scharrer gave an excellent rendering of a Polonaise by Mr. Felix Swinstead, and Mr. J. Saunders introduced two musicianly violin solos by Mr. Joseph Holbrooke.

Herr Sandor Raab, who made his first appearance in London at Bechstein Hall on December 4, is a Hungarian pianist who possesses the excitable vitality of his countrymen. He has a technique that enables him to give full expression to his emotional feelings, and he is manifestly sincere. His renderings of soft passages were delightfully sympathetic and crisp, but those of vigorous character were often exaggerated.

Miss Irene Scharrer gave a pianoforte recital at Æolian Hall on December 4, which she began with the Variations which form the three last movements of Mr. Benjamin J. Dale's Sonata in D minor, and secured the first-prize offered last summer by Mr. Mark Hambourg for the best concert-room piece. They are of great executive difficulty, but the clever young pianist, who is only eighteen, played them with apparent ease and most brilliantly.

At his recital on December 5, at Bechstein Hall, M. Maurel sang the 'Chanson du Grain' from Mr. De Lara's latest opera 'Sanga,' produced last year at Nice. The song is very picturesque and finishes with a stirring climax, and so delighted the audience that it was repeated. The composer accompanied at the pianoforte. Mention is also due of Signor Caffetto, a tenor with a fine voice, of whom we should hear more.

At Mr. Geoffrey Besant's vocal recital at Steinway Hall on December 5 was heard, for the first time, a clever Pianoforte quintet in E (Op. 17) by Dr. Percy Buck, which was admirably performed by the composer and the John Saunders Quartet.

Miss Ethel Attwood's pianoforte recital at Steinway Hall on November 28, was specially interesting by the production of a Pianoforte trio, by Mr. Richard Walthew, which proved to be a melodious and tersely written composition. The work was played by Miss Attwood, Miss Ethel Marsh and Mr. C. A. Crabbe. Two manuscript compositions for the pianoforte were performed—an 'Elevation' and 'Bourrée,' by Mr. J. H. Moore. A Novelette in A flat for two pianofortes, by Mr. Sveinbjornsson, also proved attractive; it was brightly rendered by the concert-giver and the composer.

Music in London Suburbs.

The annual concert given by the Acton Choral Society took place on December 6 at the Public Baths, Acton, under the direction of Mr. T. King Holtham. The programme included Cowen's cantata, 'The rose maiden,' as well as several part-songs, and instrumental selections. Miss Edith Blockley, Miss Maude Clough, Mr. Arthur Parsons and Mr. J. Herbert Marks were the soloists.

Haydn's 'Creation' (Parts I. and II.) was efficiently performed in the Bermondsey Town Hall on December 6. The soloists were Miss Bessie Cartwright, Mr. Samuel Masters and Mr. Bertram Mills. Dr. J. E. Borland conducted.

The Walthamstow Choral Union gave a performance of Cowen's cantata 'The sleeping beauty' on December 6 in the large hall of the Baths. The solo vocalists were Miss Gertrude Woodall, Madame Adeline Vaudrey, Mr. Herbert Emlyn and Mr. Charles Tilbury. Mr. John Evans was the conductor.

'The Dream of Gerontius' was performed by the Streatham Hill Choral Society at Streatham Hall on December 11, under the direction of Mr. Edwin J. Quance, before a large audience. The choir numbered 140 voices, and the professional orchestra (leader Mr. T. H. Morrison) consisted of forty performers. Great care had been expended on the preparation of the work, and the performance was an excellent one, the choir singing with great intelligence. The principal soloists were Miss Alice Lakin, Mr. Gervase Elwes and Mr. Fred B. Ranalow.

A performance of the 'Creation' (Parts I. and II.) was given before a crowded audience by the East Finchley and Muswell Hill Musical Society, in the New Lecture Hall, East Finchley, on December 13, the solo vocalists being Miss Alice Motterway, Mr. Anderson Nicol and Mr. Harry Dearth. Mr. George R. Ceiley was the conductor.

The Lewisham Choral Society performed Coleridge-Taylor's 'Song of Hiawatha' in the Court Hill Schools on December 13. The solo vocalists were Miss Edith Evans, Mr. John Bardsley and Mr. Charles Copland, and Mr. Frank Idle conducted.

The Dulwich Philharmonic Society gave an excellent performance of Elgar's 'King Olaf' at the Crystal Palace on December 15. The solo vocalists were Miss Esta D'Argo, Mr. Ernest Pike and Mr. F. Ranalow. The latter artist, who sang at two hours' notice in place of Mr. Harry Dearth —who was too unwell to attend—deserves particular mention for the able manner in which he fulfilled the duties thus suddenly imposed upon him. The choir sang well, under the direction of Mr. Arthur Fagge.

The Richmond Philharmonic Society opened its seventeenth season on December 18 with a programme in which Handel's 'Alexander's Feast' occupied the principal place. The revival of this fine old work, which has not been given in Richmond within living memory, was entirely successful. The soloists were Miss Carrie Tubb, Mr. Bertram Mills, and Mr. Seaton, who undertook the tenor solos at short notice. The choir appeared to enjoy their part in the work, and gave 'Let old Timotheus yield the prize' and the closing chorus with great spirit. The programme included Beethoven's seventh Symphony, Benet's madrigal 'All creatures now are merry minded,' and Weber's overture to 'Preciosa.' Dr. Jolley conducted.

The Stroud Green Choral Association opened its second season on December 17 at Hanley Hall, Crouch Hill, when Parry's 'Pied piper' and Cowen's 'John Gilpin' were performed, the choir imparting the right spirit, especially in the former work. The solo vocalists were Mr. Arthur Walenn and Mr. Wilfrid Laurence, and Miss Norah Shears played two pianoforte pieces successfully. Mr. H. J. Timothy was the conductor.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society's second concert of the season on November 23 was devoted to 'Israel in Egypt,' the soloists being Miss Gleeson-White, Madame Daisy Creeny, and Mr. William Green. The choruses were very well sung, and the work as a whole received an adequate rendering.

The City Choral Society gave a miscellaneous concert on November 28 in the Ulster Hall. Selections from Barnby's 'Rebekah' and Cowen's 'Heroes' song were included in the programme. Madame Albu, Mr. Alfred J. Long and Herr Josef Claus sang various songs.

Mischa Elman, under the Philharmonic Society's auspices, gave a violin recital on November 30, and astonished those privileged to hear him by his magical power. The two Christmas performances of the 'Messiah' by the Philharmonic were given on December 14 and 15 to crowded houses. The singers were Madame Mary Conly, Miss Rosina Beynon and Messrs. Philip Newbury and Charles Knowles.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Mr. Fred W. Beard, conductor of the Birmingham City Choral Society, who went out to Australia in August last to officiate as adjudicator at an important Eistedfodd, has accepted a lucrative post as principal of a large Musical Academy at the Antipodes, and will therefore not return to Birmingham. The appointment of a new conductor to the Society is now under consideration.

One of the finest if not the very best performance of Sullivan's 'Golden Legend' ever heard in this city was that given by the Birmingham Festival Choral Society in the Town Hall on December 6, under Dr. Sinclair's masterly conductorship. The familiar music never created a deeper impression, due in large measure to the superb singing of the choir and the watchful care with which the orchestral accompaniments were rendered. Madame Mary Conly, Miss Mildred Jones, Mr. Charles Saunders and Mr. Charles Tree were the soloists, and Mr. C. W. Perkins occupied his accustomed place at the organ.

The Birmingham Choral and Orchestral Association gave a popular performance of 'Judas Maccabæus' in the Town Hall on December 8, under Mr. Joseph Adams's able conductorship. The choir was evidently on its mettle and seemed bent upon sustaining its prestige. The principals were Miss Laura Taylor, Miss May Seiber, Mr. Henry Boulderson and Mr. Nat Bishop.

In place of the customary performance of a complete choral work, the Midland Musical Society placed before its supporters a programme of a miscellaneous character, which included some orchestral works and Miss Liza Lehmann's song-cycle 'In a Persian garden,' by Mesdames Laura Taylor, Grainger Kerr, and Messrs. H. Turnpenny and Quinlan. Mr. A. J. Catton conducted.

The second Harrison concert of the present series took place in the Town Hall on December 3, attracting an enormous audience, the chief features of the concert being the appearance of Señor Sarasate and Signor Busoni. The vocalists were Miss Amy Castles and the Misses Hook.

The last musical matinée in connection with the Royal Society of Artists' autumn exhibition of pictures took place on December 8. The occasion was a memorable one, inasmuch as it was the three-hundredth concert given under the management and direction of Mr. Oscar Pollack, covering a period of fifteen consecutive years. In commemoration of the event and in appreciation of his services, a presentation was made to Mr. Pollack, Mr. Jonathan Pratt, the honorary secretary of the Society, handing him on behalf of the subscribers a cheque for nearly £70.

Among the events of last month were an interesting 'Bach' concert given in the large lecture theatre of the Midland Institute on December 8 by the students of the School of Music, under the direction of its principal, Mr. Granville Bantock; the Ballad Singers' concert held at the Masonic Hall on December 4; and Madame Melba's concert at the Town Hall on December 7, assisted by the Birmingham Symphony Orchestra, conducted by Mr. Landon Ronald. Mr. Max Mossel gave his second drawing-room concert of the season in the Grosvenor Room on December 13, the artists being the Max Mossel string quartet, Miss Fanny Davies (pianist), Miss Lillie Wormald (vocalist), and Mr. G. H. Manton (accompanist). The programme included Brahms's Pianoforte quintet in F minor (Op. 34).——The 18th annual Scottish concert in connection with the Birmingham and Midland Scottish Society was held in the Town Hall on December 1, the executive being as usual the Glasgow Select Choir. Owing to the retirement of Mr. J. Millar Craig after forty years' service, the choir was conducted by his successor, Mr. Learmont Drysdale.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Young Men's Christian Association Choral Society, conductor Mr. W. A. Barter, gave its first concert for the season on November 29 and performed Gade's 'Erl King's daughter.' Mr. Harold Bernard led the band and the soloists were Miss Maude Wait, Miss Sybil Fox and Mr. J. W. Davey.

There was a large attendance at the annual concert of the Bristol Harmonic Male Choir at Colston Hall on November 29. In addition to the usual selection of glees, there were songs by Miss M. K. Sarah and Mr. T. Thomas. Mr. George Riseley contributed some organ solos, and Mr. Haydn Gunter played some violin solos. Mr. J. Jenkins conducted.

At the first concert of the season by the Bristol North Choral Society, held in the Victoria Rooms under the direction of Mr. C. W. Stear (in the absence of Mr. J. Bending, through serious illness), on December 1, Sullivan's 'Golden Legend' was rendered, with Miss Maude Waite, Miss Eleanor Druce, Mr. Hughes Cross and Mr. Charles Knowles as the soloists. Mr. F. S. Gardner was leader of the orchestra. An excellent interpretation of the work was afforded to the gratification of a large audience.

The Clifton Quintet held their second concert for the season on December 6, at the Victoria Rooms. The executants were Mr. Herbert Parsons (pianoforte), Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). There were admirable performances of Beethoven's 'Harp' quartet in E flat (Op. 74); Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, and Saint-Saëns's Pianoforte trio in E minor (Op. 92). Mr. Parsons skilfully executed on the pianoforte Brahms's Variations on a theme of Paganini (Op. 35).

On December 8 the Society of Instrumentalists, under the direction of Mr. Riseley, gave a concert at the Victoria Rooms, and afforded agreeable interpretations of some favourite compositions, Mr. Harold Bernard being the leader. Mr. Albert Spalding played violin solos with much acceptance, and the vocalists were Miss Elsie White and Miss Maude England.

The Shirehampton and Avonmouth Popular Concert Society gave a concert at the Parish Hall on December 12, the programme being entirely devoted to the works of Brahms. Four part-songs were sung by the Avonmouth Choral Society under the direction of Mr. Napier Miles, and the vocalist associated with the choir was Mrs. Edward Speyer, who sang 'The Maiden' (Op. 93A) and in the 'Rhapsody' (Op. 53). The Sextet in B flat (Op. 18) was played by Messrs. Hubert Hunt, Maurice Alexander, Ernest Lane, F. S. Gardner, R. le Duc Bucknall and Percy Lewis. The Pianoforte trio in E flat was performed by Mr. Napier Miles (pianoforte), Mr. Hunt (violin) and Mr. Bucknall (violoncello).

On December 6 the Weston-super-Mare Philharmonic Society, under the direction of Mr. Edward Cook (of Bristol), gave a highly creditable performance of 'Elijah' at the Knightstone Pavilion. Madame Jessie Strathearn, Miss Gertrude Lonsdale, Mr. Herbert Grover and Mr. Charles Knowles were the soloists, while the band, largely consisting of Bristol players, was led by Mr. F. S. Gardner.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

At the Wednesday popular concerts there have been some interesting performances. On October 23 Mr. H. Inwards led a performance of Brahms's Sextet (Op. 18), and Miss Fillunger sang Bach's cantata 'Jauchzet Gott,' with Mr. Morrow as trumpet-player; on November 7 there were excerpts from Bach's rarely played 'Das Musikalische Opfer,' given by Mr. Tovey, Madame Soldat and Mr. Eli Hudson; and on November 21 the Grimson Quartet included in their programme the late W. Y. Hurlstone's 'Fantasy.'

On November 16 Miss Fanny Davies and Herr Mühlfeld gave a delightful pianoforte and clarinet recital in the Hall of Trinity College.

The first of two symphony concerts took place in the Guildhall on November 1, under the conductorship of Dr. Charles Wood.

The performance of sacred music in St. John's College Chapel on December 2 is noticed on p. 30.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Two performances have recently been given of Mendelssohn's 'St. Paul.' The first, on November 22, by the Amateur Operatic and Choral Society, under the direction of Mr. Barton McGuckin, when the solos were sung by Mrs. Stella Bowman, Miss Rosabelle Geoghegan, Mr. W. H. Jones and Mr. Jay Ryan, and the band was led by Mr. Patrick Delany. The second performance, on December 13, was by the University of Dublin Choral Society, under the direction of Mr. Charles Marchant. On that occasion the band consisted almost entirely of amateurs and the solos were well sung by members of the Society.

The Orpheus Choral Society gave its first concert of the season on November 27, when Dr. Culwick conducted an admirable selection of choral pieces, which included Cornelius's 'The Tempest.' Mrs. Monsell and Mr. Alexander Tucker were the solo vocalists and Miss Kathleen Gibson the solo violoncellist. Miss Gibson is a pupil of the Royal Irish Academy of Music, who, having continued her studies in London and Dresden, has returned to Dublin. This was her first public appearance since her sojourn in Germany, and she displayed a good technique and refined taste.

The Royal Irish Academy of Music gave a concert in the Royal University on November 29. The orchestra, under Dr. T. R. G. Jozé, played Weber's 'Euryanthe' overture and the accompaniment to the first movement of Schumann's Pianoforte concerto. In the latter work, conducted by Dr. Esposito, Miss Edna Elvery ably performed the solo part. Miss Queenie Eaton, Miss Nettie Edwards, Miss Eileen Forbes, Miss Sophie Solomons and Mr. J. C. Browner were the vocalists. Mr. S. Rosenberg was the solo violoncellist and Miss Kathleen Hinds played some pianoforte solos.

On December 10 the Dublin Glee Singers, conductor Mr. Joseph Seymour, gave a concert. The choir sang excellently in a selection of choruses, which included 'Hark, Apollo strikes the lyre,' Sir Henry Bishop's original version, with two choirs and pianoforte duet accompaniment. The male-voice choir admirably sang 'Softly dream' (Fischer), and the ladies' choir was heard to advantage in a not very interesting 'Hunting song' by Stuart. Miss Nora O'Hea was the solo violinist and made a successful début in her native city. Mr. J. C. Doyle and Mr. Charles Kelly were the solo vocalists.

The chamber music recitals at the Royal Dublin Society have been continued. The artists were Miss Fanny Davies (pianoforte), her first appearance in Dublin, Dr. Peace, (organ), the Brodsky Quartet and Mr. Backhaus.

The Feis Ceoil is announced to be held from May 20 to 25.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The musical season was opened in earnest on November 26 by the first of the orchestral concerts, with Mr. Fritz Kreisler as solo violinist. The band fully maintained the high standard of recent years, and the readings of Dr. Cowen were full of charm and interest. The programme included Schumann's Overture, Scherzo and Finale, and Liszt's symphonic poem 'Hungaria.' These, together with Elgar's 'Cockaigne' overture, were very finely played. Mr. Kreisler was superb in the Violin concerto of Beethoven. Mr. Henry J. Wood received a warm greeting on appearing as conductor at the second concert on December 3. Tchaikovsky's 'Symphonie Pathétique' received a thrilling rendering, and specially fine readings were given of the 'Oberon' overture, Bizet's 'Arlésienne' suite, and the 'Dream pantomime' from 'Hänsel und Gretel.' At the third concert on December 10, Mr. Richard Buhlig created a most favourable impression in the highly intellectual Brahms Pianoforte concerto No. 1, and Tchaikovsky's third Symphony was played under Dr. Cowen's able direction.

A somewhat important series of Sunday orchestral concerts has been inaugurated in the newly-opened King's Theatre under the direction and conductorship of Mr. Felix Gade. The band is local and very good, and vocalists and soloists of distinction are being engaged. I am glad to say that the concerts are being well supported.

The second of the University concerts (December 12) was devoted to three of Beethoven's Pianoforte trios, played by Messrs. Denhof (pianoforte), Verbrugghen (violin) and Messeas (violoncello). Of concerts by local artists those of most outstanding interest have been the vocal recitals by Mr. Alfred C. Young, an excellent baritone, on November 21; Miss Jean Waterson, a very promising young soprano, on December 11; the violin recital by Miss Copeland (an excellent first appearance), on November 20; and the pianoforte recital of Miss Muriel Kerr Brown, who showed pronounced advance in her aft, on November 22. A lecture-recital on Old Scottish Folk-Music was given by Mrs. Kennedy-Fraser, assisted by her sister, Miss Margaret Kennedy, on November 24; and the first concert of the Edinburgh String Quartet (Messrs. Colin McKenzie, J. H. Hartley, De la Haye and D. Millar-Craig), on November 27.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The notable features of the Choral and Orchestral Union's concert on November 27 were the first performance here of Liszt's symphonic poem 'Hungaria,' and Herr Fritz Kreisler's dignified rendering of Beethoven's Violin concerto. On December 4, Mr. Henri Verbrugghen, the accomplished leader of the Scottish Orchestra, occupied the conductor's desk with conspicuous success. With the exception of Mr. J. H. Foulds's 'Epithalamium,' which was heard here for the first time, the programme included several more or less familiar works, and served to bring out the best qualities of both conductor and band. Miss Lillie Wormald, the solo vocalist, sang with much charm excerpts from Mozart, Bach and Ambrose Thomas. Local pianists were much interested in the first appearance here of Mr. Richard Buhlig, at the fifth classical concert, on December 11. In the solo part of Brahms's Pianoforte concerto in D minor, and in some Chopin pieces, Mr. Buhlig revealed interpretative gifts of the highest order. The programme also included Tchaikovsky's 'Polish' symphony, and a welcome novelty in Mozart's Serenade-Nocturne in D for string quartet with orchestra.

A highly interesting concert was given by the Glee and Madrigal Society, under Mr. B. W. Hartley, on December 3. In an attractive programme, but one not cheapened by too many concessions to what is known as the popular taste, the singing of the choir was remarkable for purity of tone and careful attention to every shade of expression. Miss Edith Evans and Mr. Henry Brearley were the solo vocalists.

The Cecilian Orchestral Society, conducted by Mr. F. R. Joachim, made a very creditable appearance at their first concert on December 17. The programme, which included the overtures to 'Alceste' and 'The Barber of Seville,' and German's romance and two dances from 'The Conqueror,' was well within the powers of the players and a good rendering was the result. Mr. R. Heatherington played the solo part in Mendelssohn's Pianoforte concerto in G minor, and vocal solos were given by Miss Hilda Reynolds and Mr. Peter Melvin.

At the sixth classical concert on December 18 the Choral Union gave a successful performance of 'Elijah.' The choruses were all sung with fine effect, and Misses Gleeson-White and Gertrude Lonsdale, and Messrs. Alfred Heather and Fowler Burton, proved a competent quartet of soloists. Mr. Joseph Bradley conducted as usual.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society opened the present season with a performance of Elgar's 'Dream of Gerontius' on December 3 in the Shire Hall, with a result that justified Dr. Brewer and the Society in their ambitious desire. The performance was in every detail remarkable—certainly one of the best ever given in the long history of the Society. Dr. Brewer had taken the greatest pains in thoroughly rehearsing the work with his chorus. There was consequently none of that hesitation which so often accounts for disaster, and the whole performance was marked with rare intelligence as well as brilliancy of execution. Mention, too, should be made of the singing of the semi-chorus. This important part of the work was entrusted to eight cathedral boys and six gentlemen from the chorus, and was sung with complete success. The soloists were Mr. Gervase Elwes and Miss Winifred Ludlam. The large band was led by Mr. W. H. Reed and included many amateurs, members of the Gloucestershire Orchestral Society. The short work written by Mr. Ivor Atkins for the last Hereford festival, 'A hymn of faith,' was included in the programme, and conducted by the composer, and was so admirably sung as to draw a letter of congratulation from Mr. Atkins to Dr. Brewer and his choir.

The Cirencester Choral Society, of which Mr. A. H. Gibbons is the conductor, gave a capital performance of 'Messiah' at the Parish Church on December 11, with band and organ. The principals were Miss Dorothy Wood, Miss Kate Fielder, Mr. Starkey and Mr. R. E. Miles. Miss Wood is a member of the Society, and sang with great taste and refinement.

A further example of the utilization of our large parish churches for such performances is noted at Stroud on December 13, when the members of the Stroud Choral and Orchestral Society, combined under the able direction of Mr. J. Edis Tidnam, gave a most creditable rendering of Spohr's 'Last Judgment,' followed by Wesley's anthem 'The Wilderness.' Mr. A. W. V. Vine (organist of Tewkesbury Abbey) was at the organ. This was Mr. Tidnam's last appearance as conductor of this Society, as he is leaving Stroud to take up an appointment at Dover College.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. Zacharewitsch was the central figure of the fourth Symphony Orchestra on November 26. He played the solo part in Tchaikovsky's Violin concerto, and gave a remarkable reading of the difficult work.

Mr. Charles W. Black is to be heartily congratulated on the Fairfield Choral Society's performance of Mendelssohn's 'Hymn of Praise' on November 27. No more meritorious rendering of the work has been heard in Liverpool for several years. Miss Minnie Williams, Miss C. Mackinson and Mr. Val Thompson were the principals. It is to be noted that the Fairfield Society will give the first Liverpool performance of Elgar's 'The Kingdom' on April 9.

Mr. Charles W. Clark made a markedly favourable impression at the Philharmonic concert on December 4, when his rich and well-managed voice was heard to advantage in various songs. Señor Sarasate played Lalo's 'Symphonie Espagnole' in his customary artistic manner, and Mr. Hamilton Harty's new 'Irish' symphony was excellently performed by the band under Dr. Cowen's careful direction.

The Symphony Orchestra programme of December 10 included Dvorák's Symphony in G, Brahms's variations on a theme by Haydn, and Humperdinck's 'Hänsel und Gretel' overture. Miss Hilda de Angelis was the vocalist.

The Orchestral Society's concert on December 15 was noteworthy for a careful rendering of the incidental music to Sibelius's opera 'Pelleas and Melisande,' given for the first time in Liverpool. Mr. Charles Tree was the vocalist and Mr. Granville Bantock conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé Concert, under Dr. Richter's conductorship, on November 22, Dr. Cowen's 'Scandinavian' symphony held the honoured place in the programme, in company with Dvorák's 'Hussite' overture, and Tchaikovsky's Violin concerto, Mischa Elman playing the solo in the last-named work. On November 29, Berlioz's 'Faust' reached its twenty-second performance at these concerts. The soloists were Miss Helen Jaxon, Mr. John Harrison, Mr. Charles Clark, and Mr. Fowler Burton. At the following concert (December 6) the 'Variations and double fugue on a merry theme,' by Georg Schumann, were included in the programme, in addition to Brahms's fourth Symphony, Mendelssohn's 'Melusine' overture, and Glinka's 'La Jota Aragonese' orchestral caprice. Miss Esta D'Argon was the vocalist. At the concert on December 13 Dr. Richter secured fine performances of Beethoven's second Symphony and Humperdinck's 'Moorish' rhapsody, the latter not having been previously played here. Mr. Egon Petri, professor at the Royal Manchester College of Music, exhibited excellent technique in playing the solo part of Brahms's Pianoforte concerto No. 1.

At the Gentlemen's Concert, on November 26 (conducted by Dr. Richter), Mendelssohn's Octet (Op. 20) was played by the combined strings of the orchestra with good effect. The other instrumental numbers were Spohr's 'Jessonda' overture, Saint-Saëns's symphonic poem, 'La jeunesse d'Hercule,' and a portion of Schubert's 'Rosamunde' music. Miss Frederica Richardson was the vocalist. The concert of December 10 took the form of a recital, when Miss Agnes Nicholls displayed excellent taste in rendering groups of songs in German, French, and English. Those in English included three little flower-song vignettes by Mr. Hamilton Harty, who himself admirably accompanied throughout the recital. Mr. Isidor Cohn played with his accustomed skill two of Schumann's 'Novelletten,' Beethoven's 'Sonata Appassionata,' and other pieces. At Mr. Brand Lane's third subscription concert on November 24, Dudley Buck's eight-part chorus, 'Hymn to music,' and other selections were sung, the interpretations of which testified to the excellence of the choir. The programme of the fourth promenade concert on December 8 included Dvorák's 'Carneval' overture, two Slavonic dances, and the *Scherzo* and *Finale* from the 'New World' symphony, in addition to Luigini's 'Egyptian' ballet suite, and one of Val Hamm's pieces for wind instruments—a quartet for flute, oboe, clarinet and horn. The Tunstall, Hanley and District Prize Choir, conducted by Mr. J. Whewall, created a good impression in the rendering of various part-songs. Madame Annie Walker was the vocalist.

The Vocal Society, under Dr. Henry Watson's direction, gave its subscribers (on December 12) the opportunity of hearing and comparing connectedly Stafford Smith's and Sir Hubert Parry's musical versions of Milton's ode, 'Blest pair of sirens,' the latter, however, without orchestra. A new part-song setting of the 'Wreck of the Hesperus,' by Mr. R. H. Wilson, chorus-master of the Hallé concerts, was well sung by the choir, and a song by Miss Dorothy M. Cole, to the 'King of Thule' verses, indicated on the part of the young composer—a Royal Manchester College student—a distinct lyrical vein in taste and feeling. The amateur orchestra of the Beethoven Society at its concert on December 11 played Gounod's 'Mirella' overture and Elgar's Serenade for strings (Op. 20). Miss Lucy Pierce, another Royal Manchester College student, showed excellent technique in her performance of Schumann's Pianoforte concerto, Liszt's waltz arrangement of *motives* from Donizetti's 'Parisina,' and Chopin's Study in A flat.

The district Nonconformist Choir Union, at its annual concert on December 1, performed 'Elijah,' the principals being Madame Sadler-Fogg, Miss Hilda Nicholas, Mr. Webster Millar and Mr. Albert Garcia. Band and chorus numbered 500 performers; Mr. Arthur Hill presided at the organ, and Mr. J. Knowles conducted.

The death of Mr. John Henry Cockerill, the senior harpist for the past fourteen years of the Hallé Orchestra, which took place with extreme suddenness on December 13, is the subject of sincerest regret. Widely known, though unobtrusive, Mr. Cockerill was just as widely respected.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Brahms's 'Requiem' was the principal feature at the Newcastle and Gateshead Choral Union concert on November 28, when Dr. Coward made his appearance here as a conductor. An incisive and brilliant performance was given, although the tone of the choir was not so velvety as in the past. Miss Gleeson-White and Mr. Lane Wilson were the soloists, and the Hallé Orchestra played the accompaniments.

Fröken Salicath gave a delightful vocal recital on November 27, at which were performed some unaccompanied Scandinavian folk-songs. The subscribers of the Newcastle Chamber Music Society were favoured with an ideal performance by the Brussels String Quartet on November 29, and at the Newcastle Musical Society's meeting on December 6 a Violin and Pianoforte sonata by the director—previously played at Queen's Hall—was rendered by the composer, Mr. Alfred Wall, and Mr. Oppenheim.

Haydn's 'Passion' was sung by the Catholic Choral Society on December 5, but the performance lacked reverence and hence was ineffective. We have not been favoured with a Bach cantata in Newcastle for a long time, but, strangely enough, two were sung on December 12. One was 'O Light everlasting,' which, together with Stanford's 'Revenge' and Parry's 'Blest pair of sirens,' formed the somewhat ambitious programme of the Postal Telegraph Choral Society under the direction of their new conductor, Mr. E. Bainton. The various works were rendered with commendable accuracy. Miss Hilda Wilson was the solo vocalist. The second Bach cantata was 'Schau, lieber Gott, wie meine Feind,' and formed part of an interesting Bach-Brahms evening given by Mr. Donald F. Tovey and the Harford Vocal Quartet at the Classical Concert Society.

On the same evening the South Shields Choral Society, under the conductorship of Mr. M. Fairs, performed Dvorák's 'At the foot of the Cross,' and Schubert's 'Song of Miriam.' Haydn's 'Seasons' was performed on December 12 by the Philharmonic Society of Newcastle; Miss J. Ellis, Messrs. T. Davis and D. Price were the soloists, and Mr. G. Dodds conducted a satisfactory choir.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society (conductor, Dr. Frank Bates) gave a very successful concert on December 13, at which the principal attraction was Mischa Elman, who played Tchaikovsky's Violin concerto in D, a Nocturne by Chopin-Wilhelmj and 'Souvenir de Moscow' (Wieniawski). The band played the 'Freischütz' overture (Weber), and Beethoven's eighth Symphony. The Norwich Choral Society, who were associated with the Philharmonic, contributed two old madrigals and two numbers from Sir Edward Elgar's 'Scenes from the Bavarian Highlands.'

The Saturday Popular Concerts, under the direction of Dr. Bunnett, have been meeting with marked success this season, the audiences being very numerous and appreciative. Among other artists who have appeared are Miss Kate Rooney, Miss Phyllis Lett, Miss Winifred Siddons, Miss Evelyn Tyzer and Miss Spencer, Mr. Albert Garcia, Mr. Edgar Coyle and Mr. Foxton Ferguson.

The committee of management of the Norfolk and Norwich Musical Festival have arranged for a concert on festival lines on April 11 next, when 'The Apostles' (Elgar), which met with such great success at the last festival, will again be performed. The London Symphony Orchestra and Mr. Ffrangcon-Davies have been engaged. The rehearsals for this performance and for the works selected for performance at the ensuing festival are now proceeding under the direction of Dr. A. H. Mann.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Long Eaton Choral Society gave its first concert on November 27, when the 'Messiah' was performed under the direction of Mr. J. S. Derbyshire. With an efficient orchestra and chorus of some 150 performers a good performance was attained with the co-operation, as soloists, of Madame Norledge, Miss Lilian Dews, Mr. Tom Child and Mr. James Coleman.

The first of the two orchestral concerts given by the Nottingham Sacred Harmonic Society took place on November 29 under the direction of Mr. Allen Gill, the orchestra being led by Mr. Lyell Tayler. The programme included Mozart's 'Magic flute' overture, Beethoven's fifth Symphony, Cowen's Suite of English dances and Sullivan's 'Macbeth' overture. Dr. Cowen's Suite met with a hearty welcome, especially the 'Menuet d'Amour,' which had to be repeated. The vocalist was Miss Edna Thornton.

At Miss Cantelo's chamber concert on December 12 the Brodsky Quartet played Haydn's Quartet in G, and the programme included Beethoven's Pianoforte sonata (Op. 7), Brahms's sonata for pianoforte and viola, and Dvorák's Pianoforte quintet (Op. 81). The ensemble playing throughout was extremely fine and therefore most enjoyable.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on October 25 in the Town Hall, when Herr Kreisler gave an excellent violin recital, his chief solos being Bach's Adagio and Fugue in G minor, and Vieuxtemps's Concerto in F sharp minor (No. 2). The vocalist was Miss Cartwright, who sang several songs with great charm.

On November 3, in the same building, Herr Backhaus gave a concert, assisted by Herr Sebald (violinist) and Madame Ella Russell. The cycle of pieces played by Herr Backhaus included Mendelssohn's rarely-heard Andante and Rondo Capriccioso, and three Chopin Studies. Herr Sebald's principal contribution was the *Finale* from Max Bruch's G minor Concerto. Madame Ella Russell gave four songs of various nationalities with great acceptance.

On November 15, also in the Town Hall, and under the auspices of the Musical Club, the Choral and Philharmonic, and the Bach Choir united their efforts, and gave an excellent concert, ably assisted by a band composed of members of the London Symphony Orchestra, and conducted by Dr. Allen. The performances of the two vocal works, Verdi's 'Stabat Mater' and Dr. Walker's 'Hymn to Dionysus,' were exceedingly interesting as being sung for the first time in Oxford. The band gave an excellent rendering of Brahms's Variations on a Theme by Haydn, and Beethoven's C minor Symphony, with the exception that the *Finale* of the latter was taken too slowly, the stringed portion of the orchestra especially finding it very difficult to accommodate themselves to the slow *tempo*.

The professor of music, Sir Hubert Parry, gave an interesting lecture on 'The function of thematic material in musical organization' to an appreciative audience, illustrations being well rendered by Miss W. Evans, Miss Colton and Mr. Bolton. The Vice-chancellor was present at the lecture, which took place in the Sheldonian Theatre on November 28.

On the following afternoon Dr. Joachim and the Berlin Quartet gave a chamber concert in the Town Hall in connection with the Musical Club. The programme consisted of three quartets — Mozart's in D minor (K. No. 421), Brahms's in B flat (Op. 67), and Beethoven's in C minor (Op. 18, No. 4). Of course, they were as nearly as possible perfectly played, but in this concert it was again demonstrated that three quartets in succession, without any relief between them, constitute a strain on the audience, if not, indeed, upon the performers. A song or a violin solo interspersed would afford the much-needed repose and relief.

The Grenadier Guards Band visited Oxford on December 6 in order to witness the conferring of the degree of Doctor of Music upon their chief, Mr. Albert Williams, the first bandmaster in the British Army who has achieved that distinction. The Band generously offered to give a concert in aid of the Radcliffe Infirmary, which took place in the Town Hall with the greatest success, the proceeds amounting to the sum of £60. The various pieces were rendered with that artistic finish for which the Grenadier band is famous, the 'Invitation to the waltz' being most superbly played. Dr. Williams conducted a most enjoyable afternoon's music.——On December 8, in the Town Hall, Mischa Elman gave a concert in conjunction with Mr. Percival Garratt, a promising local pianist. The clever young violinist played Mendelssohn's Concerto and Bach's 'Chaconne,' and Mr. Garratt's contributions to an enjoyable concert were Brahms's 'Rhapsodie' (Op. 119) and the *Toccata* from the fifth Concerto of Saint-Saëns.

The Sunday evening concerts at Balliol College have been continued as usual under the able direction Dr. Walker, and we have had visits from the Ludwig Quartet (under the auspices of the Musical Union), Señor Sarasate and Señor Sobrino (violin and pianoforte recital).

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

December musical activities largely were limited to various performances of the 'Messiah,' of which at least two dozen have recently been given.

The Norton Lees Choral Society gave a successful concert on December 13. The programme included Stanford's 'Revenge' and 'Cavalier songs,' which furnished the excellent choir with congenial work. Mr. Horace Reynolds doubled the rôle of conductor and solitary soloist.

The Heeley Wesley Choral Society is still progressing under Mr. E. G. Laycock's zealous direction, Romberg's 'Lay of the Bell,' performed at their opening concert on December 6, being full of choral merit and with but few shortcomings.

The Yorkshire chorus (Leeds and Sheffield) which toured in Rhineland during the last week of September, 1906, gave a concert in the Albert Hall, Sheffield, on December 15. A number of excerpts from 'The Dream of Gerontius' were given, under Dr. Coward. Finely as the chorus sang, the experiment was not successful, the absence of an orchestra detracting from the enjoyment of the work. Three choruses from the 'Messiah' and a number of mixed-voice and male-voice part-songs were beautifully sung by the splendid choir, under the direction of Dr. Coward. The soloists were Miss Lillian Dews, Mr. William Burrows and Mr. Frederic Austin. Mr. John Groves and Mr. W. S. Jessop were the accompanists.

The Barnsley St. Cecilia Society performed 'Elijah' on December 6, under the direction of Dr. Coward. The singing of the chorus was marked by spirit and requisite expression. The balance of parts is, however, faulty, and should receive the earnest attention of the committee.

At the first season's concert of the Sheffield Philharmonic Orchestra, held in the Albert Hall on December 14, Mr. J. H. Parkes directed a very creditable performance of Prout's third Symphony in F. Edward German's Symphonic poem, 'Hamlet,' also was essayed with some success by the enthusiastic members of this amateur Society.

The first performance in Sheffield of Elgar's 'The Apostles' aroused considerable interest, and a brilliant audience crowded the Albert Hall on December 18. Under the direction of Mr. Henry J. Wood, the Sheffield Amateur Musical Society gave an impressive and beautiful rendering of the oratorio. There was a large orchestra of local players reinforced by members of the Queen's Hall Orchestra. The fine chorus of the Society sang the music with a full grasp of its emotional and dramatic import. The luscious quality of the ladies' voices was evinced in the searching chorus 'And the Lord turned.' The male-voice choruses were sung with technical mastery and picturesque tone-colour. The soloists were Mrs. Henry J. Wood, Miss Florence Oliver, Mr. Harold Wilde, Mr. Joseph Lycett, Mr. Robert Charlesworth and Mr. Dalton Baker. Mr. J. W. Phillips was at the organ. Mr. J. A. Rodgers prepared the chorus, Mr. Wood taking charge of the final rehearsals.

MUSIC IN THE SOUTH-WEST COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

The first few months of the musical season in this district are almost entirely devoted to preparation for public performances to follow after Christmas, and therefore, especially in the department of choral music, comparatively few events have to be recorded.

THE THREE TOWNS.

The first event of importance in the series of Plymouth Corporation concerts was the performance of 'The Golden Legend' on November 17 by the Guildhall Choir, with orchestra, conducted by Mr. H. Moreton, when the choir sang with even more than their usual expressiveness and brightness of quality. Mr. John Pardew led the band, and the principals were Misses Ethel Cadman and May Peters, Messrs. Samuel Masters and Harry Dearth.

The experiment of weekly town concerts for the people is being once more tried by the Stonehouse Urban Council. Mr. W. J. Hart has been appointed town organist, and under his management a series of twelve concerts, at which local talent will be heard, was initiated on November 7.

At the first of Mr. Frank Winterbottom's symphony concerts, given in Stonehouse Town Hall on November 5, a novelty was introduced in a symphonic poem, founded on Shelley's 'Alastor,' by Mr. Ernest Blake, and made a good impression as being the work of a clever and imaginative musician. At the concert on December 4, the Baroness Overbeck conducted a suite, 'La reine de neige,' which she composed as ballet music to Andersen's fairy tale 'The snow queen.' Originality was chiefly displayed in the orchestration, which however was often exaggerated rather than satisfying, and the ideas lacked cohesion. The Baroness also conducted a performance of her suite 'Salome,' which was played in a former season. The symphony at this concert was Mendelssohn's 'Scotch,' conducted, of course, by Mr. Frank Winterbottom. The organization of a new 'Three Towns Symphony Orchestra,' which was recorded at the end of last season, has had a gratifying and stimulating influence on societies already in existence. Dr. Weekes's private Orchestral Society has formed a scheme of subscription symphony concerts, the first of which, on November 21, was highly successful. A crowded hall and a noticeable increase of care in the performance were pleasing elements of success. Tchaikovsky's fifth Symphony was played, also Schubert's 'Unfinished' symphony.

The Plymouth Amateur Operatic Society, which throughout an existence of seven or eight years has given annual performances of Gilbert-Sullivan opera, this year made a new departure and presented the comic opera of 'Erminie' throughout the week beginning December 3.

The revival of interest in part-singing, especially for male voices, which has been marked throughout the West of England, has reached as far south as Plymouth, where a male-voice choir started on October 8 with twenty men, and with Mr. David Parkes as conductor, and has already increased to over forty members. A choir of boys, numbering over thirty voices, is being trained conjointly, and will join the men for performance of glees and madrigals.

OTHER DEVONSHIRE TOWNS.

The Choral Society which has been conducted in Tavistock by Mr. Manley Martin has ceased to have a separate existence, and has amalgamated with his Society in Plymouth. Another has sprung up in Tavistock, conducted by Rev. Leigh Murray, which promises to do useful work. A concert of tentative character was given last season, and on December 17 the Society made its first appearance as an organization, giving enjoyable renderings of Schubert's 'Song of Miriam' and Mendelssohn's 13th Psalm, with a small band led by Mr. Alfred Serle. On December 5 St. Budeaux Choral and Orchestral Society, conducted by Mr. B. Barnicott, gave a creditable rendering of Gaul's 'Una,' with the Misses May Groser and Mabel Traheir, and Messrs. Bert Hallett and G. S. Meadows as principals. Every encouragement is deserved by this energetic little Society. On December 6, the Teignmouth Orchestral Society, conducted by Mr. A. J. James, performed Schubert's 'Unfinished' symphony and Mendelssohn's 'Calm sea and prosperous voyage' overture, in a programme containing other miscellaneous items. Exmouth Choral Society on December 12 performed Elgar's 'The black knight' and 'The banner of St. George,' with Madame Emily Squire as principal and Mr. Raymond Wilmot as conductor.

SOMERSETSHIRE.

The Taunton Choral Society gave its first concert on December 11, and the Madrigal Society on the 17th of the same month, both performances conducted by Mr. Herbert Chalmers. The small town of Wellington has a flourishing choral society of 100 voices, which is rehearsing, under Mr. Allan Allen, 'Acis and Galatea,' 'Golden Legend' and 'Tannhäuser,' for performance in the spring.

TRURO AND FALMOUTH.

Only two choral societies in Cornwall have so far given performances. The Truro Philharmonic Society performed Barnett's 'The ancient mariner' on December 11, with Miss Euneta Truscott, Miss Maud Davies, Mr. Albert Collings and Mr. Walter Belgrove as soloists. Mr. Herbert Sanders conducted, and the chorus and orchestra were augmented by members of Falmouth Philharmonic Society, in whose town a preliminary performance was given on the preceding date.

The Diamond Jubilee of the Exeter Oratorio Society is specially noticed on page 39.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

On December 4 the Stafford Choral Union gave an excellent concert performance of Gounod's 'Faust,' which reflected great credit on the members and their conductor, Mr. H. Drury. The soloists were Madame Amy Kendal, Miss Jessie Dennis, Mr. Samuel Masters, Mr. John Ridding and Mr. Charles Tree, all of whom were highly successful. The choir sang excellently throughout, and the orchestra, composed of local amateurs and Birmingham professionals, under the leadership of Herr Suck, did their work well, while Mr. J. Jackson presided at the organ.

On December 6 the North Staffordshire District Choral Society opened its season at the Victoria Hall, Hanley, with a performance of 'Elijah.' The event was of special interest from the fact that the new President, Mr. T. Twyford, High Sheriff of the county, had signalized his assumption of office by taking steps to secure a large and distinguished patronage for the Society. The selection of Mendelssohn's masterpiece this year was specially appropriate, it being just sixty years since the oratorio was produced at Birmingham. The honours of the Hanley performance fell to the choir, the choruses being superbly rendered. The principals were Miss E. Linden, Miss Alice Lakin and Mr. Dalton Baker. Mr. W. Sherratt presided at the grand organ. Mr. James Whewall, the conductor of the Society, is to be highly complimented on the continuous growth of his choral forces. That the Society should have taken such prominence in the district in so short a time is largely due to confidence in his skill and judgment as a conductor and choir-trainer, which on this occasion was more than ever justified.

On December 13 the Darlaston Choral Society also performed 'Elijah,' under the able conductorship of Mr. Thomas Johnson. The soloists were Madame Aston, Miss K. Miller, Mr. F. Mullings and Mr. James Coleman. The choir sang their part in a manner which merits warm commendation. In the absence of an orchestra the accompaniments were skilfully played on the organ by Mr. C. W. Perkins, organist of Birmingham Town Hall.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

This has been a busy month in Yorkshire, busier, I incline to think, than any similar period for many years past. On one day there were six concerts of genuine artistic interest, on another ten, so that it is hardly possible to do justice to every deserving concert, and in some cases one's chronicle must be reduced to the limits of a bare record.

At Leeds the Municipal Orchestra, founded and conducted by Mr. Fricker, the Town Hall organist, gives concerts which are under the patronage, or, as a cynical person might put it, in the clutches, of the Corporation. The result is that the concerts are given free of charges for rent or lighting, but that they are also subject to the rule of the Council and the criticisms of its members, one of whom recently complained at a Council meeting that the programmes were too 'classy.' Against this sort of 'encouragement' they struggle on, but the concert on November 24 indicated the thin end of the 'popular' wedge, the programme consisting of part-songs and the like, sung by a couple of local choirs, pieces which, though excellent in their way, are not of the same calibre as the music given at the orchestral concerts. Of these a good specimen was afforded on December 8, when Mr. Frederick Cliffe visited Leeds and conducted his C minor Symphony, the remarkable Op. 1, which, when rejected by the Leeds Festival, and produced by Sir August Manns, made such a sensation. It was pleasant to find that, after a gulf of many years, it sounded so fresh and charming. Mr. Cliffe also directed two movements of his Violin concerto, the solo part being ably played by Mr. Elliott, the leader of the orchestra. At the same concert Sibelius, represented by his 'Swan of Tuonela' and 'Finlandia,' made his first appearance in a Yorkshire programme, and the deep impressiveness of his very individual music made a profound effect.

On December 5 Dr. Richter came with the Hallé Orchestra to one of the subscription concerts, and conducted a very fine performance of Brahms's fourth Symphony, which had never before been heard at Leeds. The Philharmonic choir, on the same occasion, gave a very bright and forcible reading of Mr. Cliffe's 'Ode to the north-east wind.' The composer was present, and from the fact that three of his works have been heard at Leeds within a week, it would seem that he is receiving some recognition in his native county. A renewed interest in chamber music may, I hope, be implied from the fact that two local quartet parties now flourish at Leeds. The older one, the Leeds Bohemian, has made its concerts the rendezvous of the most truly musical audience in the county, and on November 28 it gave excellent performances of quartets by Mozart in B flat, Schumann in A (Op. 41, No. 3) and Arensky in G (Op. 11, No. 1), while on December 12 the Rasch Quartet gave quartets by Haydn and Beethoven (Op. 135), and Dvorák's so-called 'Dumky' Pianoforte trio, with good effect. An event of more than common interest was the performance, by students of Leeds University, of 'The Clouds' of Aristophanes on November 29 and 30, which deserves mention here because the clever and allusive music composed (and compiled) by Sir Hubert Parry was employed, and was given under the direction of Mr. T. J. Hoggett with an effect which would have been better had the prevalent conversation allowed it to be more audible. As it was, the *Finale*, which the composer had enlarged for the occasion, was quite ruined by extemporised accompaniments certainly not intended by him. There has been some special music at the Leeds Churches to mark the Advent season. At the Parish Church, where Dr. Bairstow's exceedingly artistic organ-playing is a noteworthy feature of the musical services, there were given, on December 17, two of Bach's church cantatas, 'Sleepers, wake' and 'Thou Guide of Israel,' together with Purcell's fine unaccompanied anthem, 'Remember not.'

At St. John-the-Evangelist's, Brahms's 'German Requiem' was given under Mr. Albert Jowett's direction on December 11, and in this connection may be mentioned the performance of that work in Ripon Cathedral on December 14, under Mr. C. L. Moody, of Spohr's 'Last Judgment' at Huddersfield Parish Church on December 12, under Dr. Eaglefield Hull, and of 'St. Paul,' in Wakefield Cathedral on December 17, under Mr. Hardy.

BRADFORD.

On November 24, the Bradford Permanent Orchestra, of which Mr. Allen Gill is the very able conductor, gave a programme that included some Wagner pieces and, among other things, Dvorák's 'Carnaval' overture, all of which were played with much zest and go. Mr. Lewis Oddy was the pianist, and played pieces by Chopin and Mendelssohn with great neatness. At the subscription concert on December 14, 'The Dream of Gerontius' received a fine interpretation, under Dr. Cowen, the soloists being Miss Gwladys Roberts, Mr. Gervase Elwes and Mr. Herbert Brown. The performance was of quite exceptional excellence all round, but especial mention should be made of the wonderfully finished singing of the semi-chorus, and of the artistic performance by Mr. Brown of the bass solos. Mr. Isidor Cohn, a pianist whose brilliant attainments are well known in this part of the world, gave a recital on December 4; and on December 13, at one of the Harrison concerts, Sarasate and Busoni visited Bradford and made a great effect by their admirable playing, their performance of part of a Rubinstein Sonata being a wonderful example of beautiful tone production on the part of both artists.

OTHER TOWNS.

Sir Hubert Parry paid a visit to Halifax on November 22, when he conducted his 'King Saul' at one of the Choral Society's concerts. The soloists were Miss Perceval Allen, Miss Dorothy Wiley, Mr. Alfred Heather, Mr. Herbert Brown and Mr. Herbert Parker, while the chorus sang intelligently.

At the concert of the Scarborough Philharmonic Society on December 4, exceedingly good performances were obtained by Dr. Ely, the conductor, of Parry's 'The love that casteth out fear' and 'The pied piper.' The former had not before been heard in the North of England, and though the special effects obtainable in Gloucester Cathedral could not of course be reproduced, the impressiveness of the music was made apparent. Madame Amy Dewhurst and Mr. Plunket Greene were the principals.

At Hull the Symphony Orchestra has been continuing its series of afternoon concerts with increasing efficiency and larger audiences. On November 22 Schubert's 'Unfinished' symphony was given; on December 6, Mozart's 'Haffner' symphony was very smartly played, and Saint-Saëns's seldom heard 'Henry VIII.' ballet music was a feature of the programme. On December 20, Schumann's first Symphony was chosen, and all the performances have been most ably conducted by Mr. Arthur Wallerstein. On December 11 the performance by young Mischa Elman of Mendelssohn's Violin concerto gave especial interest to the Philharmonic Society's concert, and Dvorák's 'New World' symphony was among the works conducted by Mr. J. W. Hudson. The York Musical Society, on December 11, gave Elgar's 'King Olaf.' The soloists were all exceedingly good—Mrs. Henry J. Wood, Mr. John Coates and Mr. Frederic Austin—and the band and chorus responded well to Mr. Noble's energetic beat, the spirit and verve of the music being happily caught. The Wakefield Chamber Concert on December 12 took the pleasant form of a song recital by Miss Agnes Nicholls. Miss Nora McKay played some violin solos very artistically, and Mr. Hamilton Harty's accompaniments reached something near perfection.

The Pudsey Choral Union, under Mr. H. H. Pickard, revived Handel's 'Samson' on November 26. The Morley Choral Society gave 'St. Paul'—which is in unusual favour this season—on November 21, under Mr. H. Fricker's direction. 'Judas Maccabæus' was the work chosen for the Batley Choral Society's concert on December 4, Mr. John Fearnley conducting. The Barnsley St. Cecilia Society gave 'Elijah,' under Dr. Coward, on December 6, and the Doncaster Musical Society, on November 22, gave Parry's 'Blest pair of sirens' and Mendelssohn's 'Hymn of Praise.' The mere enumeration of these concerts will show how impossible it is to do more than briefly chronicle them.

More than a bare record, however, must be given to the Middlesbrough Musical Union concert on December 5, seeing that it introduced something new to the North of England—if not a wider area—in Bach's cantata 'The sages of Sheba,' of which an excellent performance was given under the direction of Mr. Kilburn, the solo parts being ably filled by Mr. Webster Millar and Mr. Herbert Brown. The Grail scene from 'Parsifal' was another very interesting feature, and a third was Grieg's Pianoforte concerto, the solo part in which was very brilliantly played by Mr. Backhaus. The whole programme certainly reflected the artistic enterprise that has always characterized this Society.

Foreign Notes.

BERLIN.

The first performance here of Strauss's 'Salome,' on December 5, was a triumph for the composer, who conducted, no less than for Fräulein Emmy Destinn, who was unsurpassable in the character of the delectable heroine. Herr Ernst Krauss, as Herod, and Herr Hoffmann, as Jochanaan, were also excellent, and the scenery, costumes, &c., were of unusual magnificence.——At the second concert of the Royal Orchestra, Herr Felix Weingartner produced a new symphonic poem, founded upon Corneille's 'Polyeuct,' by Edgar Tinel. The work, which illustrates the festival in the temple of Jupiter, is in three sections, melodious, spontaneous in invention, and superbly scored.——At the third Philharmonic concert Prof. Arthur Nikisch produced a brilliant new overture (the second) to E. Humperdinck's opera 'Die Heirat wider Willen,' while at the fourth concert Max Reger's 'Serenade' for small orchestra was played for the first time in Berlin and warmly received.——The Singakademie gave a Brahms concert under Prof. Georg Schumann's direction on November 25, when four of the master's most solemn works were given, viz.: the 'German Requiem,' 'Nœnia,' 'The song of the Fates,' and the 'Song of Destiny'—a severe task for the choir, which however they splendidly surmounted. ——At the first of Herr E. N. von Reznicek's orchestral chamber concerts on November 23, a new and very charming overture to a Christmas fairy-tale, 'Das Christ Elflein,' by Hans Pfitzner, was brought to a first hearing and enthusiastically received. The work is scored without trumpets, trombones or other heavy brass. At the same concert a Suite for string orchestra by a new composer, Franz Dubitzki, was produced. It proved a strangely unripe work, though it was not devoid of some originality.——That charming English pianist, Miss Evelyn Suart, scored a brilliant success at her concert on November 30, at which she performed concertos by Mozart, Rachmaninoff and Saint-Saëns. The public displayed quite remarkable enthusiasm. On the same day the Brussels String Quartet produced a new Quintet for pianoforte, violin, two violas, and violoncello (an unusual combination) by Paul Juon. It proved to be a valuable work, fresh, individual and essentially musical, and was greeted with evident delight.——On November 29 a young member of the Court Opera Orchestra, Herr Otto Urack, displayed extraordinary talent as a conductor at a concert given by himself for the purpose of introducing a new 'Fantasia for orchestra' of his own composition. The work is so palpably an imitation of Richard Strauss in his most extravagant mood that an opinion of Herr Urack's creative gifts can scarcely at present be formed. His conducting of his idol's 'Tod und Verklärung' and other works was, however, quite remarkable for a youth of twenty. The Vienna Male-Voice Society has given some stirring concerts, very much in the style of those given in London some months ago. Quite extraordinary scenes of enthusiasm, not devoid of a deep political significance, were enacted. German-Austrians are always sure of a warm welcome in the capital of the German Empire; how much more such splendid interpreters of German lieder! At a concert of modern music given by Herr Walter Meyrowitz in the Mozartsaal, Dr. R. Vaughan Williams's 'Norfolk rhapsody' was performed.

BRUXELLES.

At the popular concert under M. Dupuis, Elgar's 'Introduction and Allegro' for strings was performed with success, as well as a new symphonic poem, 'Gethsemane,' by M. Ryelandt, a pupil of M. Edgar Tinel.

COBURG.

'Herrat,' a three-act grand opera by Felix Draeseke, was performed here for the first time on November 13 in the presence of the veteran composer, who celebrated his seventieth birthday with this conspicuous event. The work, which was conducted by Hofkapellmeister Lorenz, was warmly received.

COLOGNE.

Prof. Georg Schumann's latest orchestral work, 'Overture to a drama,' was produced at the Gürzenich concert of December 6 with decided success. 'Vendetta,' a new opera by Signor Emilio Pizzi, was produced at the new Opera House and well received.

COPENHAGEN.

A new comic opera, by Carl Nielsen, entitled 'Mascarade,' was produced at the Royal Theatre on November 11, and very favourably received by public and press alike. The libretto is based on a comedy by Holberg.

DORTMUND.

Richard Strauss is still increasing his demands on those anxious to perform his works. For his latest effusion, the male-voice 'Bardengesang,' he needs an orchestra of 122 players, of whom twelve—*i.e.*, four each horns, trumpets and trombones—are to play behind the scenes. At the production, by the Dortmunden Lehrergesang-Verein, on November 21, the orchestra was reduced to sixty-five players, but though the chorus numbered 220 stalwart singers, they were all but inaudible, certainly not a word could be understood through the din made by the instrumentalists. What it would be with the full complement of 122 players doing their level best can scarcely be imagined.

DRESDEN.

Byron's 'Manfred,' with Schumann's music, has been revived at the Court Opera. On December 8 Max Schillings's new three-act music-drama 'Moloch' was produced at the Royal Opera. It is seven years since Schillings produced his last opera. He is a slow writer, but his music always bears the impress of deep thought and the most painstaking workmanship. These qualities are again conspicuous in the new drama, which therefore did not fail to impress, though its lack of spontaneous invention was noticeable. The performance, under Hofkapellmeister Schuch, was splendid.

DÜSSELDORF.

Mr. Isidore de Lara was present at the first performance in Germany of his opera 'Moina' at the local Stadttheater, and enthusiastically received. —— The Brahms concert recently given by Prof. Buths is referred to on p. 23.

ESSEN.

The Committee of the Musikalische Gesellschaft spent a few *mauvais quarts d'heure* on December 8. On the evening of that day Herr Siegfried Wagner was to conduct a lengthy programme of music by himself, his great father and his grandfather, but an hour or two before the concert was to commence he received a telegram containing the distressing news of his mother's serious illness, and for some time it was doubtful whether he would conduct or be called to the bedside of Frau Cosima Wagner. Not to disappoint the Society and the public, Herr Wagner decided to keep his appointment, but he begged the indulgence of the audience and their permission to omit the jolly 'Kirmess Dance' from his opera 'Herzog Wildfang.'

GENOA.

Signor Stanislao Gastaldon, the composer of the much-sung romance 'Music a proïbita,' has written a new and strange work entitled 'Dante's sonnet,' which was produced here without meeting with much favour. It is a setting of the sonnet 'Tanto gentile e tanto onesta pare,' sung by a tenor in the character of Dante, and amidst scenery depicting Florence in the 14th century. The prize-opera 'Hermes,' by Attilio Panelli, on the other hand, was warmly received on its production on November 8. The libretto of his work is founded, by Enrico Gomitti, on a novel, 'Homo sum,' by the German writer Georg Ebers. A prize of 10,000 lire (£400) had been awarded by the jury in a competition instituted by the town of Bologna; but the Town Council refused to accept the verdict, and the composer is still waiting for his money.

GLADBACH.

At the second subscription concert of the Cæcilia Choral Society, Peter Cornelius's beautiful comic opera 'The Barber of Bagdad' was performed as a cantata, and to the evident delight of the audience. Prof. Messchaert was perfect as the Barber, and Musikdirektor Hans Gelbke conducted the excellent rendering of the attractive music.

HEIDELBERG.

Prof. Ph. Wolfram revived a symphony in D by Johann Christian Bach (the 'English' Bach) at the second historical concert of the local Bach Choir. The work has been discovered (in orchestral parts) in the Grand-Ducal library at Darmstadt.

MANNHEIM.

A 'new edition' of Handel's 'Belshazzar,' by Herr Johannes Reichert, was produced at the local Musikverein under the direction of Dr. Kutzschbach. The editor's work consists chiefly of cuts, and changes in the order of choruses and airs. F. Schubert's rarely heard third Symphony in D was revived at a Philharmonic concert under Musikdirektor Gaulé. Operatic literature seems to have been enriched by a lyric drama in one act, 'Il Viandante' (The wanderer), by Enrico Bossi, the composer of the famous oratorio 'Paradise lost.' The new work was produced at the local Court Theatre on December 9, and was enthusiastically received. The action takes place in Sicily, in the year 134 B.C., and the climax consists of a grand duet between the Wanderer and the heroine, Damia. The music is melodious, characteristic and highly dramatic—in one word, masterly. The composer was present and warmly greeted.

MAYENCE.

The effective and affecting two-act opera 'The hunchback,' by Mr. Alick Monraven (alias Maclean), was revived at the Stadttheater on November 18, and once more gained the enthusiastic approval of a crowded audience. It is so rare that operatic novelties last beyond their first season (unless they are by 'fashionable' composers), that Mr. Maclean's continued success is all the more gratifying. The work bids fair to prove a turning point in his career, and lead him to success in his native country also.

MÜLHEIM a/d RUHR.

Little has lately been heard of August Bungert, whose 'Odyssey' music-dramas created so much discussion some years ago. The silence which so suddenly closed round the undeniably gifted composer seems strange, and can, perhaps, only be accounted for by the ascendancy of Richard Strauss, and the existence of a few successful, and a very great number of unsuccessful, writers of one-act lyric dramas. That Bungert has gifts superior to those of the majority of these composers and would-be composers, was proved at a Bungert concert given here on November 22 by the (string) band of the 159th infantry regiment, under Kapellmeister Laetsch. The programme included a glowing symphonic poem, 'On the Wartburg,' some fragments from his music to Goethe's 'Faust,' an overture to an opera, 'Victrix love,' a fragment from the musical tragedy 'Kirke,' and some songs. Herr Bungert, who is a native of Mülheim, was greatly fêted.

MUNICH.

It seems passing strange that Richard Strauss meets with more opposition in this his native city than almost anywhere else. Whereas his new opera 'Salome' has been received with the utmost enthusiasm wherever it has been performed in the Fatherland, it was greeted with hisses—by a small minority of the audience, it is true—when it was performed here for the first time, on November 25, under the inspiring direction of Felix Mottl. Perhaps the good people of Munich cannot forgive the redoubtable Richard II. for having poked fun at them in his previous opera 'Feuersnot.'

PARIS.

A 'neo-classic symphony' by M. d'Harcourt was produced at the Lamoureux concert under M. Chevillard on November 11 with much success.——At the Colonne concert of November 25, a new orchestral work in two movements entitled 'Carillons flamands,' by M. A. Périlhou, was brought to a first hearing. The two movements are entitled 'Le glas (Bruges)' and 'Kermesse (Anvers).' They were received with great applause.——Another novelty was 'La halte divine,' by M. E. Trémisot, produced at the Lamoureux concert of December 2. It forms part of a large work in seven episodes bearing the strange title of 'La Bhagarad-Gî'a.'——A notable event was the production of the work which gained this year's Crescent prize, viz., the third symphony, with vocal soli and chorus, by M. J. Guy Ropartz, a pupil of César Franck. It is in three movements bearing programmatic titles. The symphony is the work of a master of his art, and it was enthusiastically received. The performance took place at the Conservatoire under the direction of M. Georges Marty.

ROME.

Elgar's 'Enigma' variations were performed here with much success at the popular concerts conducted by Signor Vessella.

TURIN.

A four-act biblical opera 'The Baptist,' by Giocondo Fino, was produced at the Victor Emanuel theatre and well received. The composer is a priest, while the author of the libretto, the composer's brother, is a barrister. At the same theatre a two-act opera 'Valda,' by Leopoldo Cassone, was produced with great success. It is the young composer's first attempt at lyric drama.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Bangor (County Down).—The Harmonic Society gave the first concert of their third season on December 7 in the Dufferin Memorial Hall before a large audience. The choir, under the baton of Mr. Robert Jones, gave excellent renderings of 'Hear my prayer' (Mendelssohn) and 'The banner of St. George' (Elgar). The soloists were Miss Annie Hooson and Mr. Charles Keywood. The pianoforte and organ accompaniments were in the capable hands of Miss May Shepperd and Mr. A. F. Parker respectively.

Bedford.—The Musical Society gave its first concert of the season on November 27 in the Corn Exchange. The programme included Brahms's 'Song of destiny,' Beethoven's overture 'Coriolanus' and Bach's Suite in D for flute and orchestra. Pianoforte and violin solos were contributed with much success by Herr Backhaus and Herr Sebald respectively, the vocalist being Madame Lhombino. The band and chorus, numbering 250 performers, gave very satisfactory evidence of their abilities, and Dr. H. A. Harding directed the performance.

Blackburn.—The first concert given this season by the St. Cecilia and Vocal Union took place on December 10 in the Exchange Hall, when Handel's 'Israel in Egypt' was performed. The choruses throughout were well given, and the orchestra—selected as usual from Hallé's Orchestra—together with the choir, numbered 250 performers. The principal vocalists were Miss Maggie Jaques, Miss Parr, Miss Gertrude Lonsdale, Mr. Herbert Parker, Mr. Bridge Peters and Mr. Webster Millar. Dr. E. C. Bairstow conducted.

Bromley (Kent).—The Choral Society opened its season in the Drill Hall on December 6 with a performance of Barnett's 'Ancient mariner,' which was well rendered by the choir and orchestra under the direction of Mr. F. Fertel. The solo parts were sung by Miss Nellie Dunford, Miss Esther Franklin, Mr. F. H. Blamey and Mr. Graham Smart. The miscellaneous second part included Eaton Faning's part-song 'Liberty.'

Chelmsford.—Sterndale Bennett's 'May Queen' and a miscellaneous selection were given at the first concert of the twenty-fifth season by the Musical Society, the band and chorus consisting of 130 performers, under the direction of Mr. F. R. Frye. Mendelssohn's Pianoforte concerto in G minor proved an attractive feature of the second part of the programme, Mrs. Waller (accompanist to the Society) playing the solo portion. The soloists were Miss Gertrude Sichel, Mr. Geoffrey George and Mr. Charles Norman; Mr. G. H. Wilby was principal violinist.

Cranleigh.—At the school concert on Wednesday, December 5, Spohr's 'God, Thou art great' and Coleridge-Taylor's 'Death of Minnehaha' were given, a most excellent performance of the latter being obtained. The solos were taken by H. A. Gates, soprano; B. T. Holland, alto; R. McD. Winder, baritone; C. V. Edwards, bass (all boys in the School), and Mr. W. F. Herbert, tenor, a master. The programme also included Schubert's 'Rosamunde' overture, the Cranleigh School 'Football song,' and the School song 'Cranleiensis Gaudeamus.' Mr. W. A. Boxall led a small but efficient orchestra, and Mr. R. Harris conducted.

Faversham.—The Philharmonic Society gave a concert in the Lecture Hall on December 13, when Smart's 'Bride of Dunkerron' and a miscellaneous programme, including Mendelssohn's Pianoforte concerto in G minor were most successfully performed under the conductorship of Mr. W. J. Keech. The solo vocalists were Miss Lois Knollys, Mr. Malcombe Boyle and Mr. Robert Grice. Miss M. G. Jeffery admirably played the solo part in the concerto.

High Wycombe.—The first concert given by the High Wycombe and District Choral Association this season took place in the Town Hall on December 11, under the conductorship of Mr. George F. Andrews. The works performed were Cowen's 'St. John's eve' and Bridge's 'The ballad of the Clampherdown.' The latter work was conducted by the composer, who expressed himself as being extremely pleased with the singing of the choir. The vocalists were Miss Stella Maris, Miss Sybil Blunt, Mr. Henry Beaumont and Mr. F. Aireton. The orchestra was led by Herr Ernst Groed, and Mr. C. H. Collins presided at the organ.

Hull.—An interesting concert, organized by Mr. W. D. Gardam, was given by the Musical Union on December 1, at the Imperial Hotel, the programme consisting entirely of songs and part-songs by Pinsuti. The excellently rendered part-music was conducted by Mr. J. R. Stringer, and Mr. Berkeley Mason was a sympathetic accompanist.

Kettering.—The Choral Society opened its season on December 6 in the Victoria Hall with a successful performance of 'Acis and Galatea,' and Stanford's 'Revenge.' The solo vocalists were Miss Maude Leake, Mr. William Maxwell and Mr. John Browning. Mr. J. W. Randall led the orchestra, and Mr. H. G. Gotch was the conductor.

Kidderminster.—The Choral Society performed the 'Messiah,' according to Prof. Prout's revised version, in the Town Hall on November 28. The choir of 130 sang with much spirit, and the solo vocalists were Madame Siviter, Miss Grace Ivell, Mr. Collins and Mr. Coleman. The orchestra was led by Mr. D. Reggal, Mr. Taylor presided at the organ, and Mr. Irving Elwes conducted.

Kimberley (Cape Colony).—The Musical Association gave its eighteenth concert in the Town Hall on November 7. The programme consisted of music by modern British composers only. The chief items were Elgar's 'Banner of St. George' and Parry's 'Blest pair of sirens.' Lloyd's 'The rosy dawn' and Mackenzie's 'Merry dwarfs' were also performed. The chief vocalists were Miss Henri van der Hoven and Mr. W. A. Carrington, and Mr. J. F. Proudman was the conductor.

KIRBYMOORSIDE.—The District Choral Society gave a very creditable rendering of Elgar's 'Banner of St. George' on December 13, conducted by Mr. G. F. Fletcher. The choir sang with much spirit, and a small orchestra was led by Mr. J. C. Frank, junr. Miss Lily Jeffrey sang the solos.

LEAMINGTON.—A Scottish concert was given by the Madrigal Society in the Winter Hall on November 22. The main features of interest in the programme were Charles Wood's 'Ballad of Dundee,' Mackenzie's 'Scotch' Rhapsody, a Scotch Choral Fantasia by Dr. J. Bell, German's 'Gipsy' Suite and Mendelssohn's 'Fingal's Cave' Overture. There was a full orchestra and choir numbering 120, and the solo vocalists were Miss Nellie Finch and the Rev. Richard Spurrell. Mr. E. Roberts West was the conductor, and also appeared as solo pianist in Mendelssohn's Capriccio brillante in B minor, the orchestra in this instance being conducted by Mr. Guernsey West.

LINCOLN.—The Musical Society performed Berlioz's 'Faust' at the Corn Exchange on November 28. The choir, which had been effectively strengthened in the male voices for this concert, numbered 200 voices, and sang with great spirit and precision, while the orchestra consisted, as usual, principally of instrumentalists from the London Symphony and Philharmonic Orchestras. The solo vocalists were Miss Jennie Taggart (Margaret), Mr. Charles Saunders (Faust), Mr. Charles Tree (Mephistopheles), and Mr. C. H. Lofthouse (Brander). A very fine performance reflected great credit on Dr. G. J. Bennett.

MALTA.—The opening concert of the season by the Musical Union was given on December 6 in Lamplough Hall, Floriana, when the programme included Mozart's 'Jupiter' Symphony, Cowen's 'Graceful dance' and Elgar's 'Banner of St. George' as its principal features. Mr. W. S. Robinson conducted.

PORTMADOC.—The Choral Society, conducted by Mr. J. Chas. McLean, performed Haydn's 'Creation' at the Town Hall on December 12. The solo vocalists were Miss Amy Evans, Mr. Maldwyn Humphreys and Mr. Ivor Foster, and the orchestra was led by Mr. Vasco O. Akeroyd.

REPTON.—A concert was given by the Repton School Musical Society on December 5, when a selection from Haydn's 'Creation' and Parry's 'Pied piper of Hamelin' were the principal items of the programme. The choir consisted entirely of boys of the School, the solo parts being supplemented by two former members of the School—Mr. Francis Glynn and Mr. Douglas Hoare. Both choir and soloists entered with much spirit into the humour of Sir Hubert Parry's cantata, which was to be repeated on December 19. A small orchestra played the accompaniments, and performed Haydn's Symphony in C. Mr. Thomas Price conducted.

SEVENOAKS.—The St. John's Choral and Orchestral Society gave its fourteenth concert on December 12 in the Club Hall, when Handel's 'Samson' was performed by a choir and orchestra of 120 performers. The solo vocalists were Miss Euneta Truscott, Miss Bessie Grant, Mr. Gwilym Richards and Mr. Bantock Pierpoint. Mr. C. H. Bernard Aylwin led the orchestra and Mr. W. Taylor conducted.

STRETFORD.—The first open meeting of the Choral Society took place in the Town Hall on December 8, under the direction of Dr. T. Keighley. The main features of the programme were Dr. C. H. Lloyd's 'Hero and Leander,' Sir Hubert Parry's 'Pied piper,' and Elgar's 'As torrents in summer.' The solo vocalists were Miss Clara Broadbent, Mr. William Mair, Mr. F. Cooper and Mr. J. W. Farrow. Mr. James Lowe presided at the organ.

TUNBRIDGE WELLS.—Mr. Francis J. Foote's choir gave a concert on December 13 in the Opera House, assisted by a full professional orchestra. A highly interesting programme was presented, comprising Schubert's 'Unfinished' symphony, Brahms's 'Song of Destiny,' Max Bruch's setting of the 23rd Psalm for men's voices, Dvorák's setting of the 149th Psalm (said to have been performed for the first time in England), and an orchestral tone-poem, 'Lancelot and Elaine' by Mr. Francis J. Foote, who conducted throughout. Herr Hans Wessely was the solo violinist, and played Mendelssohn's concerto.

Answers to Correspondents.

SEMI-DETACHED.—There has been no suggestion, so far as we know, on the part of the Government to tax pianos. One very strong reason against such an impost on the domestic instrument is that pianos are taxed quite enough by a good many people who play, or think they can play, upon them. Moscheles once suffered torture similar to your agonies by a next-door neighbour who played atrociously. At last Moscheles could stand it no longer, and, going into the house, he sat down at the pianoforte and brilliantly executed the piece that was being murdered, to the astonishment and collapse of the bungler who had worked such havoc with the eminent pianist's nerves. We do not, however, suggest that the methods of Moscheles should be adopted at Peckham, or in any other suburb of villainous villas.

OBOE.—In answer to your quintet of questions respecting the oboe, we have to state (1) that it is 'suitable for playing at home with the pianoforte'; (2) that it is a non-transposing instrument; (3) that it is possible 'in playing the oboe to be too sharp or too flat'; (4) that it is most desirable to purchase a good instrument, which would cost £8 or more, from makers of repute such as Messrs. Rudall, Carte & Co.; and (5) that the following pieces are suggested as being likely to afford pleasure to players and listeners: Four pieces (Op. 81), Notturno, Lied, Romanza and Scherzo (Hofmann); Nocturne (Luft); Serenade de Gounod and Fantaisie Originale (Lalliet); Souvenir (Proff); Bergerette (Provinciali); Serenade (Casella); La Cinquantaine, Serenade badine (Gabriel); Three Romances (Schumann); Badinage, Chant du Soir, and Menuet (Millet).

B. H. C.—Lalo's opera 'Le Roi d'Ys' was first performed in England at Covent Garden Theatre on July 17, 1901, when it was conducted by M. Plon. The work was successfully produced at the Opéra Comique, May 7, 1888. The libretto is a gloomy story founded on a Breton legend. The entirely mythical city of Ys is placed at Finisterre (Brittany.)

J. S. A.—The 'best method to gain a degree' is to qualify for it at one of the Universities. As you are an organist, perhaps you might feel your way by passing the examinations of the Royal College of Organists. The information that you are not a coward encourages us to advise you to battle with all difficulties and not be content with 'the easiest degree attainable.'

S. H. K.—Samuel Wesley composed three duets for the organ, of which two were published, but they are both out of print. We understand, however, that Mr. John E. West has under consideration the inclusion of one of these duets in his series of 'Old English Organ Music,' which he will probably arrange as a solo.

LEO.—The name of 'Leopold Wilhelm, of Nuremberg,' does not appear in Miss Stainer's primer of 'Violin makers.' In order to obtain a reliable opinion upon the instrument and its value, you could not do better than submit it to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, would examine your violin and report.

S. E. B.—It might be difficult to compile a list of all the musical settings of George Macdonald's poems, and it would probably be too long for insertion in this column. Perhaps you would mention any specific lines that take your fancy, and then we would ascertain if they have been wedded to music.

ROSEBANK.—Yes, a collection of chants arranged for men's voices is published by Messrs. Novello. At St. Paul's Cathedral Gregorian chants are sung to the Psalms when the boys of the choir are absent.

C. W. P.—Stainer's tune 'Covenant' to 'The God of Abraham praise,' is not published separately in leaflet form, but doubtless the printing of 100 copies, or more, could be arranged.

ARGYLE.—No article on the cathedral you name has appeared in THE MUSICAL TIMES. Unfortunately its history—musical and otherwise—is very modern.

G. B.—Dr. Miller's 'Elements of thorough bass and composition,' for which you paid two shillings, is not of abnormal value, either historical, practical, or intrinsical.

A. A. H.—We cannot express an opinion upon teachers and the methods they use, but we have heard the gentleman you name well spoken of.

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DURING THE LAST MONTH.

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Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

MORNING POST.
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DAILY NEWS.
It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for he orchestra.

DAILY CHRONICLE.
It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

YORKSHIRE POST.
The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.
The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

ST. JAMES'S GAZETTE.
Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

PALL MALL GAZETTE.
Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue ; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet ; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, October 3, 1906.

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EDWARD ELGAR.

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DAILY TELEGRAPH.

The dominant impression brought away from the town hall by me was that Sir Edward Elgar has given us nothing better adapted to gratify the average taste and judgment than his latest work. . . . Speaking generally and without reference to particular pages, "The Kingdom" is built upon broader lines than its predecessors. The choral sections are more developed, even in some cases as though to the end of musical effect, a point to which more attention should be directed in these days of exaggerated regard for the "word." . . . In the present work I find also enlarged development of the individual utterance. . . . We have more or less extended solos, the most important of which, given to the *Mother*, fills nine pages of the pianoforte score. Here is a distinct gain to musical interest, another being an appreciation of the value of beauty in music, beauty of melodic phrase, of harmony, and of all that makes for artistic euphony. . . . To sum up this record of first impressions, it is no more than that the new oratorio is in various commanding respects the most acceptable work which Sir Edward Elgar has yet given us.

The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

STANDARD.

Music of great strength and originality. . . . Sir Edward Elgar has with little short of a stroke of genius made a singable and an interesting libretto out of the Gospel story, and with perfect literary sense of the fitness of things he has only added as an extra number a beautiful translation of the prayer of consecration that is with reason regarded as the original used by the Primitive Church.

Nothing more distinctive as a whole has been done for English oratorio of its kind than both this new libretto and this intensely well-conceived new music of our chief composer. . . . The whole work fulfils briefly its promise, and is frankly more secular and more dramatic, while it is infinitely less contemplative than its predecessor, and is as much itself a section as Siegfried is different from the Valkyrie. . . . To sum up briefly, "The Kingdom" is a live work, a combination of skill and inspiration that marks it as an English oratorio, not only of a new kind, but one that will go abroad and prosper and command respect.

MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . The *Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

PALL MALL GAZETTE.

I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

DAILY CHRONICLE.

The vast gathering had the pleasure of listening to a work which is worthy to rank with the masterpieces of the greatest of English composers. In several respects it is a stupendous production, the beauties of which it is impossible to fully appreciate at a first hearing. . . . Throughout there is a display of religious sincerity combined with an artistic fervour, which qualities will contribute to the popularity that is in store for the work.

DAILY GRAPHIC.

The story is presented with a mixture of power and sympathy which few, if any, living composers could approach. The meaning of the text—compiled with great skill by the composer—is always borne in mind, and his power of getting at the heart of a situation is wonderful. . . . It is undoubtedly a great work.

WESTMINSTER GAZETTE.

There are pages in "The Kingdom" which any composer, ancient or modern, might have been proud to sign. From the opening bars of the fine Prelude which introduces the work the hand of a master is apparent throughout. . . . Whether in writing for voice or instruments, alike in the most placid and the most strenuous pages, in the simplest as in the most elaborate, beautiful and striking passages abound. . . . The final scene, introducing the Eucharistic celebration, is treated with great skill and contains some of the most deeply felt and moving music in the whole work, while Sir Edward is to be particularly congratulated upon the restraint and skill with which he has accomplished the difficult task of finding an appropriate setting for the Lord's Prayer.

TRUTH.

"The Kingdom" contains some of the finest music which he has so far given to the world. Elgar shows himself once again in this work possessed of the rare faculty of writing music which, while entirely original and intensely expressive, yet makes an immediate and irresistible appeal. . . . There seems no limit to Elgar's resourcefulness in the production of fascinating figures and tender, poignant harmonies, which are at once beautiful and appealing, and at the same time most subtly and delicately expressive. It is hardly an exaggeration to say that since Wagner no one has shown like genius in this respect.

BIRMINGHAM DAILY GAZETTE.

In "The Kingdom" I discover an Elgar more serene; more rock-anchored; nearer the final goal of his desires; more rarefied, more ethereal and yet simpler and stronger. There are passages of calm beauty such as he never wrote before. There is a greater technique, with less display of technique; a still greater command of effect by simple means. "The Kingdom" will be the most popular of the three great sacred works bearing Elgar's name.

BIRMINGHAM DAILY MAIL.

It will be seen that Sir Edward Elgar's arrangement of the various scenes is full of dramatic interest, a moving panorama illustrated in sounds of music in a style the composer has made his own, Sir Edward betraying his marked individuality in the wonderful art of his part writing and the independent employment of his themes in orchestra and chorus. The atmosphere that surrounds "The Kingdom" will be found brighter, the score is not so complex, and the parts for the chorus altogether lighter and easier than is the case in "The Apostles."

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THE TIMES.

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DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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THE ORGAN WORKS
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EDITED BY

J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

IN this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ Student.

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Andante, from Cassation No. 1, in G	Mozart.
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SINGING.—Marguerite Ethel Boyton.

ASSOCIATES.

PIANOFORTE.—Edith Mary Atkinson, Kathleen Mercy Bellwood, Florence Anna Julia Bilham, Emma Burgess, Ruth Margaret Cowell, Florence May Cunningham, Frances E. Davies, Violet Orynthia Edkins, Florence Finn, Nina Adeline Fisher, Dorothy Annie Giller, Muriel Edith Gowan, Ethel Annie Guy, Gladys Margrethe Haycock, Phyllis Catherine Howlett, Edith Emma Bostock James, Kathleen Mary Jeffery, Constance Rose Judson, Catherine McMillan Laurie, Blanche Gwendoline Lloyd, David Jones Lloyd, Gertrude Helen Macklin, Rose Annie Mason, Kate Elizabeth Mitchell, Eva Morton, Edith Ongley, Ethel Mary Palmar, Marguerite Helen Patton, Jane E. Plumb, Edith Mary Pound, Gladys M. M. Radnor, Agnes Raine, Marjorie Rawlins, Gertrude Freda Rendall, Helen Beatrice Robinson, Edith Anne Rowlands, Emily Violet Sherwood, Edith Alice Sibbald, Dorothy Ethelwyn Simms, Nellie Beatrice Smith, Stella Spreckley, Alice Thomas, Catherine Jane Thomas, Hilda Violet Thompson, Grace Judith Wade, Daisy Muriel White, Florrie Wilkinson, Edith Ellen Woodward.

VIOLIN.—Lucy Ella Miller, Margaret Nicholl.

SINGING.—Florence Maud Watson.

ORGAN.—Annie Bullen, Frederick Charles Haggis, Edwin Oscar Pound.

HIGHER CERTIFICATES.

PIANOFORTE.—Lilian Gertrude Bell, Daisy Elizabeth Brown, Eleanor Agassiz Davies, Amy Violet Devenish, Mary Grist, Harold George Harper, Gertrude Amy Hill, May Jackson, Minnie Jacobs, Lava Rosa Isted Morris, Amelia Jane Parton, Jessie Marion Powell, Ruth Alexandra Strickland, Persis Edith Venner, Margaret Ann Williams, Kathleen Norah Woods.

SINGING.—Eva Winifred Houlding.

LIST of SUCCESSFUL CANDIDATES at the HIGHER EXAMINATIONS held in INDIA and the COLONIES.

ASSOCIATES IN MUSIC.

Constance Edith Dilling, Mary Nicholls.

PRELIMINARY CERTIFICATES.

For Associate in Music, Caroline Norman.

LICENTIATE.

PIANOFORTE.—*Mina Ward.

ASSOCIATES.

PIANOFORTE.—Celia Beryl Anderson, Charlotte M. Barker, Helen Sarah Baud, Victoria Blakey, Mary Dentith Bowden, Sadie Elizabeth Broughton, Natalie Choles, Lily Cosham, Mabel Crump, Grace Dawson, Charlotte Elizabeth Edwards, Elsie Jane Ford, Helen Graham, Gladys Green, Grace Eliza Hadlow, Nina Grace Heeps, Beatrice Annie Horner, Clara Ingamells, Alma James, Marie Medlycott Jones, *Florence Myrtle L. Jones, Dora S. Leach, Winifred May Lloyd, Eunice Sarah Lucas, Nelly E. Marks, Mary McMullin, Jennie Oats, Agnes M. O'Keefe, Grace Pay, *Mabel Glen Porter, Alda Ralph, Isabel Thompson Smaill, Margaret Smith, Annie Mary Twine, Florence Weinberg.

VIOLIN.—Florence Beatrice Bristow, Gwyn Davies, Mary Howard, Lila Jacques, Arthur F. H. Neate, Henry William Norris, Kathleen Spenceley.

ORGAN.—Geo. Halford Smith.

SINGING.—Althea Alison Cundy, George Limb, Alice Macdonald, Edith Martin, Rita Rabone, Hilda I. M. Waller.

HIGHER CERTIFICATES.

PIANOFORTE.—Emma Constance Baldwin, Clarice Beattie, Leon Abraham Berliner, Helen Annette Berwick, Mary Bradley, Ella Mabel Brown, Violet Annie Bunting, Dorothy Chaffer, Bertha Chapman, Mary E. Clark, Percy Ernest Cooke, Vera de la Cour, Amy Mildred Cumberland, Agnes Dawson, Emma Finlayson, Eugenie Glennon, Beatrice Evelyn Gooch, Alice Gow, Irene Grainger, Amy Irene Hackland, Vera Harris, Marion Agnes Hay, Edith Constance Hopkins,

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(*For continuation see next column.*)

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"Yes, I'm in Love"	William Whitehead
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"Meet we no Angels?"	Thomas Ashe
"Cupid's Arrow"	Eliza Cook
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VIOLIN.—Netta Best, Neil Christie, Harry Ellwood, Harold Emmanuel Mayer.

SINGING.—Harold E. Brown, Alicia H. Burdon, Violet Fenn, Martha Luella Hamilton, Hummabai D. Petit, Rex de Cairos Rego, May J. Walker.

Total number of Candidates, 428. Total number of Passes, 226.

Examiners: G. E. Bambridge, G. H. Betjemann, Henry R. Bird, Montague Borwell, Wm. Creser, Mus.D., Munro Davison, A. E. Drinkwater, M.A., Charles Edwards, Myles B. Foster, S. D. Grimson, Joseph Holbrooke, Rev. H. G. Bonavia Hunt, Mus.D., Haydn Keeton, Mus.D., Stephen Kemp, A. Mistowski, Mus.B., M. J. Monk, Mus.D., C. W. Pearce, Mus.D., Gordon Saunders, Mus.D., Charles Schilsky, Frederick G. Shinn, Mus.D., S. Coleridge-Taylor, E. H. Turpin, Mus.D., Charles Vincent, Mus. D., John Warriner, Mus.D.

By order, SHELLEY FISHER, Secretary.

Mandeville Place, London, W.

The Musical Times.

FEBRUARY 1, 1907.

SPECIAL NOTICE.

The Editorial and Advertisement Offices of 'The Musical Times' are now removed to

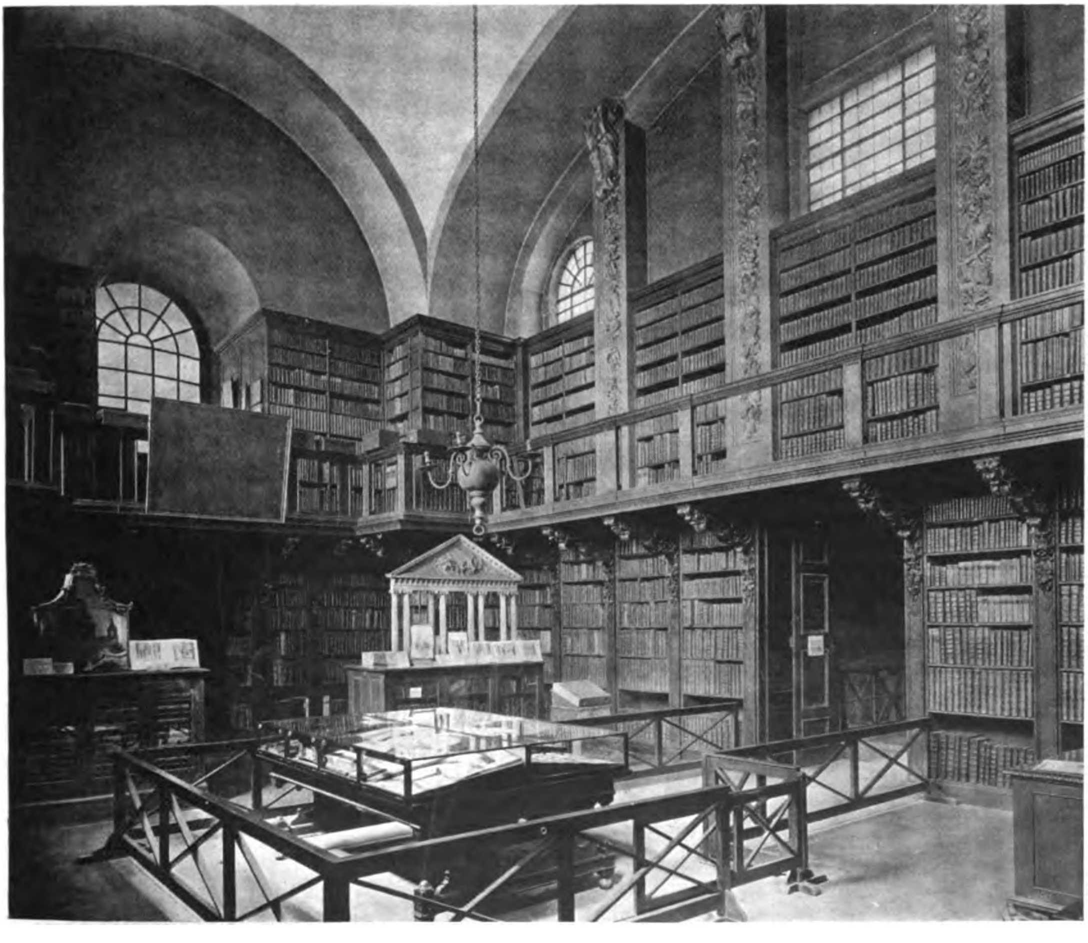
160, *Wardour Street, Soho, W.*

ST. PAUL'S CATHEDRAL.

(Continued from page 16.)

Sir Christopher Wren is always associated with St. Paul's, his magnificent monument, but it must not be forgotten that he had an official connection with the old cathedral also. As Dr. Wren he was employed soon after the Restoration to repair the cathedral, which was then in a very ruinous and neglected state. His scheme—the plans of which still exist—included the entire removal of the central tower and 'reducing this middle space into a spacious dome or rotunda, as being that by this means the church will be rendered spacious in the middle, which may be a very proper place for a vast auditory.' In spite of the incongruity of placing a dome of the Italian style upon a Gothic church, Dr. Wren had full authority to carry it out, and was only prevented from doing so by the Great Fire of 1666.

Immediately after the fire Dr. Wren, F.R.S., who had been appointed deputy surveyor-general and principal architect for rebuilding the whole city, began to fit up a portion of the dilapidated cathedral for temporary use in divine service. On January 15, 1667, King Charles II. issued an order stating that 'It being thought necessary in the mean time (till it shall please God to bless us with a more favourable juncture for doing something more lasting and magnificent) that some part of that venerable pile be forthwith restored to its religious use—was this day ordered that a choir and auditory for present use be forthwith set out.' A portion of the nave, covered with a wooden roof below the triforium gallery, was made available for the services, which continued to be held until 1673; but at present there is nothing to show whether an



THE LIBRARY OF ST. PAUL'S CATHEDRAL.
(Photograph by Messrs. S. B. Bolas & Co.)

organ was erected, or whether the services were fully choral. Certain it is that the patching process went on, not however without producing symptoms of *mal de mer* in Mr. Pepys, who records in his Diary (September 14, 1668): 'Up betimes, and walked to the Temple, and stopped, viewing the Exchange, and St. Paul's, where strange how the very sight of the stones falling from the top of the steeple do make me sea-sick!'

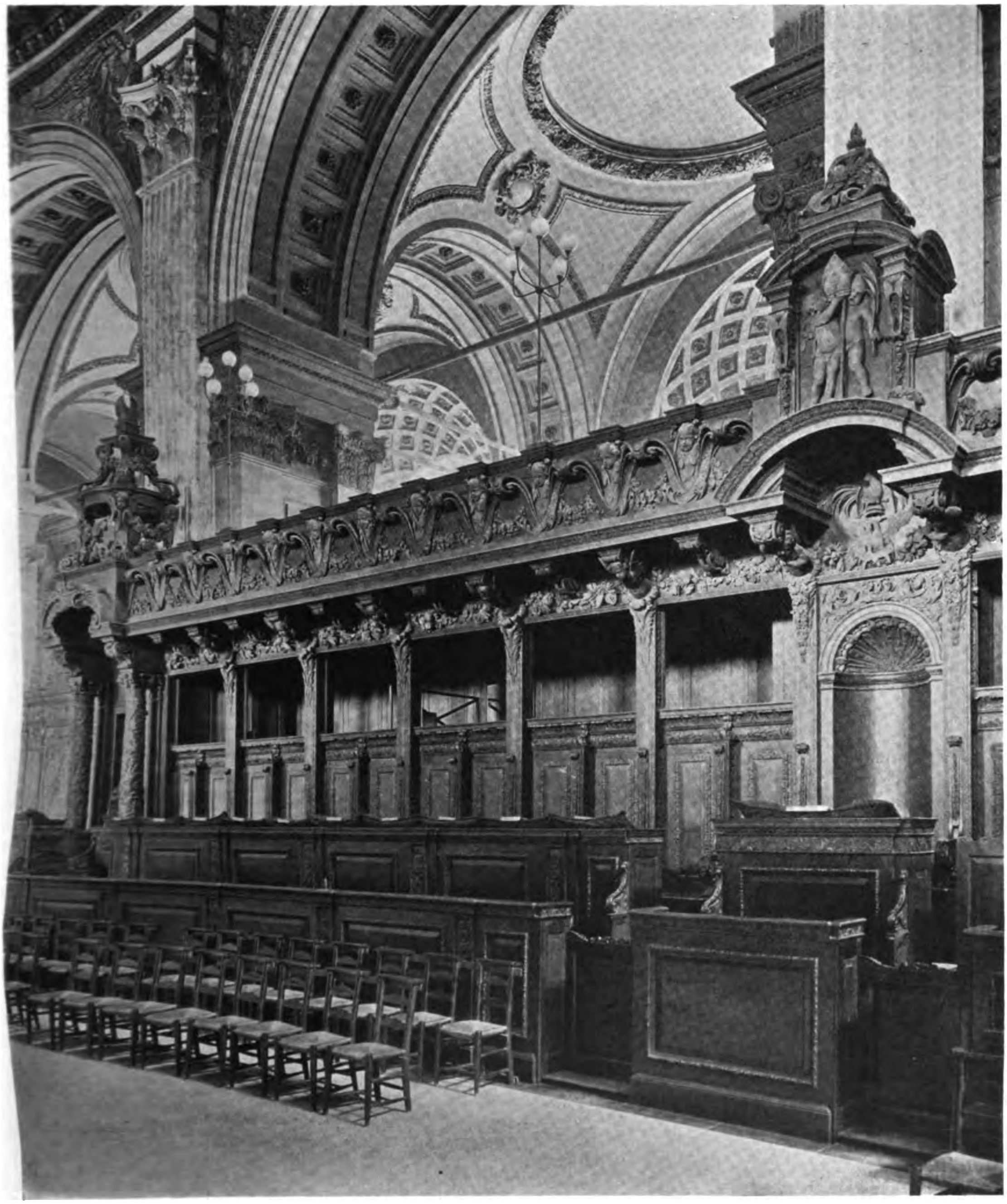
The Dean of St. Paul's (Sancroft) was most anxious to build an entirely new cathedral. Wren (who was knighted in 1672) thereupon submitted a plan which, although approved by the King, failed to satisfy the cathedral clergy. The design was a Greek cross—a cross with four equal arms—with a great dome in the centre. The building committee rejected this plan as 'departing too far from the Gothic,' and because in the short eastern arm the space would have been totally insufficient for the usual arrangements of sanctuary and choir. Wren then set to work on other designs, being not a little hampered and hindered in developing them by amateur criticisms. At length, after having made many plans, he produced one that was finally accepted by the King, because, in the terms of the Royal Warrant for commencing the building, 'we found it very artificial [artistic], proper, and useful.' Wren had authority to make certain modifications of this design which might seem to him desirable, with the result that he evolved from his genius-mind the noble edifice which is one of the glories of English architecture.

It was not until nearly eight years after the fire that Wren (on May-Day, 1674) began to clear the ground for the foundations of the new cathedral. When he came to the middle tower—which formerly bore the steeple and which still stood some 200 feet high—he found it to be so strongly built that he blew it up with gunpowder. This blowing-up process was continued, in his absence, by one of his subordinates, with the result that a stone was shot across the churchyard into a house where some women were seated at work. Upon being ordered to use no more gunpowder, Wren resorted to the methods of the battering-ram. We are told that thirty men so 'vibrated this machine' that it 'beat in one place against the wall the whole day.' As the operation had no immediate effect, they were disposed to give up the task, but the great architect bid them not despair but try, try again. The next day the walls began to tremble at the top, and in a few hours the tower fell. Thus encouraged, Wren continued to use the battering-ram for levelling all the walls that remained of Old St. Paul's.

The first stone of the new building was laid on June 21, 1675, some authorities say by Wren, others by Thomas Strong, the master mason. Neither King, Archbishop, nor even Lord Mayor seem to have been present on so important an occasion, nor is any ceremony recorded. Such good progress was made with the building that the choir was opened for divine service on December 2, 1697, a day of thanksgiving for the peace on the Treaty of Ryswick. Concerning this service Macaulay says:

> William III. had announced his intention of being one of the congregation. But it was represented to him that, if he persisted in that intention, 300,000 people would assemble to see him pass, and all the parish churches of London would be left empty. He therefore attended the service in his own chapel at Whitehall. . . . . At St. Paul's the magistrates of the City appeared in all their state. Compton [Bishop of London] ascended, for the first time, a throne rich with the sculpture of Gibbons, and thence exhorted a numerous and splendid assembly. His discourse has not been preserved, but its purport may be easily guessed, for he preached on that noble Psalm: 'I was glad when they said unto me, Let us go into the house of the Lord.' He doubtless reminded his hearers that, in addition to the debt which was common to them with all Englishmen, they owed as Londoners a peculiar debt of gratitude to the divine goodness, which had permitted them to efface the last trace of the ravages of the great fire, and to assemble once more for prayer and praise, after so many years, on that spot consecrated by the devotions of thirty generations.

The north-west chapel was opened on February 1, 1699, and in 1710 the top-stone of the lantern was laid by the son of the great architect. (The ball and cross were subsequently added.) Thus the splendid structure occupied thirty-five years in building, and forty-four years had elapsed since its Gothic predecessor had fallen a victim to the flames. One of the most remarkable things about St. Paul's is that it was built during the episcopate of one bishop of London (Compton), under one architect (Wren), and one master mason (Thomas Strong). The cost of its erection was largely met by a tax on all coal that entered the city, and partly by private contributions from all parts of the country. Various estimates have been given as to the actual cost of the building at the time of its completion: if the estimated sum of one million sterling be accepted, then, according to the value of money at the present day, the cost was £5,000,000. During the whole time of the building Wren received a salary of only £200 per annum. It seems nothing short of a scandal that in 1718, the eighty-sixth year of his age, he should have been suspended as architect in favour of William Benson, because the latter was said to have been a favourite in high places. The venerable architect retired to his residence at Hampton Court and 'resumed his philosophical studies with as great delight as ever.' Once a year, however, this famous octogenarian used to find his way to the cathedral where, seated beneath its mighty dome, he would contemplate his majestic masterpiece. Wren lived to the great age of ninety-one. He died in 1723, and his remains rest in the crypt of the cathedral, beneath a plain black marble slab bearing an inscription concluding with the well-known words: '*Lector, si monumentum requiris, circumspice*' (Reader, if you would see his monument, look around you). At the suggestion of Mylne, then the Cathedral Surveyor, this inscription was placed early in the last century on the west front of the organ screen, now in the north transept, as we see it. Barham in



THE MAGNIFICENT WOOD-CARVING OF GRINLING GIBBONS IN THE CHOIR.
(Photograph by Messrs. S. B. Bolas & Co.)

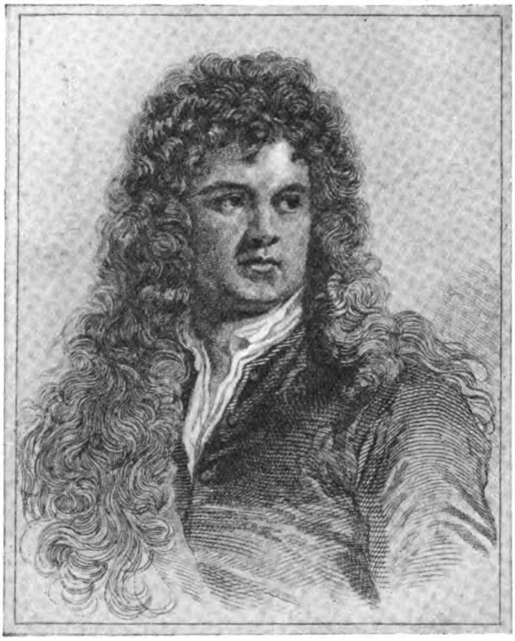
his 'Ingoldsby Legends' thus refers to the word *Circumspice*:

> Which an erudite Verger translated to me,
> 'If you ask for his monument, *Sir-come-spy-see!*'

The dimensions of the cathedral are as follows:

	FEET.
External length	515
Transepts	250
Diameter of dome at the first stage (about)	140
Height of cross from the ground	365
Height of western towers	221

Any attempt to describe technically or in detail the architecture of St. Paul's Cathedral would be much beyond the scope of this article. Its external and internal features are so familiar, either from personal observation or pictorial representation, that such a description is unnecessary. A few characteristics may, however, be referred to. The plan of this most important Renaissance church in England is that of a Latin cross. Unlike other English cathedrals it is classic in design. It has been well said that the dome, which is by far the most magnificent and elegant feature in the building, rises from the body of the church in great majesty. It may safely be affirmed that for dignity and elegance no dome in Europe affords an example worthy of comparison with this. It should be observed that the true dome, that which is seen from the interior of the building, is only one of three. Wren 'would have been content to finish off the building at the height of this inner, lower dome,' but he acceded to a general wish to heighten the edifice so as to give a greater elevation to the cathedral; the lantern with the ball and cross form a splendid climax to a wonderful conception. The ordinary passer-by is unaware that there is a difference between the interior and exterior walls. As a matter of fact the upper order is simply a screen to hide the flying buttresses, and, moreover, to add strength to the great arches of the superstructure. The balustrade was added at the insistence of the building committee, but strongly against Wren's wish. He says: 'Persons of little skill in architecture did expect, I believe, to see something they had been used to in Gothic structures, and *ladies think nothing well without an edging*.' It was to meet the Gothic predilections of the committee that Wren added the clerestory to his original design, above the attic, in order to obtain a semblance of Gothic, or, as he put it, 'to reconcile, as near as possible, the Gothic to a better manner of architecture.'



GRINLING GIBBONS.
(*After a portrait by Sir Godfrey Kneller.*)

The details of the magnificent carving by Grinling Gibbons of the stalls in the choir are shown in the photograph on p. 83. For his work this consummate artist received the odd sum of £1,333 7*s.* 5*d.* No less beautiful than the handiwork of Gibbons is the exquisite ironwork, gates and grilles, of Tijou, of which a most graceful example is shown in the photograph opposite. In connection with the refined work of this master craftsman, Mr. T. Francis Bumpus writes:

> Jean Tijou was a Frenchman, but nothing whatever concerning his parentage or his life has been ascertained in France, and there is no record of any works having been executed by him there, although the production and names of nearly every skilled smith during Tijou's period are known. It is probable, therefore, that he left his native country while young and unknown. Sir Christopher Wren was his great patron in this country in 1665, when he wrote home 'My business is now to pry into trades and arts. I put myself into all shapes to humour them; it is a comedy to me, and although sometimes expenseful, I am loth to leave it.' Tijou's works may be seen at Hampton Court, Chatsworth, Burleigh House near Stamford; some iron balustrades which formerly separated the Home Park from the Long Walk at Hampton Court are now at the South Kensington Museum.
>
> It is singular that no mention of Wren is to be found in the peroration on the frontispiece of 'A new Booke of Drawings invented & desined by John Tijou . . . sold by the Author in London, 1693,' an interesting volume reproduced by Mr. J. Starkie Gardiner and published by Mr. B. T. Batsford in 1898. The entries relating to Tijou in the accounts of the building of St. Paul's, still preserved in the Cathedral Library, commenced with the year of the publication of the above book in 1693 and continue until 1711. With this date, all the documentary evidence with regard to Tijou ends. He certainly may have ceased working then, or perhaps only his long connection with Wren may have ended. Tijou's daughter married Laguerre, the painter.

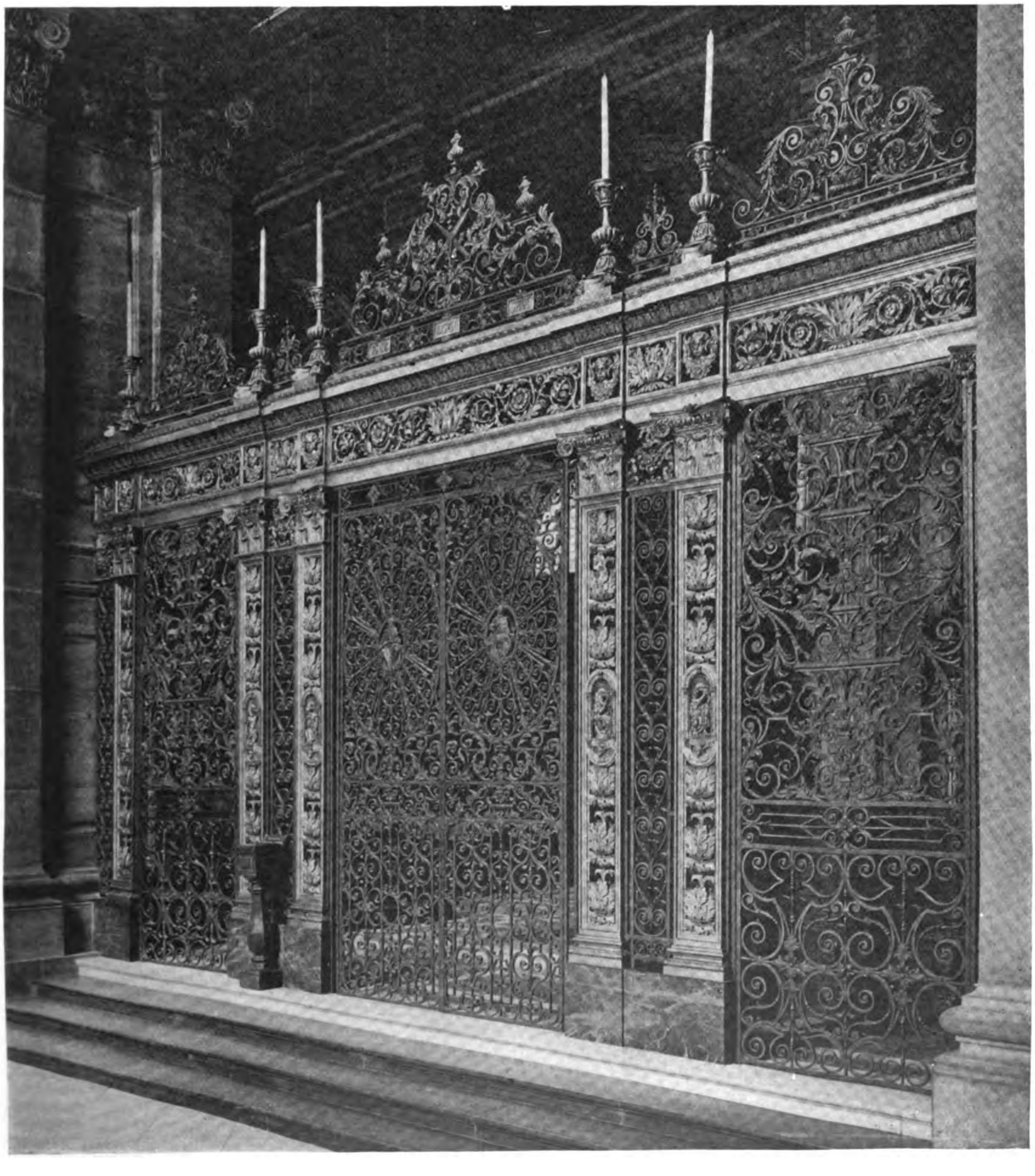
At Wren's death the cathedral was left in a severely undecorated condition of cold nakedness. To what extent Sir Christopher designed a system of decoration is not fully known, except that he wished to line the dome with mosaics. Beyond the paintings of Sir James Thornhill (1675-1734) in the dome, nothing practical was attempted in the way of decorating the cathedral until nearly 150 years after its completion. The Thanksgiving Service for the recovery of the Prince of Wales (now King Edward VII.) in 1872, gave the impetus to the present elaborate mosaic work begun in 1892 and so skilfully designed and carried out under the direction of Sir W. B. Richmond, R.A., K.C.B. No stained glass found its way into St. Paul's prior to the year 1867, when Mr. Thomas Brown, of the firm of Longmans & Co., presented the great west window. Mr. T. F. Bumpus, in his 'The Cathedrals of England and Wales,' has, however, shown that early in the 18th century a Joshua Price, one of a family of eminent glass painters, petitioned the House of Commons to allow him to put stained glass into the central window of the upper tier in the apse of St. Paul's. This petition concludes thus:

> You'll [Parliament] be pleased to admit him to the Honour of shewing his Talent, in the upper Window towards the East, by painting the Figure of St. Paul, which Ornament Proportioned thereto, for the further Beautifying that Pompous and admired Structure, the charge whereof will be justly worth One Hundred and Fifty pounds, and the Petitioner, as in Duty bound, shall ever Pray.
>
> Joshua Price, Glass Painter, at his House in Holbourn, near Hatton Garden.

The Chancellor of the Exchequer of that day evidently had not £150 to spare, as nothing seems to have resulted from Mr. Price's petition.

The bells of the cathedral are placed in the two western towers. In the southern tower—which contains the remarkable geometrical staircase designed by Wren—is the bell weighing 5 tons 4 cwt., on which the hours are struck, and it is tolled at the death of a member of the Royal Family, the Archbishop of Canterbury, the Bishop of London, the Dean, or of the Lord Mayor. Beneath this is the bell known as 'Great Paul,' weighing 17 tons, cast by Messrs. Taylor, of Loughborough, and placed in position in 1882. 'Great Paul' is rung for a short service in the north-west chapel at 1.15 daily. The north tower contains the peal of twelve bells introduced at the instigation of Sir John Stainer: its tenor bell weighs 62 cwt., and this fine peal is the heaviest in England, if not in the world.

The Crypt of the cathedral is the resting-place of some of England's most illustrious sons. Heroes like Nelson and Wellington; statesmen such as Sir Bartle Frere and Sir George Grey; and are not Sir Christopher Wren and John Rennie giants in their respective spheres? The sister arts of painting and music are worthily represented. Here sleep their last sleep five Presidents of the



SPECIMENS OF THE FINE IRONWORK—GATES AND GRILLES—OF TIJOU.

(Photograph by Messrs. S. B. Bolas & Co.)

Royal Academy of Arts: Sir Joshua Reynolds, Sir Benjamin West, Sir Thomas Lawrence, Lord Leighton, and Sir John Everett Millais, Bart.; in addition to Turner, Landseer, Cruikshank, and Boehm, the eminent sculptor.

Three masters of English church music—two of them former organists of St. Paul's—who here rest from their labours but who being dead yet speak, are Dr. Boyce, Dr. Greene (whose remains were removed from the church of St. Olave's Jewry, in 1888), and Thomas Attwood—'dear old Attwood' as Mendelssohn called him, and to whom he dedicated his 'Three Organ Preludes and Fugues' (Op. 37) 'with reverence and gratitude.' Six years have passed since the mortal remains of Sir Arthur Sullivan were placed in this sanctuary of the great departed. In the crypt are monuments to Miss Maria Hackett, the choristers' friend, and Sir John Goss, a former organist, while in the east aisle of the north transept of the cathedral are memorials of Sir Arthur Sullivan and Sir John Stainer, the last-named a distinguished organist of St. Paul's. It should not be forgotten that the first part of the funeral service of Sir Joseph Barnby took place in the cathedral on February 4, 1896.

Some memorable Thanksgiving Services have been held at St. Paul's Cathedral, beginning with that to celebrate the Peace of Ryswick in 1697, at the opening of the Choir, to which reference has already been made. On November 12, 1702, eight months after her accession, Queen Anne attended the cathedral in order to take part in the national thanksgiving for the success of John, Duke of Marlborough, and the British army in the Low Countries, and for the destruction of the Spanish fleet in the port of Vigo by the Duke of Ormond and Sir George Rooke. An Order in Council decreed that for that day St. Paul's should become the Queen's Chapel Royal, and that all arrangements should be in the hands of the Lord Chamberlain. This transference of authority became the model and precedent for royal receptions at St. Paul's. Marlborough's chain of successes caused the Queen to attend no fewer than eight Thanksgiving Services within ten years. An old print giving an illustration of the service on December 31, 1706 (a Thanksgiving for the battle of Ramillies), shows that a full orchestra of instruments, seated near the organ (then on the choir screen), took part in the pæan of praise on that occasion. Charles King's bright little anthem, 'Rejoice in the Lord, O ye righteous,' was one of the pieces performed at that service. In an old manuscript score in the possession of Mr. John S. Bumpus, it is headed, 'Sung at the Thanksgiving at St. Paul's, December 31, 1706, upon ye successes of ye foregoing campaign.'

King George III., during his long reign, paid several State visits to the cathedral. It is well within living memory that on February 27, 1872, Queen Victoria attended a special Thanksgiving Service for the recovery from illness of the Prince of Wales (now King Edward VII.); and who can forget that most memorable occasion—June 22, 1897—when the venerable Queen took part in a solemn service of thanksgiving for the completion of sixty years of her happy and eventful reign? That unique and pathetically grand service was held on the western steps, the music being under the direction of Sir George Martin, organist of the cathedral. An inscription has been cut at the foot of the steps to mark the spot where the Queen's carriage stood at that great event in the history of our beloved land.

The Library is a specially attractive spot to the book-lover by reason of its treasures and the variety of its contents.

Sit here and muse!—It is an antique Room;
High-roof'd, with casement, through whose purple panes
Unwilling Daylight steals amidst the gloom
Shy as a fearful Stranger.
Hark! while we muse, without the walls is heard
The various murmur of the labouring crowd.
How still, within those archive cells interr'd,
The Calm Ones reign. LORD LYTTON.

Well-housed and carefully arranged and catalogued, the books have found a home in a spacious apartment (of which a photograph is given on page 81) placed high above the south aisle of the nave at the extreme west end of the building. The gallery is supported by exquisitely carved wooden brackets executed by Jonathan Mayne at a cost of £8 10*s.* each, while the flooring consists of 2,300 pieces of oak, inlaid, and without pegs or nails. Although the Fire of London destroyed a large part of the old collection of books, the archives still contain over 2,000 manuscripts relating to the cathedral and dating back to the 11th century, as the Ninth Report in the Historical Manuscripts Commission (1883) testifies. Over the fireplace is a portrait of Henry Compton, Bishop of London from 1675 to 1714, who practically started the collection by bequeathing half his library to the cathedral. It is interesting to learn that a former librarian and minor canon was the Rev. Richard Harris Barham, author of 'The Ingoldsby Legends,' while the name of William Sparrow Simpson, formerly sub-dean, succentor, and minor canon, should ever be held in grateful remembrance for the care he bestowed upon the treasures committed to his charge as librarian, and for the excellent catalogue which he prepared and published in 1893.

It is only possible within the limits of space to refer to a few of the books and manuscripts. The handwriting of two Kings of England is to be seen in the following documents concerning the rebuilding of the cathedral after the fire:

> I will give one thousand pounds a yeare
> Whithall 20 March 167$\frac{7}{8}$
> CHARLES R.

> I will give two hundred pounds a yeare to begin from midsommer last past. July 17, 1678.
> JAMES.

The 'Merry Monarch,' however, never fulfilled his promise; he doubtless had other claims upon his private purse. Not so Queen Victoria. Here is her fine signature against a promise of £1,000 towards the decoration scheme—promised at the Thanksgiving Service in 1872, at the recovery of her eldest son, and duly paid. The librarian, the

Rev. W. P. Besley, hands us a treasure which seems to have found its way—how or when is not known—from Westminster. It is a 'Deed relating to the Obits and Services in Henry the Seventh's Chapel, Westminster Abbey,' really a 'Deed of Penalties' of the year 1504. This richly illuminated manuscript—its colours of 400 years ago are still most brilliant—is thus described by Dr. Sparrow Simpson:

> A manuscript very sumptuously bound in velvet, lined with damask, with green silk tassels at the corners. On each side are five silver-gilt bosses; those at the four corners bear a portcullis, on a ground party per pale argent and vert: that in the centre bears the royal arms, with supporters, surmounted by a crown. Three clasps of enamelled silver, bearing Tudor roses, close the book. Pendent from it are four silver boxes (one box is imperfect) containing fragments of seals: the boxes are inscribed—
>
> Si . Archi̅ . cant. S. Capi . Winton
> Si . Capitōl . canto.
>
> whilst the fourth box bears on one side the arms, Gules, two keys in saltire or, impaling the arms of the Confessor. And on the other side, these two coats of arms impaling each other in chief; and below, Azure, on a chief indented or a pastoral staff paleways and a mitre gules, for Westminster Abbey. The velvet cover extends nearly a foot below the volume, and covers the seal-boxes. The initial letter represents King Henry VII. seated, giving this very volume to Abbot Islip, who kneels before him; behind the Abbot are four kneeling monks.

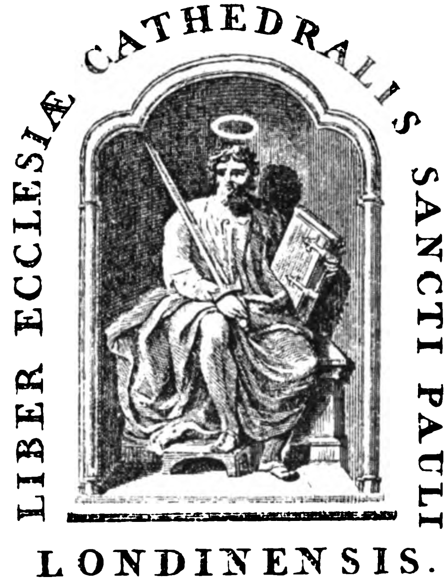
An interesting historical manuscript is the Vow of King Charles I., set forth in these words:

> I, A.B. doe here promiſe and ſolemly vow in the preſence, and for the ſervice of Almighty God, that if it shall pleaſe His Divine Ma^{ty} of His infinite goodneſſe to restore Mee to my iust Kingly rights, and to reestabliſh Mee in my Throne, I will wholy give backe to His Church all thoſe Impropriations w^{ch} are now held by the Crowne: and what Landes ſoeuer I now doe, or should enioy, w^{ch} have been taken away either from any Epiſcopall See, or any Cathedrall or Collegiate Church, from any Abby or other religious houſe, I likewiſe promiſe for hereafter to hold them from the Church, under ſuch reaſonable fines and rents as shall bee ſet downe by ſome conſcientious perſonne, whom I promiſe to chooſe wth all uprightneſſe of heart to direct Mee in this particular. And I most humbly beſeech God to accept of this my Vow, and to bleſſe Mee in the deſignes I haue now in hand through Jesus Christ Our Lord:
>
> (Signed) Charles R. Amen.
>
> Oxford 13. Ap: 1646.

A *Psalterium cum Kalendario* is probably one of the old service books formerly in use at the cathedral. Folio 9 contains the hymn *Primo dierum omnium*, with its musical notation on a staff of four red lines. The initial B of Psalm I. is formed of interlaced work on a burnished gold panel, with figures of our Lord, and of the devil who is playing a violin! The musical manuscripts include the autographs of Dr. John Blow's anthem, scored for strings and trumpets, 'Blessed is the man that feareth the Lord,' and Goss's 'O taste and see,' this manuscript being dated '22nd Jany., 1863,' in addition to Sir George Martin's Service in A.

Bibles and Psalters of olden times naturally find a place on these shelves. 'I believe this book to be worth £1,000' says Mr. Besley as he hands us the first edition of Tyndale's *New Testament*, published at Antwerp in 1526, of which the only other copy known is in the library of the Baptist College, Bristol. This is the first complete English edition of the New Testament—a precious tome which Ames calls 'The phœnix of the library.' In its original state the leaves of the Gospels and Epistles were purposely and ingeniously intermixed so as to disguise and disfigure its contents. Unfortunately its ancient form has been completely destroyed. To quote from Dr. Simpson:

> The sheets have been arranged in proper sequence and the volume rebound, thus destroying what in all probability was a contemporary binding, and, what is even more to be deplored, the striking evidence that the copy originally afforded of the methods adopted to disguise and disfigure the interdicted volumes in order to avoid detection in those early days of the Reformation, when the reading and possession of any part of the Bible in the vernacular tongue were strictly prohibited, and the search for copies vigorously carried out with a view to their destruction.

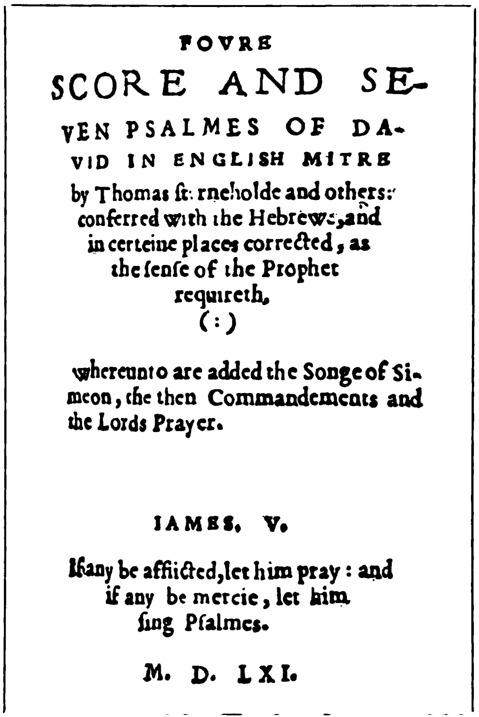

LIBER ECCLESIÆ CATHEDRALIS SANCTI PAULI
LONDINENSIS.

THE BOOK PLATE OF ST. PAUL'S CATHEDRAL LIBRARY.

A volume—which Barham (of Ingoldsby fame) regarded as 'the gem of the library'—is the quarto edition of Taverner's *New Testament*, 1539, which 'I believe to be unique,' says Barham in some notes thereto prefixed. He calls attention to some remarkable misprints, for instance:

> 1 John 5, 17.—All ryghtwisenes is syn.
>
> Revelation 17, 10.—They are also seven kynges, fyve are fallen, and one is, and an other is, and an other is not yet come. [Total = *eight* kings!]
>
> 1 Corinthians 15, 48.—As is the earthly, suche are they that are hevenly.

Another unique volume is a tiny tome, measuring $7\frac{5}{8} \times 5\frac{3}{8}$ inches, of which we give the title-page in facsimile:



FOVRE
SCORE AND SE-
VEN PSALMES OF DA-
VID IN ENGLISH MITRE
by Thomas ſternholde and others:
conferred with the Hebrewe, and
in certeine places corrected, as
the ſenſe of the Prophet
requireth.
(:)

whereunto are added the Songe of Si-
meon, the then Commandements and
the Lords Prayer.

IAMES. V.

If any be afflicted, let him pray: and
if any be mercie, let him
ſing Pſalmes.

M. D. LXI.

The reader will naturally notice two curious misprints in the above title—'then' for 'ten,' and 'mercie' instead of 'merrie.'

This Psalter, 'The Forme of Prayers and Ministration of the Sacremēts &c. ſed in the Engliſh Church at Geneua,' and Calvin's 'The Catechisme of Maner to teache children the Christian religion,' which forms one book, was printed by Zacharie Durand, at Geneva. Of the sixty-three tunes, well printed in diamond-shaped notes (melody only), in the Psalter:

> Twenty-two had appeared in both previous editions, 14 in the edition of 1560 only, and 2 in the edition of 1556 only. The rest were new. Among the new tunes will again be found several French importations. The tunes for the English 50th and 104th are the French tunes for the same psalms. The 100th is the French 134th, the 113th the French 36th, the 122nd the French 3rd, the 125th the French 21st, the 126th the French 90th. The 145th and 148th are also called 'French' by Ravenscroft. Thus far there is no sign of any other direct influence. The imported tunes, so far as can be discovered, are all French; and the rest are English imitations in the same style.
>
> (Grove's *Dictionary of Music and Musicians*. Art. 'Psalter': 1st edn. vol. iv. p. 755.)

The 21,000 volumes in the library, together with bound volumes of pamphlets, include some special series of books, in addition to a large collection of maps, prints, and seals. London topography is well represented, also the Plays acted by the children (choristers) of St. Paul's. Among the additions due to the industry and watchfulness of Dr. Sparrow Simpson, mention must be made of 10,000 pamphlets which he purchased during his term of office, and the large number of sermons preached at Paul's Cross. These open-air discourses bear some quaint titles; for example:

1555. A notable and very fruictefull sermon.
1582. A sermon no lesse fruitfull then famous . . . by R. Wimbledon . . . and found hid in a wall. [This homily reached a fifteenth edition.]
1585. A counter-poyson, modestly written for the time.
1609. Love's complaint, for Want of Entertainment.
1613. The White Devil, or the Hypocrite Uncased.
1616. The laver of the heart; or Bath of sanctification.
1627. The White Wolfe.
1628. Tormenting Tophet, or a Terrible description of Hell.
1640. The Love-sicke Spouse.

The earliest sermon preached in the cathedral that is preserved in the library is that by Dr. Colet (*c.* 1511), Dean of St. Paul's and founder of St. Paul's School. It is unfortunately incomplete, but a perfect copy is in the Archiepiscopal Library at Lambeth.

St. Paul's became a book centre even in the 16th century. In an interesting paper read before the London and Middlesex Archæological Society on 'St. Paul's Cathedral, and its early literary associations,' Mr. Charles Welch, F.S.A., late chief librarian of the Guildhall Library, said that of thirty-two booksellers and printers in London in the year 1556, fifteen lived in St. Paul's Churchyard. From Mr. Welch's long list of names we select the following, with the quaint signs of their business premises:

JOHN BALE 1549. Wythin Paules chayne, at the sygne of S. John Baptist.
JOHN CASE 1550. Sygne of the Baule in Paules churcheyarde.
JOHN CAWOOD 1546-1578. Sygne of the Holy Ghost, Poules churcheyarde.
JOHN DAY 1572. St. Paul's Churchyard.
RICHARD FAWKES 1509-1530. Powles Churcheyarde, at the Sygne of the A. B. C.
JOHN GOUGH 1537-1543. The Mermaid in Cheapside, next to Paul's Gate.
JOHN GYBKEN 1551. Sprede Egle, Paules Church-yarde.
WILLIAM HILL 1548. Signe of the Grene Hyll in Paules Churche Yarde.
RICHARD JUGGE 1546-1577. Bible at the North door of Paules Church.
JOHN KINGSTONE 1553-1583. Poules Churchyarde at the West door.
ROGER MADELEY 1553. Sign of the Starre in Paules Churche yearde.
JULIAN NOTARY (early 16th cent.). Dwellynge in powlys Chyrche yarde besyde ye weste dore by my lordes palyes.
HENRY PEPWELL 1518-1521. Holy Trynyte, Poules Churchyarde.
THOMAS PETYT 1521-1554. Sygne of the Mayden's heede in Paules Churchyearde.
JOHN RASTELL 1528-1536. In the Cheapesyde at the sygne of the Meremayde nexte pouley's gate.
WILLIAM SERES (16th cent.). Hedgehog at the West end of Paul's Church.
HENRY SUTTON 1553-1562. Black Boy in Paul's Churchyard.
WILLIAM TELOTSON 1544. West dore of Paules.
JOHN TURK [1550?] Cock in Paul's Churchyard.
ABRAHAM VELE 1548-1586. Lamb in Paul's Churchyard.
REGINALD WOLF 1542-1573. The Brazen Serpent in St. Paul's Churchyard.

The portrait of Sir Christopher Wren, which forms one of our Special Supplements, is photographed from the original painting by Sir Godfrey Kneller in the National Portrait Gallery. For the facsimile signature of Sir Christopher we are indebted to the kindness of the Rev. W. P. Besley, minor canon and librarian of St. Paul's. It is taken from the first Paybook—Michaelmas, 1675 to Michaelmas, 1676—of the building of the cathedral. Here are set out the minutest details of payments to everyone engaged upon the work, from the eminent architect down to the humblest labourer, including all their names, together with the cost of materials, cartage, &c. The first salary payment reads :

> To S^{r} Christopher Wren, Knt. Surveyor Gen^{ll} of his ma^{tes} works, & Survey^{r} also of these works for his directions in the work this moneth [October, 1675] - - - - - £16 13*s.* 04*d.*

A brief biography of Sir Christopher is given on p. 94.

The concluding portion of this article will be devoted to the organs and organists of the cathedral and other matters musical.

Dotted Crotchet.

(To be continued.)

THE EVOLUTION OF THE CHOIR ORGAN.

(Concluded from page 21.)

In Germany the Positive seems early to have increased in size until it was no longer portable, and then to have been incorporated with the Great organ. It was placed either in front of the Great (as in English cathedrals at a later date), and called the ***Brustpositiv***, or behind it, and called the ***Rückpositiv***. In England this incorporation took place very gradually during the 16th century, at the end of which the Little organ was still, in some churches, detached from the Great. The transition stage appears in the records of Waltham Abbey at the Dissolution in 1540, where there were a 'large pair of organs above, on the north side of the choir, and a lesser pair beneath.' They were close together, but apparently not joined.

The Reformation did away with the Rood, and left the centre of the screen empty. We have seen that there was frequently a Little organ on the screen: it must have stood on one or other side of, or perhaps behind, the Rood. With the abolition of the Rood there was space for the Great, which was no larger than a Continental Positive, and the rapidly-increasing demands on the executive powers of performers would make the advantage of placing both instruments under the control of a single skilled executant obvious. The Great organ was therefore placed in the middle of the screen, the Little organ was fixed to it, projecting towards the choir, the organist was placed between the two, and the combined instruments were called a Double organ. The key action of the Little organ was carried under the feet of the player. At first there was no stop action: the sliders were simply pushed in and out by hand, as in a German Positive in the collection of the Rev. F. W. Galpin, and as figured in Prætorius. Afterwards, when stop knobs were introduced, they were in the Little organ itself, behind the player's back, who had to prepare them before he commenced to play, as is the case in some Spanish organs to-day.

When the Rood loft had become by custom the normal place for the two organs, Great and Little, the Little took the name of Choir organ, not because it had any special connection with the choral body, but because it faced towards the choir of the church. It was also called the Chair organ, since it supported the player's seat. In course of time it was found convenient to place the keyboards on the north or south side of the organ, that the player might command a view of the nave as well as the choir, and the name Chair organ was then dropped, as being no longer applicable. Still later the Choir organ was sometimes enclosed in the case of the Great, like the German Rückpositiv, but it did not lose its name of Choir organ, because there was an idea that its ancient function was to accompany the choir. That this, however, was never the case, is apparent from the fact that in ancient days it was the Great, and not the Little organ, that had its normal position in the choir.

The Choir organ has always had stops of smaller scale, and fewer in number than those of the Great. It is the 'Soft organ' of old voluntary composers. The 'Chaire organ' of Dallam's instrument at York had the following stops :

1. Diapason of wood. 8 ft.
2. Recorder of tin, unison with the voice. 8 ft.
3. Principal of tin. 4 ft.
4. Flute of wood. 4 (?) ft.
5. Small Principal of tin. 2 (?) ft.

The normal number of pipes to each stop was fifty or fifty-one at this time. The compass was a little over four octaves, commencing, like the German and Italian organs, from CC. The lowest octave was usually 'short,' the CC sharp being omitted, and perhaps some other notes. The device of dividing the semitones into so-called quarter-tones was known, but hardly yet practised in England. From The Musical Times of March, 1904, we learn that the organ built in 1637 for Magdalen College, Oxford, had an almost identical disposition for the stops of its Chaire department, viz. :

1. Stop diapason. 8 ft.
2. Recorder. 8 ft.
3. Principal, No. 1. 4 ft.
4. Principal, No. 2. 4 ft.
5. Fifteenth. 2 ft.

In 1690 it was renovated by Renatus Harris, when its Recorder and second Principal were changed for a Flute and Nason, the latter being a kind of flute of 4-ft. pitch, with a very quiet tone.

In Germany an entirely different conception of the Positive prevailed. Organ tone was not by any means always built on a foundation of 8 ft., as with us. The stop corresponding to our Open Diapason was called the Principal, and of Principals there were four kinds, each of which could serve as a foundation stop. To show their importance, Prætorius, in his lists of stops, always gives the Principal, with its Octave and the mutation stops allied to it, in italics. The Great Bass Sub-Principal of 32 ft. served as a foundation for the Pedal only. The Great Principal, of 16 ft., formed the foundation of a Pedal or a Great Organ; its 'Octave,' of 8 ft., took the same place in the scheme of tone building as the Principal (of 4 ft.) in an English organ, and it had its proportional mutation stops. All other stops were more or less of the nature of accessories to the fundamental stops of the Open Diapason order, and this was also the case with the third and fourth kinds of Principal, the Equal, or Chorus, and the Little, or Octave Principal. The Equal Principal, so named because it was in unison with the voice, was of 8 ft., and could form the foundation of a Great or Positive organ; its Octave of 4 ft. corresponded in pitch to the English Principal. The Little Principal of German organs was of 4 ft., and could form the foundation of a Positive only. The importance of the above nomenclature lay in the fact that organs were named after their principals, so that an organ-builder, for example, would contract to build an organ with an Equal Principal Great, and a Little Principal Positive, and so on.

But any organ except the pedal might have one or more soft stops an octave below its Principal, acting as a 'Double' to it, just as the Double stopped Diapason (or Lieblich Bourdon) acts on the ordinary English Swell organ of to-day. A 'Little Principal' Positive generally, but by no means always, had a Gedact of 8 ft. as its 'Double,' and an 'Equal Principal' Great would have a 16-ft. stopped register, though an 'Equal Principal' Positive would not.

In a three-manual instrument, one of the Positives would generally be an 'Equal,' and the other a 'Little' principal instrument, but there were cases in which the chief Positive was of 4 ft. only, and the second of 2 ft., with a 'Double' of 4 ft.: this was a survival of the high treble tone of the ancient Portative, mentioned in our introductory remarks. The organ of the Liebfrauenkirche at Halle, on which Handel received his lessons from Zachau, was an example of the last arrangement. Built about 1500, it had thirty-one stops, of which ten were on the Great, four on the pedal (one being divided between pedal and manual, as in some Italian organs), and there were two Positives. We quote the list of their stops from Prætorius, with his italics:

RÜCKPOSITIV.

1. *Principal*, 4-ft. tone.
2. *Mixtur.*
3. Zimbel.
4. *Octava*, 2 ft.
5. *Quinta*, 9 (? 3) ft.
6. Quintadeen, 8 ft.
7. Gedactes, 4 ft.
8. Kleingedactes, 2 ft.
9. Spitzflöte, 2 ft.
10. Sifflöit, 2 ft.
11. Trommeten, 8 ft.
12. Singend Regal, 4 ft.

BRUSTPOSITIV.

1. *Principal*, 2-ft. tone.
2. *Mixtur.*
3. Zimbel.
4. Regal, 8 ft.
5. Waldflötgen, 1 ft.
6. Flachflötgen, 4 ft.

The 'Little Principal' Positive seems to have gradually disappeared during the 18th century. Bach's Arnstadt organ, built in 1703, had a 'Little Principal' organ as its only Positive, there being but two manuals. That this kind of Positive survived till the middle of the century is shown in the organ erected at St. John's Church, Leipzig, in 1744, and entirely approved by its overseers, J. S. Bach and Hildebrand. Its Rückpositiv contained:

1. Principal, 4 ft.
2. Lieblich Gedact, 8 ft.
3. Hohlflöte, 4 ft.
4. Nasat, 3 ft.
5. Octav, 2 ft.
6. Sesquialter, 2 ranks.
7. Dulciana, 8 ft.
8. Trompete, 8 ft.

Its Brustwerk had:

1. Trichter-Regal, 8 ft.
2. Sifflöte, 2 ft.
3. Spitzflöte, 2 ft.

The generality of German Positives were, however, at this time 'Equal Principal' organs. It would be an interesting experiment to play Bach's so-called 'Doric' toccata with the choir organ arranged like a 'Little Principal' positive, as could easily be done on any of the large and complete English organs of to-day.

Reed stops were invented during the first half of the 16th century, and seem to have been at once introduced on German Positives. According to Dom Bedos, the first reed stop was the Regal, which afterwards developed into the Vox humana, and became a favourite stop in English Choir organs more than a century after its invention. The organ at the Paulinerkirche (the University church) at Leipzig, which was 'very ancient' in 1618, had a Regal on its Rückpositiv. This, by the way, was a 'Little Principal' organ with no 8-ft. flue stop at all.

The Trumpet seems to have been the first reed stop introduced into English organs; it was used as a solo in 'Trumpet' Voluntaries, and was always on the Great. I have not met with any mention of reed stops in English organs before the Interregnum, nor does there appear to have been one in the instrument built in 1666 for Worcester Cathedral by Thomas Harris. A Trumpet was added by Christian Smith in 1697 to the already existing organ at King's Lynn, and it seems as if reed stops were introduced into England by the builders who came from abroad at the Restoration. The first reed stop in the Choir organ was the Vox humana, just as its predecessor, the Regal, was the first reed used in German Positives. The Choir departments of the organs built by Father Smith for Durham Cathedral (in 1683) and the Temple Church (in 1688) had each a 'Voice humane of mettle'; but no reed was found in the Choirs of the instruments altered by Renatus Harris for Magdalen College, Oxford, and built for St. Patrick's Cathedral, Dublin, about the same time. A Bassoon, as well as a Vox humana, appears in the organ built for Doncaster Parish

Church in 1749, and in that built by Snetzler for King's Lynn, under Burney's supervision, in 1754.

After the Restoration a third organ was added to the so-called Double organ. It was called the Echo organ, and was perhaps an importation from abroad. It was, as a rule, however, not of the same compass as the other two organs, being merely a duplication on a small scale of the treble portions of some of the Great and Choir stops, and its pipes were enclosed in a box. In 1712 Jordan caused a shutter to open and close in the Echo box, and thus led to the invention of the Swell organ; and so much was the new invention admired, that the Choir organ began to be considered as of secondary importance to the Swell. That is to say, an organ of two manuals now no longer consisted of a Great and Choir, but of a Great and Swell, although the Swell, following the tradition of its predecessor, the Echo, frequently had an octave or an octave and a-half less compass than its Great. Moreover, the Choir organ, when there was one, was expected to supply a bass to the incomplete Swell, which frequently had double its number of stops. Such makeshift organs were quite common in England until the third quarter of the 19th century, and are even now to be found (with pipes of glorious tone quality) in a few country churches.

The invention of railways and steamships during the 19th century, by increasing the intercourse between England and the continent, has almost entirely done away with our insular prejudice against grandeur and variety and a healthy emotion in the art of music: and, together with the introduction of the great modern orchestras, the organs in English churches and concert rooms have been brought to a size, and completeness, and beauty of tone, that rival the finest continental examples. The Choir organ holds its ancient place as a complete 'soft organ,' and is now provided with its full share of 16 ft., mutation, and reed stops. Attempts have occasionally been made to enclose it in a swell box, but this treatment is hardly likely to become general; the Choir organ has a dignity and character of its own, and will scarcely submit to an endeavour to make it imitate its very much younger and somewhat overbearing sister, the Swell organ.

C. F. Abdy Williams.

M. Alexander Constantinovich Glazounov, the distinguished Russian musician, made his first public appearance as a composer on March 30 (17), 1882, when his first symphony, composed at the age of sixteen, was performed. A committee has been formed in St. Petersburg, under the presidency of M. Rimsky-Korsakov, to arrange a musical festival to celebrate the twenty-fifth anniversary of M. Glazounov's début as a composer. On February 9 a concert is to be given in the Hall of the Nobility, St. Petersburg, the programme of which is to consist entirely of M. Glazounov's compositions, which will include the first (juvenile) symphony and the eighth symphony. Hearty congratulations to M. Glazounov on his semi-jubilee.

SAMUEL WESLEY A BOY-POET.

Among various papers, programmes, &c., that Sir George Grove was wont to send me in the years immediately preceding his fatal illness, was a poem said to have been written by Samuel Wesley when he was eight years old. It reached me in an envelope inside which was written: 'This, I believe, is genuine, and might be useful to you. G. Grove.' Here is the enclosure, of which I now gladly make use:

An Epistle to my Much Respected Friend, Dr. Ludlow, by S. Wesley.

To you, dear Doctor, I appeal,
To all the tuneful city,
Am I not used extremely ill
By Musical Committee?

Why it 's enough to make one wild:
They court and then refuse me,
They advertise and call me child,
And as a child they use me.

Excusing their contempt, they say,
Which more inflames my passion,
I am not grave enough to play
Before the Corporation.

To their sweet city waits, altho'
I may not hold a candle,
I question if their worships know
The odds 'twixt me and Handel.

A child of eight years old, I grant
I am but light and giddy,
The solidness of Burgrum want
The steadiness of Liddy.

Yet quick perhaps as other folks
I can assign a reason,
And keep my time as well as Stokes
And come as much in season.

With Bristol organists—not yet
I stand in competition,
Like them, you know, I would be great
And do not want ambition.

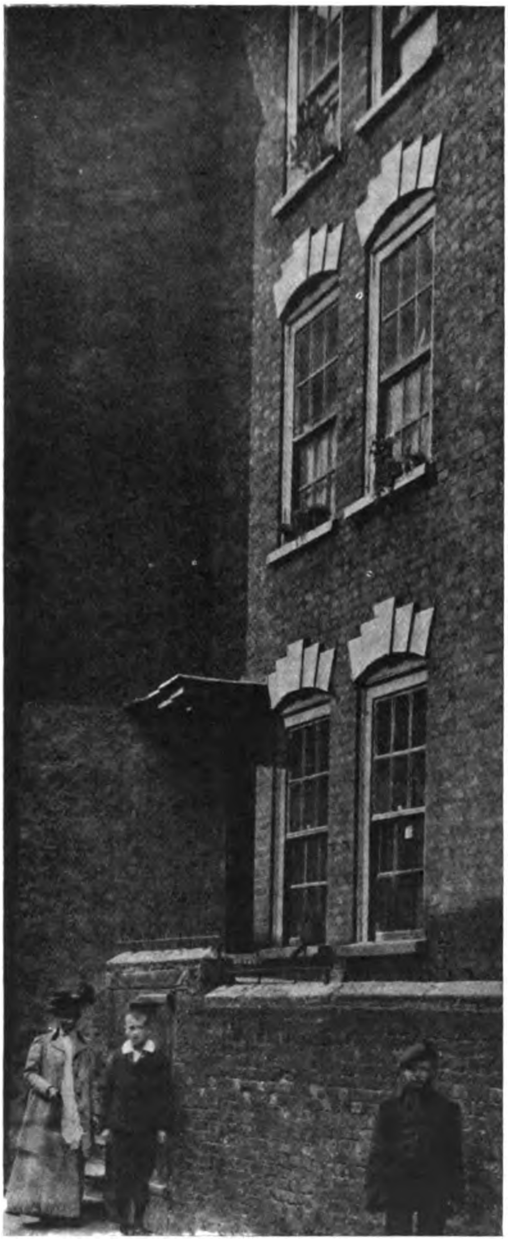
Spirit I do not want, nor will
Upon a just occasion,
To make the rash despisers feel
My weight of indignation.

The trodden worm will turn again
And shall I not resent it?
Who gave the sore affront in vain
They would with tears repent it.

Nothing shall e'er appease my rage
At their unjust demeanour,
Unless they prudently assuage
My anger with a Steiner.

A foot-note, referring to 'the tuneful city' in the second line of the poem, says: 'Bristol; where he was advertised to play at the Oratorio before the Corporation, but was afterwards refused on account of his age, being almost eight years old.'

As I could not find any reference to this juvenile rhyming or to the oratorio performance which prompted it, I placed the verses in my 'S. Wesley bundle' until an opportunity arrived for a visit to Bristol, when I could investigate the matter on the spot. The result of that investigation I shall now proceed to give, together with some notes on the childhood of that eminent English musician known as 'Old Sam' Wesley.



THE HOUSE AT BRISTOL IN WHICH SAMUEL WESLEY, THE MUSICIAN, WAS BORN.

(Photographed specially for The Musical Times *by Mr. H. J. Pollard, of Bristol.)*

The 'child of eight years old,' in stanza 5 of the poem, furnished me with a clue to the date of the oratorio performance at Bristol, which, as Master Sam was born in 1766, would be the year 1774. Mr. H. J. Pollard kindly searched the local newspapers for that year, with the result that he found the following advertisement in *Felix Farley's Bristol Journal* of March 26, 1774:

> BRISTOL, *March* 26.
>
> *For the Benefit of the Infirmary.*
>
> AT the CATHEDRAL CHURCH in this City, on Thursday Morning, the 31ſt inſt., will be performed the Grand DETTINGEN TE DEUM—a MANUSCRIPT ANTHEM—and the CORONATION ANTHEM, all compoſed by Mr. Handel.
>
> And in the Evening of that Day,
>
> The Sacred ORATORIO of MESSIAH.
>
> Between the parts of which Maſter Charles Wesley (by particular Deſire) will perform a CONCERTO on the ORGAN.—The FIRST VIOLIN by Mr. Shaw, Junr.—The principal Vocal Parts by Meſſrs. Thomas Norris, M. B. William Matthews, (both of Oxford) Corfe, (of Sarum) Maſter Tuke, (who is one of the principal Treble Singers at Mr. Stanley's Oratorios in *London*, and Pupil of Dr. Woodward of *Ireland*,) Price, (of Glouceſter,) and many other eminent Performers.—Several Ladies of Bath have kindly promiſed their Aſſiſtance in the MESSIAH. The principal Chorus Singers Meſſrs. Norris and Mathews (of Wells,) Mr. Welch, &c., with others from Bath, Saliſbury, Wells, Glouceſter, &c.
>
> Divine Service in the Morning (which will be Public) will begin at Half after Ten o'Clock, and the Oratorio at Half after Six in the Evening.
>
> For the Benefit of the Briſtol Infirmary there will be a Collection at the Church Door in the Morning, the Surplus ariſing both from that and the Evening Performance will be given to the Charity; a Circumſtance that cannot fail to induce the Benevolent generouſly to countenance this Undertaking.
>
> The Cathedral will be well aired, the Floor matted, and commodious Galleries erected for the Accommodation of the Company; of whom it is requeſted, that they will purchaſe the Books of the Evening Performance at the Church-Door.
>
> To prevent Confuſion and Obſtruction in the narrow Street leading from St. Auguſtine's-back to the College-green, it is requeſted that the Carriages going to the Cathedral in the Evening may draw up the Green by St. Auguſtine's Church, and in return from the Cathedral, round the Green down Orchard ſtreet.
>
> The Subſcribers to Mr. Shaw's Concerts will be admitted to the Oratorio gratis, agreeable to the original Agreement between them and the Committee under whoſe Care theſe Performances are to take Plece.
>
> Tickets for the Oratorio may be had at the Exchangh, American, Aſſembly, Weſt India, and Forſter's Coffee-Houſes; the Buſh and Fountain Taverns, White-Hart Inn, and at Mr. Joseph Smith's, Watch-Maker, in Broad-ſtreet, at 5*s.* 3*d.* each.
>
> N. B. All the Performers, both Vocal and Inſtrumental, are requeſted to be in Town on Wedneſday, the 30th Inſtant, to attend at the Rehearſal, which will begin preciſely at Half after Two o'Clock that afternoon.

The performance is thus noticed in *Felix Farley's Bristol Journal* of April 2, 1774:

> Thursday Morning, the Grand Dittingen (*sic*) Te Deum, the Coronation Anthem, &c. &c. were performed at our Cathedral, and a Collection made at the Church Door for the Infirmary, and in the Evening the Oratorio of Messiah, to the most Crowded Audience, ever known in this City on the like Occasion; Dr. Woodward, of Dublin, conducted the Band, with great Judgement. Messrs. Norris, Mathews, Corfe, and Price, displayed their well known and much approved abilities, Master Tuke also was justly entitled to

> Applause, in short the whole Band, which was excellent, seemed to give that noble composition, their utmost assistance, and it was thro' the whole admirably performed.

An amusing sequel to these festival performances is thus recorded in the same journal:

> It has been hinted to the Managers of the Oratoria, that many Ladies and Gentlemen by their Hurry going into the Cathedral, Thursday Evening last were prevented paying at the Door as they purposed, it is requested they will be so obliging to send their money to Mr. Burgrum; to whom it is desired of those who have found Cloaks, Ruffles, or any Thing that was dropt near the Church, may be sent, that it may be restored to the owners.

It will be observed that in the advertisement *Charles* (not Samuel) Wesley was announced to perform 'by particular desire a concerto on the organ.' Charles was then sixteen, not eight years old (see stanza 5), in 1774; therefore, it may be assumed that Charles was a misprint for Samuel in the advertisement, and that the elder brother's name was inserted as being more familiar, the Rev. Charles Wesley, the hymn-writer, being father of the boy performer; or else Samuel was suggested as a substitute for Charles. No mention is made of any Master Wesley in the account of the performance, thus the origin of the poem is confirmed.

Dr. Ludlow, 'the much respected friend' to whom Master Sam addressed his 'epistle,' appears in the Bristol Directory of 1787 thus:

Ludlow, Abraham, M.D.,
Cumberland Street.

and his name is to be found in the issue of 1801. He was doubtless the family doctor, his house being situated about five minutes' walk from the residence of the Wesleys. Messrs. Burgrum and Liddy (stanza 5) are accounted for in three letters which appeared in *Felix Farley's Bristol Journal* soon after the oratorio performance, two of these communications being signed respectively Henry Burgrum' and 'T. Lediard' (? Liddy). This correspondence, which refers to a rumpus concerning admission to the cathedral by a private door at the performance, need not detain us; but it fails to endorse Master Sammy's statement as regards 'the solidness of Burgrum' and 'the steadiness of Liddy,' as they appear to have been lively gentlemen.

The 'Stokes' (in stanza 6) may have been a Bristol organist; he could not, of course, have been Charles Stokes, Wesley's great friend in his manhood, as he was not born till 1784. So much for the poem which came from among Sir George Grove's odds and ends, and which, I believe, has not hitherto been printed, at all events in recent years. Moreover, so far I can discover, no biographer of the musical Wesleys has mentioned either the verses or the oratorio performance which prompted them.

Samuel Wesley—son of Charles Wesley, the hymn-writer, and nephew of John Wesley, the founder of Methodism—was born at Bristol on February 24, 1766. The house still stands in Charles Street, as shown in the accompanying photograph. I went over a part of this interesting habitation, now let out in single rooms, and, from a residential point of view, situated in an uninviting part of the city. Here Charles Wesley had his home for many years—though he was frequently absent therefrom on his preaching tours—here his children were born, and here John Wesley stayed during his evangelisation visits to Bristol. Through the courtesy of the vicar of St. James's Church (the Rev. E. F. Neep), in which parish Charles Street is situated, I had the privilege of seeing the entry of the baptism of Samuel Wesley in the Registers of the church; the ceremony took place on March 15, 1766. St. James's churchyard contains the family grave of Charles Wesley, the inscription on the stone reading:

> Sacred to the memory of John, Susannah, Mary, and John James, infant children of the late Rev. Charles Wesley, M.A., of Christ College, Oxford, and of Sarah, his wife. And also of their daughter Sarah Wesley, who departed this life on the 19th of September, 1828, aged sixty-eight years.
>
> Hosanna to Jesus on high,
> Another has entered her rest;
> Another is 'scaped to the sky,
> And lodged in Immanuel's breast.
> The soul of our sister is gone
> To heighten the triumphs above,
> Exalted to Jesus's Throne,
> And clasped in the arms of His love.

That Samuel Wesley was a most remarkable letter-writer has been proved over and over again. He gave evidence of his epistolary genius at a very tender age. Here is a letter (preserved at the British Museum) written by Sam when only seven years old to his brother Charles in London:

> Bristol,
> April 20, 1773.
>
> My dear Charles,
>
> Last Sunday I played a Psalm at Saint James Church. Mrs. Vigor says she longs to see you & papa at Bristel. I have learnt Handel's water-piece. To-day I had some of the Highland Laddie. I saw Mr. Rooke last Sunday, he looks very bad. Mr. Allan called here yesterday. Have you seen Dr. Ford yet? Perhaps he is sowing poppie seed at the sign of forgetfulness of his old friends. I have not had a letter from him yet. I hope Mr. Worgan & Mr. Arnold is well.
>
> My sister & I join in Duty to papa, & love to yourself.
>
> I am
> Your affectionate brother.
> Samuel Wesley.
>
> Prudence's Duty waits on papa and you.

This letter is addressed: 'Master Wesley, at the Foundery, Upper Moor Fields, London.' This Foundery, a Government building for the casting of cannon, was partly destroyed by an explosion in 1716. Bought by John Wesley in 1739, he turned it into the first Methodist meeting-house in London. Wesley's earliest tune book—issued in 1742, the year in which the 'Messiah' was first performed—is entitled: 'A Collection of Tunes set to Music as they are commonly sung at the Foundery.' One cannot help smiling at a title which has 'Tunes set to Music.'

One more reference to Master Sam's precocity, and I have done. In the Wesley collection of MSS. at the British Museum is this precocious boy's first music book, wherein he has written his earliest compositions. It contains a *Pomposo* movement in D for the organ, thus superscribed: 'Pull out all the Trumpets you have on the organ.' How very like a boy!

F. G. E.

Occasional Notes.

There is in souls a sympathy with sounds;
And as the mind is pitch'd the ear is pleased,
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touch'd within us, and the heart replies.
COWPER.

The death of Mr. Edgar Frederick Jacques—which we regret to record took place at Brighton on December 30—removes a writer of striking personality from the ranks of musical journalism. Born of French parentage, in London, March 27, 1850, he was educated for a commercial career, but in 1869 he entered the profession of music. Leaving Manchester and his business ties there, he settled in London as a teacher and organist of a church. (It seems difficult to realise our departed friend in the capacity of a church organist!) From 1874 to 1876 he directed the orchestral services held at St. Andrew's Church, Tavistock Place. Like some of his colleagues on the press, he did not enter upon the joys and sorrows of musical journalism until he had reached the age of thirty-five. In 1888 he succeeded the late Dr. Hueffer as editor of *The Musical World* (the old journal of that name) and became its proprietor. In three years *The Musical World* came to an end; its last number appeared on January 24, 1891, after having existed for fifty-five years. In succession to the late Dr. W. A. Barrett, who died in October, 1891, Mr. Jacques became, early in 1892, editor of THE MUSICAL TIMES, a post he held for upwards of five years, until March, 1897. For several years he was musical critic of *The Observer* and *The Sunday Times*. His remains are interred in the pretty churchyard of Aldrington, Sussex.

Mr. Jacques was best known by his admirable analytical programmes at Queen's Hall and elsewhere, in which he tersely and lucidly described many compositions. He also obtained distinction as a lecturer, especially on Indian music, which had attracted his attention. He discoursed upon Kuhnau's Biblical Sonatas at the Royal Academy of Music, and read papers before the Musical Association on 'The laws of progress in music' and 'The composer's intention.' A temperamental and cultured man, he was known to his intimates as a brilliant talker and a warm-hearted, genial fellow overflowing with fun. As an instance of his perennial humour the following Limerick—one of half-a-dozen he dashed off and sent to the present writer—may be given:

There was a young man of Port*ug*al,
Who played very well on the bugle.
He blew, and he blew,
And he tried all he knew,
But he *could not* play works that were fugal!

The 'Last post' has, in imagination, been sounded over the grave of Edgar Jacques, and in recalling the brightest and best moments of his working days, we revive pleasant memories which will not soon fade.

If architecture is frozen music, then Sir Christopher Wren was a great musician, and St. Paul's Cathedral—a symphony in stone—his masterpiece. His portrait—which forms our special portrait supplement this month, one that is justified by the article on St. Paul's—suggests a few biographical notes upon the illustrious designer. Born at East Knoyle Rectory, Wiltshire, on October 20, 1632, Christopher Wren came of a clerical stock; his father became Dean of Windsor, an office held by his uncle Matthew Wren, who was afterwards Bishop successively of Hereford, Norwich, and Ely. As a Westminster scholar the boy passed to Wadham College, Oxford, where, graduating in 1650, he was elected to a Fellowship at All Souls' College, where many of his drawings are preserved. His friend John Evelyn records in his 'Diary' some interesting information concerning the clever young man. On July 11, 1654, he writes: 'At All Souls, where we had music, voices, and theorbos, performed by some ingenious scholars. After dinner, I visited that miracle of a youth, Mr Christopher Wren.' Two days later he refers to 'that prodigious young scholar, Mr. Christopher Wren, who presented me with a piece of white marble, which he had stained with a lively red, very deep, as beautiful as if it had been natural.' Wren received the degrees of D.C.L. (Oxford) and LL.D. (Cambridge) in 1661. Three years previously, at the age of twenty-five, he had been appointed professor of astronomy at Gresham College, and he held the Savilian professorship of astronomy at Oxford from 1661 to 1673. Having become a great authority on mathematics and devoted much attention to astronomical and medical subjects, Dr. Wren became a prominent member of that group of learned men who formed the Royal Society, of which he was President from 1680 to 1682.

It was not until he had passed his thirtieth year that Wren applied himself to the work of his life, architecture. Once he had begun to cultivate this field wherein his great genius was so richly to fructify, one important building after another rose in remarkably rapid succession: for instance, Pembroke College Chapel, Cambridge; the Sheldonian Theatre, Oxford; and Emmanuel College Chapel, Cambridge, all built within five years. He was appointed architect to old St. Paul's Cathedral—as everybody knows, he designed the present noble edifice—and later on surveyor to Westminster Abbey. In 1684 he became comptroller of works in Windsor Castle, and in the following year M.P. for Plympton. No fewer than fifty-two churches in London—how wonderfully varied their steeples—can be placed to his credit, in addition to the Monument, Chelsea College, numerous additions to Hampton Court Palace, and the Library of Trinity College, Cambridge. He was knighted in 1672. Although a very delicate child, Sir Christopher Wren lived to the great age of ninety. He died, at his house at Hampton Court, quite suddenly while sitting in his chair after dinner, on February 25, 1723. His remains found their fitting resting-place in the crypt of the cathedral which forms the greatest memorial to his genius.

The burial of the Baroness Burdett Coutts in Westminster Abbey (on January 5) has called attention to the fact that, especially in recent years, few ladies have found their last resting-place within the walls or precincts of that great Walhalla. Music can claim two songstresses whose remains were interred in the Cloisters. On January 8, 17$\frac{40}{41}$, Mrs. Ann Robinson was buried in the West Cloister. The youngest daughter of William Turner—a lay-vicar of the Abbey and composer of the opera 'Woman's a riddle'—she married, on September 6, 1716, John Robinson, organist of the Abbey in succession to Dr. Croft, and composer of the well known double chant in E flat associated with his name. Curiously enough, in the marriage registers of Westminster Abbey, where the wedding took place, the bride is described as a *widow*, the entry reading thus :

> 1716. September 6. Mr. John Robinson, single man, and Ann Turner, widow.

As a singer she appeared at the King's Theatre in 1720, in Domenico Scarlatti's opera 'Narcissus,' being described as 'Mrs. Turner-Robinson' to distinguish her from her more eminent namesake, Anastasia Robinson, who sang in the same opera. It appears that the opera of 'Narcissus' was brought over from Italy by Thomas Roseingrave, who not only conducted the performance, but, according to Burney, 'composed several additional songs' to the work, 'in the style of his friend Mimo Scarlatti.' The music of the opera, with Roseingrave's excrescences, was published by Walsh in 1720.

In the North Cloister of Westminster Abbey is the grave of Mrs. Cibber—'Mrs. Susanna-Maria Cibber,' as the burial register records the name—who was buried February 6, 1766. The sister of Dr. Arne, Mrs. Cibber achieved fame as a singer in oratorio. Although her voice was small, it was indescribably plaintive ; moreover, she was an intellectual singer, whereby 'her powers of expression enabled her to impress most forcibly upon the mind of the hearer the meaning of the language to which she gave utterance.' No wonder, therefore, that Handel—with whom she was a special favourite—wrote the contralto songs in the 'Messiah' and in 'Samson' for this gifted vocalist.

The committee of management of the Norfolk and Norwich Musical Festival have taken a new departure in announcing that they will offer a prize of twenty-five guineas for the best libretto, the musical setting of which will be performed at the Festival in October, 1908. The names of the adjudicators are Mrs. Newmarch, Mr. Francis Coutts, and Mr. Ernest Newman. The first four clauses of the 'Conditions' are as follows :

1. Authors of either sex must be of British birth—that is, of the United Kingdom or of the British dominions beyond the seas.
2. There are no restrictions whatever as to the choice of a subject, save that it *must* be secular, *i.e.*, romantic, historical, or classical, and that it must *not* be Biblical, nor must it be adapted from the lives of the saints.
3. As to the literary form, the author is free to write in verse or prose, rhymed or un-rhymed.
4. The libretto may be laid out for chorus only, or for chorus with not more than four principal characters. The libretto should not occupy more than thirty minutes in musical performance, or fifteen minutes in the reading.

Mr. Frederic Oddin Taylor, honorary secretary of the festival, will receive the competing librettos up to March 31.

The prospectus of the ninety-fifth season of the Philharmonic Society has been issued. M. Edouard Colonne will conduct the first concert and Dr. Cowen the remaining six. Special interest will be taken in the first visits to England of the composers Jean Sibelius and Christian Sinding — the former will conduct his new Symphony in E flat (No. 3), and the latter his Violin concerto, M. Johannes Wolff playing the solo part. Mr. Arthur Hervey is announced to conduct the first performance of his Prelude to an unpublished opera 'Ione.' Georges Enesco's Symphony in E flat is announced to be played for the first time in London. Madame Sophie Menter is sure to be warmly welcomed on her re-appearance, and Liszt's Pianoforte concerto in E flat is just suited to her temperament and executive powers. The symphonies, other than those already mentioned, are : Eroica and Pastorale, *Beethoven;* No. 2 in D, *Brahms;* and Overture, Scherzo, and Finale, *Schumann.* Overtures will be represented by Benvenuto Cellini, *Berlioz;* Les Abencerages, *Cherubini;* Butterfly's Ball, *Cowen;* Carneval, *Dvorák;* Cockaigne, *Elgar;* Hebrides, *Mendelssohn.* Other orchestral pieces that are promised include the symphonic poem 'Cleopatra,' *G. W. Chadwick;* Serenade Nocturne No. 6, in D, *Mozart;* symphonic poem 'Don Juan,' *Richard Strauss;* Irish Rhapsody, No. 1, *Stanford;* Suite No. 3, in G, *Tchaikovsky,* in addition to various concertos and vocal pieces. If the promises outlined by the prospectus are fulfilled, the forthcoming concerts of this time-honoured Society, so nearly approaching its centenary, will be of unusual interest and importance.

Sullivan's opera 'The Gondoliers ; or the King of Barataria,' was revived at the Savoy Theatre, its birthplace, on January 22, with gratifying success. Produced on December 7, 1889, under the composer's and librettist's personal direction, this fanciful creation owed its success to the inimitable lines of Mr. W. S. Gilbert, no less than to Sullivan's spontaneous melodies and dainty orchestration. Could anyone improve upon this rhyming picture of the easy-going monarch who promoted everybody ?

Lord Chancellors were cheap as sprats,
And Bishops in their shovel hats
Were plentiful as tabby cats—
  In point of fact, too many.
Ambassadors cropped up like hay,
Prime Ministers and such as they
Grew like asparagus in May,
  And Dukes were three a penny.

Mr. Coleridge-Taylor has returned home after his successful tour in America. He gave concerts and recitals of his own music at New York, Boston, Chicago, Philadelphia, Washington, &c., at which the programmes chiefly consisted of chamber music and songs ; but he had also opportunities of conducting performances of his 'Hiawatha' music and 'The Atonement.' The newspapers spoke very highly of Mr. Coleridge-Taylor's genius—'one of the most original and delightful of all present-day English composers,' said one journal, adding, 'he is an ornament to his race and a credit to England : and it is pleasant to know that the English, certainly as proud and as cautious a people as the Americans, do not draw the colour line where genius and noble accomplishments are concerned.' It is not surprising to learn that the composer of 'Hiawatha' looks back upon his tour in the United States with feelings of pleasure and gratification at the reception accorded to him and his music.

Sir Frederick Bridge has furnished another instance of his versatility in 'The Shakespeare and Music Birthday Book,' which Messrs. Bosworth & Co. have recently published. The selection of extracts from the treasure-store of the great bard is so good as to add to Sir Frederick's many titles that of A. Q.—'The apt quotationist.' In proof thereof the following samples may be given :

Mozart—January 27.

'Tis strange that death should sing.—
I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death ;
And from the organ-pipe of frailty, sings
His soul and body to their lasting rest.
King John, V. 7.

How wonderful that Shakespeare should have forecasted Mozart's swan song—the Requiem—'a doleful hymn.'

Dr. S. S. Wesley—August 14.

Enchanting harmony. *Love's Labour's Lost*, I. 1.

Give me mine angle,—we'll to the river : there,
My music playing far off, I will betray
Tawny-finn'd fishes ; my bended hook shall pierce
Their slimy jaws. *Antony and Cleopatra*, II. 5.

No one could improve upon 'Enchanting harmony' for absolute appropriateness to Samuel Sebastian Wesley, nor suggest anything better to illustrate his piscatorial proclivities ; moreover, the subtleness of the second extract—S. S. Wesley is honoured by *two* quotations !—adds to its aptness : the composer of 'The Wilderness' engaged in fishing while his music is being played by a pupil 'far off' (in the cathedral).

Algernon Ashton—December 9.

This is a very scurvy tune to sing at a man's funeral.
Tempest, II. 2.

This quotation speaks for itself. The foregoing extracts suffice to indicate the nature of the book, and the excellence of the selections. One more example must, however, be given. Here it is :

Sir Frederick Bridge—December 5.

Viola. Save thee friend, and thy music : Dost thou live by the tabor ?
Clown. No, sir ; I live by the church.
Viola. Art thou a churchman ?
Clown. No such matter, sir ; I do live by the church ; for I do live at my house, and my house doth stand by the church.
Twelfth Night, III. 1.

Sir Frederick has here reflected himself perfectly. Is he not organist of Westminster Abbey ? And is not his domiciliation situated in the Cloisters of that venerable fane ?

A Safonoff of the seventeenth century ! M. Henri Quittard, in his recently published, valuable and interesting volume on Henry Du Mont, a remarkable composer of the seventeenth century, in speaking of the new style of motet with accompaniment of violas, refers to a picture in the museum at Troyes, in which a motet by Etienne Bergerat is being performed in presence of Louis XIII. The scene is in the open air, in a garden. Two singers and six instrumentalists, playing on treble and bass viols, are in front of the composer, who, seated in a chair with the music on his knees, is conducting with his hand ('il dirige de la main les artistes'). Bergerat himself ordered this picture to commemorate this eventful day in his career. The name of the artist is unknown, but the date of the performance was September, 1630.

The Rev. F. W. Galpin writes :

In the December issue of The Musical Times there was an illustration and short description of an organ formerly at Cheshunt Great House, and said to have been made by one of the monks of Waltham for Cardinal Wolsey. A question was raised as to its history. Some years ago I had the opportunity of examining the instrument, and the following notes and conclusions may perhaps be of interest to your readers.

The net result of the examination tended to show that the organ—at any rate in its present state—was in reality constructed during the second half of the 17th century.

1. It has not got the 'short octave' in the bass, which is especially characteristic of 16th century and early 17th century instruments.

2. The bellows are placed beneath the keyboard and moved by a foot-pedal, a principle adopted about the middle of the 17th century. Previous to this the small organs were blown either by a pair of bellows placed behind the case and lifted alternately, or within the case and worked by a strap put through the side.

3. In the 16th century and the earlier years of the next, the ends of the sliders for the various stop registers projected through the side of the case and were pulled in and out by the hand. In this organ they are moved by small levers as described and figured by Mersenne (1635).

4. Among the stops is the Sesquialtera. This name is unknown to Prætorius (1620) or Mersenne. In England it first appears in the organ of Bernard Smith (*c.* 1660), but in the specifications of Dallam, Loosemore and Harris—the English organ-builders of the earlier part of the century—it is not to be found.

An organ very similar to the Cheshunt instrument in size and construction, all the pipes being of wood, is in the possession of the Rev. Canon Hichens, of Canterbury. It also contains a sesquialtera with stop levers, and is evidently of post-Commonwealth 17th century workmanship.

The organ therefore cannot be identical with either of those sold at the dissolution of Waltham Abbey in 1540, and it is an open question whether it is the same as the old organ sold by the parishioners of Waltham to the Churchwardens of Cheshunt early in the 17th century, as recorded in The Musical Times of September, 1906. If so, it has been remodelled in later times. At any rate, it is very satisfactory to know that it is now being cared for and properly repaired.

The famous grand ducal Court Theatre at Weimar, wherein two of the masterpieces of opera, viz., 'Lohengrin' and the 'Barber of Bagdad' (Cornelius), were first performed, is doomed. A new structure is now in course of erection which will shortly be opened. It seems as if the elements meant to forestall man's destructive work on the historical building, for just before Christmas a fire broke out in it which did considerable damage. The Grand Duke has now ordered the theatre to be finally closed on February 16, but not before there has been performed once more on its stage a short cycle of those pieces which have made it famous in the history of art and literature. These pieces, with the dates of performance, are as follows : February 9, Iffland's drama, 'Die Jäger,' with which the house was opened on October 22, 1825 ; February 10, Wagner's 'Lohengrin,' produced under the direction of Franz Liszt on August 26, 1850 ; February 12, 'The Barber of Bagdad,' by Peter Cornelius, produced, also under Franz Liszt, on December 15, 1858 ; February 14, Schiller's 'The Robbers,' and February 16, Goethe's 'Iphigenia,' after which last-named a 'Solemn scenic epilogue,' by Richard Voss, with music by Ludwig Thuille, will close the history of the building so closely connected with the lives and works of a larger number of great men than perhaps any other theatre in Germany.

On December 29, 1906, at the church of St. Cross, Holywell, Oxford, the marriage took place of Mr. John Frederick Randall Stainer, B.C.L., M.A., eldest son of the late Sir John Stainer, and Miss Ruth Alice Mallam, third daughter of the late Mr. H. P. Mallam, of Oxford. The ceremony was performed by Canon J. O. Johnston, Principal of Cuddesdon College, and uncle of the bride, who was given away by her eldest brother, Mr. J. S. Mallam. The service was choral, the hymns sung being 'The Voice that breathed o'er Eden,' to a tune written by Sir John Stainer, and 'O perfect love,' by Dr. W. H. Monk. A beautiful rendering of Sir John Stainer's Sevenfold Amen concluded the service. Hearty congratulations to Mr. Stainer and his bride!

An interesting letter was sold by Messrs. Sotheby on January 22. Written by Dr. Charles Burney on November 3, 1774, it contained the following reference to his 'History of Music':

> My work has been much impeded by a long and severe indisposition. I fear this will prevent my keeping my word with my subscribers by publishing the first vol. of my History as soon as Xmas; however, I have been in the press some time, and hope I shall not be obliged to trespass much upon your indulgence . . . .
>
> I have purchased, at so great an expense, ornamental plates for my two volumes, engraved by Bartolozzi from designs by Cipriani, that I fear I must hold my hand as to further ornament.

On the same occasion was sold the autograph score of the 'Ode on the death of Dr. Boyce,' set to music by Charles Wesley: it is dated by him at the beginning, 'Sunday, February 7, 1779,' and at the end 'June 19, 1779.' The words of the Ode, written by the Rev. Charles Wesley, the composer's father, begin 'Father of harmony, farewell!'

'Pills for candidates' is a title that Mr. Davison was wont to use in the *Musical World* when he reprinted a music examination paper. In turning over the pages of that periodical for the year 1858 we came upon the following 'Pill,' which was prescribed in an examination paper of St. John's College, Cambridge:

> Bach's 'Well-tempered Clavier' consists of two books, each containing the same number of fugues. In the first book, instead of having (as usual) one subject, one fugue has two, and another has a prime number: in the second book, two less than half the number of fugues in it have two subjects, and one has the same prime number as before, which is a measure of the whole number of fugues, and also of the whole number of subjects diminished by 18. If the whole number of fugues were increased by 1, 1-7th of the result (which is an integer) is less by 2 than 1-3rd of the whole number of subjects in the first book. How many fugues are there, and of what kind?

'J. W. D.,' a master of sarcasm, thus commented upon the above 'Pill':

> We are pleased to see the venerated name of John Sebastian Bach on a university examination paper. It gives rise to many reflections, and among the rest to one not exactly favourable to men of science and learning who have been in the habit of ignoring music and snubbing its disciples. If these ciphered and lettered pundits could only form a notion of what kind of man was Bach—how far *his* science went beyond theirs—how to master the entire secret of harmony was a task more difficult than any they could accomplish—and how to use, as he used, the knowledge his indomitable perseverance had acquired was the result of a genius to which not one of them can pretend, they might perhaps be disposed to modify their tone, and incline their heads when a *genuine* musician passed.

Very few, if any, Parish Magazines can rival that issued month by month in connection with St. Anne's Church, Soho. This well-edited 'Soho Monthly Paper' (as it is called) consists of thirty pages of varied and interesting matter concerning the many activities of the ancient parish. The January issue contains extracts from the article on 'Soho and the house of Novello,' which appeared in The Musical Times for December last, to which is appended the following editorial comment:

> We should like to express our appreciation of the debt which Church music, and indeed all music, owes to the firm of Novello, which has been the means of causing the noblest productions of the most inspired musicians to reach the millions, who formerly had little enjoyment of the art within their reach. We wish it all success in its new premises.

The curiosities of concert-programmes are legion. Here is one of those excellent music-makings whereby Mr. Dan Godfrey and his merry men delight the Bournemouthians. Although the music performed was not sacred, two of the composers whose works were performed are (according to the programme) saints. Here is the evidence:

8. Dance . . 'Macabre' . . *Saint-Saëns*
9. Song . . 'Be thou faithful?' . *St. Paul*

Although St. Paul was one of the Apostles, there is no evidence that he composed any vocal music: and if he had done so, would his faithful strains include notes of interrogation?

Church and Organ Music.

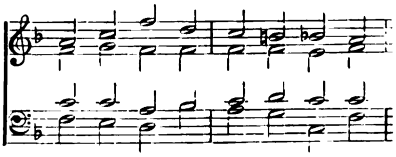
DEERHURST AND ITS COMPOSER.

No hymnal would be considered complete which excluded the tune 'Deerhurst,' composed by Mr. James Langran. Has it a history? What is the life-story of its composer? These questions will find their answers in the subjoined chit-chat upon the jubilant strain and him who created it.

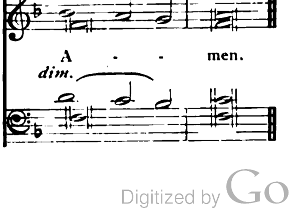
If we turn to The Musical Times of November, 1859, we shall find (on p. 152) the following entry under the heading 'During the last month published by J. A. Novello':

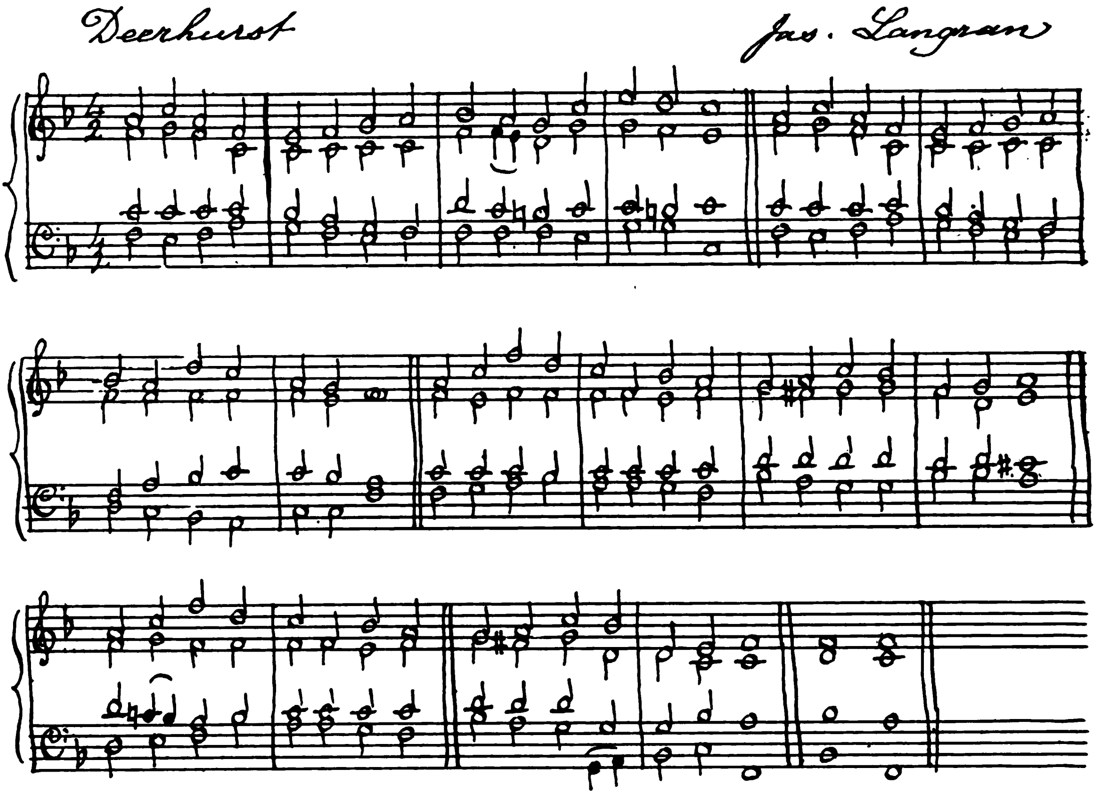
> Langran, James.—Lord, dismiss us with Thy blessing. Dismissal Hymn. For 4 voices, with an Accompaniment for the Organ. 8vo. 3d.

This is the first publication of the tune now known as 'Deerhurst,' but not exactly in its present form. Bars 9 and 10, 13 and 14 were originally written as follows:



and in one or two other places the harmonies were a little different from those now printed. The Amen stood thus:





FACSIMILE OF THE HYMN-TUNE 'DEERHURST' IN THE HANDWRITING OF THE COMPOSER.

At that time Mr. Langran was organist of Holy Trinity Church, Tottenham. In 1861 a new vicar was appointed—the Rev. William John Hall, now rector and lecturer of St. Clement, Eastcheap, and St. Martin-Orgar, also a minor canon of St. Paul's. Mr. Hall's father—also the Rev. William John Hall and a minor canon of St. Paul's—had brought out in 1836 a collection of psalms and hymns. In 1863, after the death of his father, Mr. Hall issued a new *music* edition of the book entitled :

> Psalms and Hymns | adapted to | the services | of | the Church of England ; | with | accompanying tunes, | selected and revised | by | John Foster, | Gentleman of Her Majesty's Chapel Royal, | vicar choral of Westminster Abbey, | and formerly organist of St. Andrew's, Wells Street. | Sing ye praises with understanding. | *Ps.* xlvii. 7. |
> London : | Rivington's, Waterloo Place. | MDCCCLXIII.

In this collection—known as the 'Mitre Hymnal,' by reason of the mitre impressed on its cover—'Deerhurst,' thus named, makes its first appearance in a hymnal, and in the melodic form in which we now know it. Although it is a 'cut' book—the words being independent of fixed tunes—'Deerhurst' is suggested as being suitable to two hymns, 'Lord of heaven, and earth, and ocean,' and 'May the grace of Christ our Saviour.' The book contains six tunes composed by Mr. Langran, named 'Mount Olivet,' 'Miriam,' 'Deerhurst,' 'St. Francis,' 'Evensong' (now known as 'St. Agnes'), and 'Highnam.' As Highnam is the Gloucestershire seat of Sir Hubert Parry, we naturally ask Mr. Langran about the nomenclature of that particular tune and its five companions. 'They were named,' he says, 'by Mr. Hall, then my vicar and the proprietor of the book. He had been curate of Hasfield, Gloucestershire (from 1853 to 1860), and this accounts for Deerhurst and Highnam, while Miriam was named after one of his sisters.' Deerhurst, by-the-way, is near Tewkesbury, and its Priory Church is one of the oldest ecclesiastical buildings of any importance that yet remain in use in England.

The tune 'Deerhurst' appears to have first been associated with Bishop Wordsworth's hymn, 'Hark, the sound of holy voices,' at the annual festival of the Peterborough Choral Association, held in Peterborough Cathedral, June 15, 1865, on which occasion it was sung by the united choirs with magnificent effect. In the preface to the service-book—a copy of which is now before us—acknowledgment is made to Mr. Langran for the use of the *words* of the hymn, but a printed slip pasted into the book reads :

> Owing to a delay for which the Editors were not responsible the prescribed acknowledgment of this tune could not be inserted at the time of printing. The Editors beg now to renew their thanks to Mr. Langran, and to say that the tune is 'taken by permission from Foster's tunes for the Rev. W. J. Hall's Psalms and Hymns.'

This note, by the way, is a very ambiguous guide to the original source of the tune. This happy mating of words and music was followed in 'Church Hymns' (1874), in which 'Deerhurst' is renamed 'Holy Voices,' the only instance, so far as the present writer knows, of the re-christening of the tune. Its insertion in the revised edition of 'Hymns Ancient and Modern' (1875) helped to make 'Deerhurst' more widely known, and, as we said at the beginning, it has found its way into almost every modern hymnal irrespective of denomination, and rightly so by reason of its melodic and harmonic excellence, no less than for the ease and fervour with which it is sung by congregations of worshippers.

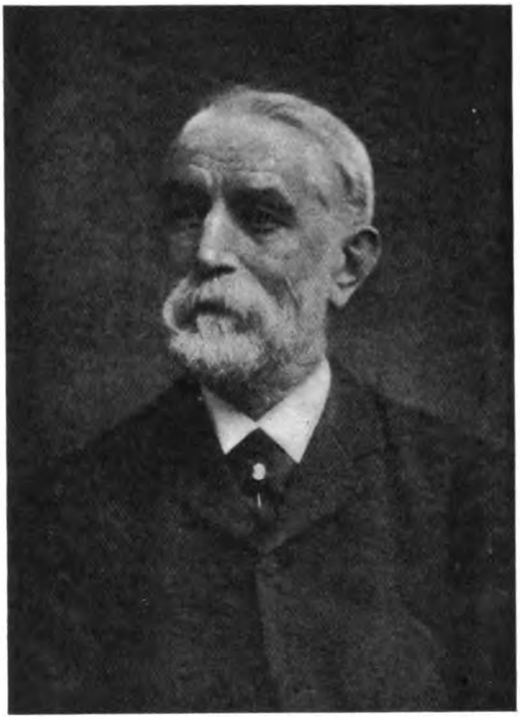
Reference must be made to another tune by the same composer, that named 'St. Agnes' (formerly 'Evensong'), which is also to be found in most modern hymnals. Like 'Deerhurst,' 'St. Agnes' appeared in the 'Mitre' book of 1863, but not for the first time. It was composed for 'Abide with me,' and issued as a separate publication by Messrs. Novello in October, 1861. This devotional strain—which seems to have been first named 'St. Agnes' in the original edition of 'Church Hymns' (1874)—is now associated with various hymns, one of its happiest matings being with Horatio Bonar's sacramental hymn, 'Here, O my Lord, I see Thee face to face.'

Mr. James Langran, the composer of the tunes 'Deerhurst' and 'St. Agnes,' was born in the parish of St. Pancras, London, November 10, 1835. When he was three years old his parents removed to Tottenham, where ever since he has resided. His first important organ appointment was to St. Michael's Church, Wood Green, in June, 1856. The tests at the competition consisted of two voluntaries selected by the candidates, and two or three hymn-tunes, together with Benjamin Jacob's organ arrangement of 'The heavens are telling.' The last-named proved somewhat difficult to render satisfactorily, as the organ, a beautiful little instrument by Bishop, had only one manual. Although the salary was but £20 per annum, there were fifty-three applicants for the post. The choir consisted of half-a-dozen school children and a few elderly ladies from the Printers' Almshouses close by, who, however, regularly attended the choir practices. Such was the state of church music in a northern suburb of London half-a-century ago.

It was not until Mr. Langran was appointed organist of Holy Trinity Church, Tottenham, in 1859, that he was fortunate enough to find an organ with a CC swell and, more important still, a CCC pedal-board, both of these improvements having then been recently added by Father Willis. At Holy Trinity Church eight schoolgirls,—their garments of praise being green frocks, caps, and tippets—together with a few ladies and gentlemen, all seated round the organ in the west gallery, formed the choir. However, through the kindness of a benevolent gentleman residing in the neighbourhood, the young organist had the good fortune to secure the aid, at the evening service, of two or three chorister boys from St. Paul's Cathedral. At that time there was no cathedral choir school, nor any evening service at St. Paul's, so the boys were at liberty to go anywhere as soon as the afternoon service was over. It requires a wide stretch of fancy to imagine two or three St. Paul's choristers of to-day trudging off to Tottenham, or elsewhere, in order to assist at a parochial evening service!

About the year 1857 the subject of this sketch became a pianoforte pupil of the late John Baptiste Calkin, of whose conscientious and painstaking teaching methods, and artistic interpretations of classical music, Mr. Langran speaks in the highest possible terms. After having held the organistship of Holy Trinity Church, Mr. Langran was appointed to a similar post at the Parish Church (All Hallows), Tottenham, in 1870. Here he found a mixed choir, but the advent of a new vicar caused a surpliced choir to be formed. A full choral service, with a choral communion, is now sung every Sunday and an anthem at Evensong. Thus for thirty-seven years the composer of 'Deerhurst' has faithfully discharged the duties of organist and choirmaster of this church, to the complete satisfaction of the two vicars he has served under and the congregations he has ministered unto in the service of praise. During the whole of his fifty years' experience as an organist he has never missed a single service through illness; but now, with the advance of years, he has frequently at the evening service a valuable and efficient deputy in his old pupil and friend, Mr. Harry F. Wilkinson.

From its foundation, nearly thirty years ago, Mr. Langran has been the musical instructor at the Training College for Schoolmistresses, Tottenham, of which the Rev. Prebendary Hobson is the Principal. Connected with his work there he has many pleasant memories of Dr. John Hullah, Sir John Stainer, Dr. W. A. Barrett, Dr. W. G. McNaught, and Dr. Arthur Somervell, all of whom have expressed their approval of the work he has accomplished at that educational centre. For the College hymn, written by the late Rev. S. J. Stone, he has composed the tune 'St. Katherine,' after whom the College is named. In 1884 he took the degree of Bachelor of Music at the University of Oxford.



MR. JAMES LANGRAN, MUS.B.

(*Photographed specially for* THE MUSICAL TIMES *by Messrs. Russell & Sons.*)

As a composer Mr. Langran is best known by his hymn-tunes. He has composed about fifty, and thirty of these are included in 'The New Mitre Hymnal' (1875), of which he was the musical editor; one of the tunes in that collection, a setting of the Rev. Baring Gould's 'Forward, said the prophet,' has a fine pedal part (in crotchets) to the unison vocal refrain. There can also be placed to his credit a Te Deum and Benedictus (an easy setting in chant form); a simple setting, for parish choirs, of the Magnificat and Nunc dimittis (in E flat); and, of special merit, a short Communion Service, also in E flat, for parochial and general use. Of a quiet and modest disposition, Mr. Langran is a genial companion, one who can enjoy a hearty laugh and tell a good story. He bears his seventy-one years well, and it is to be hoped that the eventide of his useful life may be environed with that serenity which has characterized his church music and his artistic career.

ALL HALLOWS' PARISH CHURCH, TOTTENHAM.
(*Photograph by Messrs. H. Benjafield & Son, Park Lane, Tottenham.*)

In regard to the organ in the church, it was built by Thomas Elliott in 1817, and still contains some of the pipes of that master craftsman. It originally stood in the west gallery, and was subsequently placed at the extreme west end of the north aisle, the choir sitting near the instrument. It now occupies a position at the east end of the church, as shown in the photograph. From time to time the organ has been enlarged by Father Willis, Mr. Hedgeland, and Messrs. J. W. Walker & Sons. The specification is as follows:

GREAT ORGAN (7 stops).

	Feet.		Feet.
Open diapason	8	Fifteenth	2
Horn diapason	8	Twelfth	2⅔
Stopped diapason	8	Mixture (3 ranks)	—
Principal	4		

SWELL ORGAN (10 stops).

Lieblich bourdon	16	Fifteenth	2
Open diapason	8	Mixture (2 ranks)	—
Viol d'amour	8	Trumpet	8
Voix celestes	8	Oboe	8
Principal	4	Clarion	4

CHOIR ORGAN (5 stops).

Dulciana	8	Flute	4
Lieblich gedact	8	Clarinet	8
Viol da gamba	8		

PEDAL ORGAN (3 stops).

Open diapason	16	Violoncello	8
Bourdon	16		

The usual couplers.

The Parish Church of All Hallows, Tottenham, of which Mr. Langran has so long been organist, is an ancient edifice which was much enlarged and restored by Mr. Butterfield in 1876. It contains a few old brasses, one of which bears the date 1499, and another 1512. One of the existing monuments in the church is that of the wife of Sir Robert Barkham, of the county of Lincoln: she died, aged thirty-six, in 1644. This monument is ornamented with a bust of the deceased lady and her husband. Beneath are the effigies of their twelve children, a quartet of sons and a double quartet of daughters: those in a recumbent position died in infancy, while a boy, who pre-deceased his parents, is holding a skull! A former rector, the Rev. William Bedwell (died 1632) earned the distinction of being called 'the father of Arabic studies in England,' and in 1604 he was chosen to be one of the Westminster company of translators of the Bible.

During Mr. Langran's long tenure of office at All Hallows, he has been associated with two vicars only—from 1870 to 1898 the Rev. Prebendary Wilson, and the present vicar, the Rev. Denton Jones, M.A., both of whom have taken a keen interest in the work of the choir. Mr. Wilson was for many years secretary of the National Society, and it was owing to his liberality and that of a few of his friends that the church was so munificently restored.

In Memoriam.

At the special service held at the Royal Mausoleum, Frogmore, on January 22, the anniversary of the death of Queen Victoria, the following music was sung: Hymn, by Dr. Watts, 'Hear what the voice from heaven proclaims,' and the anthems 'Will my tiny spark' (words by Tennyson, music by Sir Charles V. Stanford), 'It is an old belief' (words by Lockhart, music by Sir Hubert Parry), and 'How blest are they whom Thou hast chosen' (music by Tchaikovsky). The choir of St. George's Chapel, Windsor, under the direction of Sir Walter Parratt, sustained the musical part of the service.

LADY ORGANISTS OF CATHEDRALS.

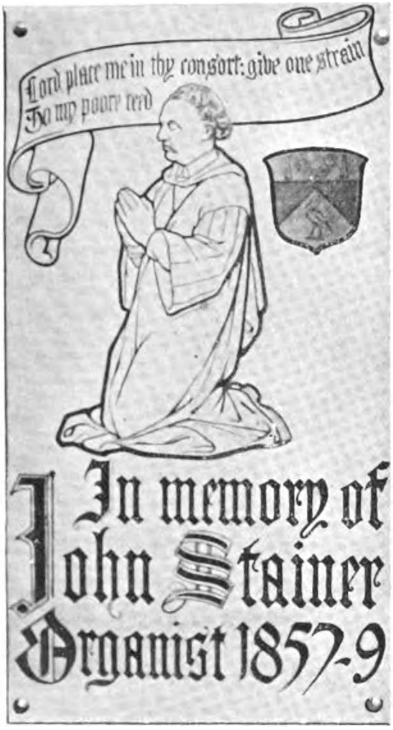
No fewer than ten cathedrals and pro-cathedrals in Ireland have lady organists. They are:

Achonry - -	Miss J. Heather.
Clogher - - -	Miss Haire Forster.
Clonfert - - -	Miss Kenny.
Dromore - -	Miss Alice Hamilton.
Elphin - - -	Miss Irwin.
Kildare - - -	Miss A. Magahy.
Killaloe - - -	Miss A. E. Kidd.
Leighlin - -	Mrs. Brandon.
Raphoe - - -	Miss Sheldon.
Tuam - - -	Miss Annie E. Tomb.

The above information is derived from this year's 'Roll of the Graduates in Music,' which also states that the choir of St. Anne's Cathedral, Belfast includes eighteen 'lady auxiliaries.'

A STAINER MEMORIAL AT TENBURY.

A Memorial Brass to Sir John Stainer has recently been placed in the choir of St. Michael's Church, Tenbury, by his eldest son, Mr. J. F. R. Stainer. The beautiful lines on the brass, as shown in the accompanying facsimile, are from George Herbert's poem 'Employment' ('The Temple'). They were a favourite prayer of Sir John Stainer's, and he would have liked them inscribed on his tombstone, but there were difficulties in the way. Nothing could be more appropriate than their selection for a memorial in the sacred fane where Stainer, as a youth, held his first organistship.



THE MEMORIAL BRASS TO SIR JOHN STAINER IN ST. MICHAEL'S CHURCH, TENBURY.

(*Photographed specially for* The Musical Times *by Mr. Frederick Lowe, Tenbury.*)

WAKEFIELD AND DISTRICT ORGANISTS' ASSOCIATION.

The annual dinner of this flourishing organization was held at Wakefield on January 10, the president, Mr. J. Fox, in the chair. The guest of the evening was Mr. C. H. Moody, organist of Ripon Cathedral, and among the members present were Dr. Bairstow, organist of Leeds Parish Church, and the indefatigable hon. secretary of the Association, Mr. A. E. S. Sugden. Mr. Moody and Dr. Bairstow made some timely remarks on the importance of devotional organ accompaniments in Divine Service, Mr. Moody saying that 'what was desired was a good, refined and musicianly accompaniment to the service—especially to the Psalms,' while Dr. Bairstow remarked that 'the organist must accompany, and not drag or force the choir, and the choir must be so trained that it could go through the service with or without an organ.' It is interesting to learn that the Association, started in 1890, has now nearly 100 members. May increasing success attend this excellent brotherhood of organists!

Dr. Varley Roberts, organist of Magdalen College, Oxford, has presented an organ, costing about £500, to the parish church of his native village, Stanningley, near Leeds. The instrument has been built by Mr. J. J. Binns, of Leeds, to the following specification:

Great Organ (7 stops).

	Feet.		Feet.
Bourdon	16	Octave diapason	4
Open diapason	8	Harmonic flute	4
Dulciana	8	Doublette	2
Hohl flute	8		

Swell Organ (8 stops).

Open diapason	8	Flute	4
Gamba	8	Mixture (2 ranks).	
Vox Angelica	8	Cornopean	8
Celestes	8	Tremulant	—
Gedact	8		

Pedal Organ (3 stops).

Open diapason	16	Bass flute	8
Sub-bass	16		

Couplers.

Swell to great.
Swell to pedal.
Great to pedal.
Swell octave.
Swell to great octave.

Accessories.

Three combination pedals to great organ.
Three combination pedals to swell organ.
Balanced crescendo pedal.

The organ was opened by Dr. Varley Roberts on December 27, and on the evening of the same day the parishioners presented the donor of the new and effective instrument with a silver salver, upon which is inscribed:

> Given to Dr. J. Varley Roberts, F.R.C.O., by the congregation of St. Thomas's, Stanningley, as a memento, December 27, 1906.

In acknowledging the gift, Dr. Roberts said that he had two reasons for giving the organ—'the first being to the glory of God, and the second in memory of his relations, who were laid to rest in the churchyard.' The late Dr. John Naylor, formerly organist of York Minster, was also a native of Stanningley.

At St. Cuthbert's Church, Newport, Middlesbrough, on Sunday afternoon, December 23, a special musical service, with orchestral accompaniment, was held, at which Sir Frederick Bridge's 'The cradle of Christ' (*Stabat Mater Speciosa*) was sung, in addition to Dr. W. Prendergast's Magnificat in C and Mr. C. Lee Williams's devotional hymn 'Thou wilt keep him in perfect peace.' The orchestra of twenty-five performers played Sir Alexander Mackenzie's Benedictus and Mendelssohn's 'Cornelius' March at the beginning and ending respectively of the service. Mr. A. Gordon Hood, organist of the church, conducted.

A successful rendering of the sacred cantata 'The story of Bethlehem,' composed by Mr. John E. West, was performed at Holy Trinity Parish Church, Windsor, by the church choir and the Philharmonic Society, on Sunday evening, December 30, accompanied on the organ by Mr. H. R. Couldrey.

Bach's 'Christmas' Oratorio (Parts 1, 2 and 3) was performed at St. George's Church, Perry Hill, Catford, on December 18, under the direction of Mr. B. Vine Westbrook, organist and choirmaster, who, in the absence of an orchestra, played the accompaniments on the organ.

The following test-pieces have been selected for the Fellowship Examination of the Royal College of Organists to be held in July next:

Sonata No. 6, in G—last movement only - *J. S. Bach.*
Concertsatz in E flat minor (Op. 141) - - - *Merkel.*
Sonata No. 6, in B minor (Op. 86)—Fugue only and Adagio - - - - - - - - - - - *Guilmant.*

The Rev. James Baden Powell read an interesting paper on Church Music at Sion College on January 15.

ORGAN RECITALS.

Dr. A. B. Plant, New Public Hall, Arbroath.—Offertoire in E flat, *Morandi.*

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Larghetto in F sharp minor, *S. S. Wesley.*

Dr. William Prendergast, Winchester Cathedral.—Fantasia with choral, *Smart.*

Mr. James M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Fantasia on words from the Holy Scriptures, *Hans Huber.*

Mr. W. Wolstenholme, Royal Dublin Society.—Nocturne in D flat, *E. C. Bairstow.*

Mr. J. W. Day, Presbyterian Church, Germiston, Transvaal.—Sonata in the style of Handel, *Wolstenholme.*

Mr. Herbert G. Loveday, Clonbeg, Tipperary.—Introduction, variations, and fugue on the tune 'Hanover,' *Dicks.*

Mr. Fountain Meen, St. Katharine Cree Church, E.C.—Toccata, *Hatton.*

Mr. C. E. R. Stevens, St. Mark's, Jersey.—March of the Magi, *Varley Roberts.*

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Marche militaire, *Percy Buck.*

Mr. Allan Allen, St. George's, Tiverton.—Grand Chœur, *W. H. Reed.*

Mr. Percy J. Fry, Kelvingrove Art Galleries, Glasgow.—Fantasia in F, *John E. West.*

Mr. T. W. Hanforth, Parish Church, Sheffield.—Prelude and fugue on the name of Bach, *Liszt.*

Mr. H. Newboult, Wesley Church, Pretoria.—Pastoral sonata, *Rheinberger.*

Mr. Walter Hoyle, St. Michael's, Coventry.—Toccata in F, *Faulkes.*

Mr. Paul Rochard, All Saints', Tyne Dock.—Allegro in F sharp minor, *Guilmant.*

Mr. James Tomlinson, Centenary Church, Stonewell.—Overture, *Thomas Adams.*

Mr. F. W. Brinkworth, Tabernacle Congregational Church, Chippenham.—Fantasia in F, *Mozart.*

Mr. T. J. Palmer, St. James', Stratford, Ontario.—Scherzo, *G. M. Dethier.*

Mr. H. T. Gilberthorpe, Parish Church, Ellacombe.—Finale (first Sonata da Camera), *A. L. Peace.*

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Allegro pomposo, *Vincent.*

Mr. George Kennett, St. Mark's, Leamington Spa.—Toccata in A flat, *Hesse.*

Mr. Charles H. F. O'Brien, Newington United Free Church, Edinburgh.—Sonata No. 1, in D minor, *Guilmant.*

Mr. H. A. Reynoldson, Kentish Town Congregational Church.—Second sonata, *Mendelssohn.*

Mr. George F. Vincent, St. Michael's, Cornhill.—Andante in A, *Smart.*

Mr. Alexander Reid, St. Mildred's, Canterbury.—Grand Chœur in E flat, *Guilmant.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Frederick C. Haggis, Streatham Congregational Church.

Mr. Phil Macdonald, St. Paul's Church, East Molesey.

Mr. Edward Potter, St. Michael and All Angels' Church, Brighton.

Mr. H. Malcolm G. Turnbull, Christ Church (Parish Church), Stratford.

Mr. Allen White, Congregational Church, Upper Street, Islington.

Mr. William Bennett, Bass, Birmingham Cathedral Church.

Mr. Oscar Beringer will deliver two lectures at the Royal Academy of Music on February 6 and 13, at 3.15, the of his discourse being 'Fifty years' experience in playing and teaching.'

MODERN MUSIC.

A remarkable article entitled 'Some tendencies in modern music,' which appeared in the autumn number of *The Edinburgh Review*, has deservedly excited considerable attention in critical circles. It has been positively stated that the author is Mr. W. H. Hadow, Fellow of Worcester College, Oxford, and we are not aware that he has denied the soft impeachment. All musical students familiar with those deeply interesting and ably written volumes, 'Studies in Modern Music,' which are avowedly written by Mr. Hadow, will find it easy to believe that the Edinburgh essay must have come from his fertile brain.

To survey and estimate judicially the forces that have hitherto governed the stream of tendency in musical art, to focus and relate in due perspective the work of this or that important composer, and to venture boldly to formulate some definite critical standard by which in the present time of bewilderment and embarrassment we may hope to steady our judgment, are tasks demanding exceptional gifts and breadth of view and unique opportunities for studying and brooding over data. But, in view even of these demands, it is not too much to say that in the article under notice these formidable tasks have to a considerable extent been accomplished with brilliant success.

The following extracts will give some idea of the scope and literary style of the article :

> If it be true, as Freeman said, that modern history begins at the call of Abraham, we can scarcely hope to find a more recent date for the beginning of modern music. As we trace back we find ourselves following the course of a continuous and unbroken record where every age takes its point of departure from something in preceding circumstances or conditions ; where schools overlap, and methods interchange, and traditions alternate and weaken and revive ; where even the most dynamic changes but liberate forces which were already operative. . . . There is no starting point, there is no finality ; and the only apparent gaps are due to our imperfect research. And all the while, to remind us of the continuity, comes criticism lagging contentedly in the rear, applying to each generation maxims derived from the practice of its predecessors, directing the advance by mapping out the ground already traversed, and issuing its marching orders at the moment when they are being superseded.

After ruling that 'music can no longer be appraised by the text-book and judged from the professor's chair,' the writer goes on to say :

> We have come to see, in short, that the true critic is simply the most enlightened listener ; not standing aloof with a manual of arrogant imperatives, but taking his place among us to stimulate our attention where it falters, and to supplement our knowledge where it is deficient. His position is not to command but to interpret, and we accept his judgment, as we would that of any other expert, as soon as we are convinced that it illuminates the point at issue.

Some keen and apt remarks are made in contrasting genius and charlatanism :

> Genius does not so transform a man as to put him out of all touch with ourselves : it is the acuter vision of that which we dimly see, the more eloquent utterance of that which we stammeringly confess, the revelation, by divine gift, of truths which we imperfectly recognize. Such sympathy no doubt implies that the artist on his side is unconscious of our presence. It is the charlatan who is constantly endeavouring to attract our attention by tricks and posture and laboured epigrams ; the true genius has his whole mind centred on his ideal, and if he gives us a thought when the work is over it is only to feel, like Beethoven, that his new quartet 'will please some day.'

Then the cult of form without regard to content is thus characterized :

> Roughly speaking, the typical aim of the eighteenth century was proportion ; the clear phrase, the symmetrical

> design, the style that is lucid, polished, and transparent. In the hands of genius this attained to the highest achievements of pure beauty; in the hands of mediocrity it degenerated into a formalism which mistook craftsmanship for inspiration. And because a certain degree of craftsmanship can be reached by anyone who has skill and industry, the world soon became flooded with compositions which had all the qualities of academic art, and were accepted by an unthinking criticism which took no trouble to penetrate below the surface.
>
> Beethoven held expression and design in perfect balance: he was at once the greatest poet and the greatest craftsman of his age. Men like Hummel and Czerny copied the design, but left the poetry out: Berlioz—to take him as typical—followed the poetry without ever comprehending the musicianship. He honestly believed that the structure of the 'Symphonie Fantastique' was formally perfect, and that the 'Amen' fugue was written 'selon les règles les plus sévères du contrepoint'; he was so thoroughly pre-occupied with his ideal of poetic expression that he had no time to repair, or even to recognize, the deficiencies of his artistic training. And here in one word is the strength and weakness of the school which he represented. It was full of ideas, it was vivid, picturesque, impressive; it had an extraordinary power of arousing emotion, of stimulating the senses, of suggesting action or scenery; but it never learned to make full use of its tools. Schumann, who was by far the best musician of the group, is always more interesting for what he says than for the manner in which he says it; we have but to place one of his quartets beside Beethoven, or one of his fugues beside Bach, and we see the inspired amateur in contrast with the unerring skill of the perfect master.

As to the influence of Wagner, it is said that 'he was a supreme artist in his own craft,' but he 'has been a dangerous model in all forms other than dramatic':

> The great man shows that certain conventions can be traversed; a host of little men believe that by traversing them they will share his secret. He follows at all hazards the higher issue; they take the hazard where there is no such issue to justify it. Again, the very imperfections of the 'Ring'—its repetitions, its forced polyphony, its insistence on certain points of colour—while they pass almost unnoticed in the glow and splendour of its genius, have been doomed to reappear in a hundred tedious compositions which 'resemble Wagner' in their blaze of orchestration and their sedulous employment of the diminished seventh.

With this pronouncement on Wagner and his works is contrasted the following fine estimate of Brahms:

> The descendant of Bach and Beethoven, he was no less the inheritor and disciple of Schumann, and it was his work to show how full a measure of the new poetry could be poured into the moulds of an exact and perfect musical design. The character of his music, grave, dignified, noble, made it specially amenable to intellectual control; at its most impassioned moment it never loses grasp, at the flood-tide of eloquence it never forgets restraint; it is wholly incapable of extravagance or sensationalism, of cheap effect or facile appeal. It is not a music with which all hearers can be in sympathy; it covers a comparatively narrow range of emotion; it has little gaiety, little humour; its colouring is often sombre, its texture sometimes heavy and opaque. But for richness of idea, for sheer beauty of melodic outline, and above all for supreme and unerring mastery of structure, it stands, among the compositions of our time, pre-eminent. There has been no musician since Beethoven to whose pages we can so often recur with the certainty of finding fresh cause for love and admiration.

Grieg, Dvorák, Cornelius, Hugo Wolf, Bizet and others are glanced at, and then some of the latest moderns are more fully dealt with. M. Claude Debussy is thus spoken of:

> It may well be that we have here but another instance of that keen individual vitality which can transmute as well as absorb the ideas of its generation. In any case he is a true artist, a master of half-lights and delicate shadows, of colours that shift and intertwine and baffle our gaze, of a kind of beauty that is as inexplicable as it is literally beyond question. We may take it or leave it, but we cannot analyse or discuss. . . . In the Introduction to 'Pelléas et Mélisande' the most familiar passage is one of consecutive fifths balanced by one of consecutive sevenths; the rest is a tangle of semitones falling together in shapes and patterns that own allegiance to no recognized harmonic system. It never modulates, for it is without tonality; it never rests on a cadence, for it is without punctuation; its key-signature is a mere concession to the printer, and in its phraseology the laws of syntax are ignored. Yet the effect of it, as of the whole opera, is indescribably charming. Soft in tone, subtle in workmanship, exquisitely scored, it has all the delicate loveliness of Maeterlinck's play: the silent shadowy lake, the transparent nightfall, the dim castle with its tiny beacon-fire, the gentle hesitating figures that speak in the voices of dreamland.

Max Reger's much debated Violin sonata in F sharp minor (Op. 84) is severely condemned, and of Strauss it is said that 'his symphonic poems are as ostentatious as Trimalchio's banquet':

> The board groans under a weight of incongruous dainties, luxury follows luxury and surprise surprise, every corner of the empire is ransacked for a new wine or a new flavour; we are sated before the feast is half over, and think ourselves fortunate if we escape with our digestions unimpaired. There can be no doubt about the wealth; it cries out to us from every corner, it dazzles us from every piece of plate, it overwhelms us with a hundred marks of lavishness and profusion.

The Russian school is examined at some length, and finally living English composers are estimated. Of Parry it is observed that:

> Toward this ideal he has been gradually making his way, accepting first the conventional forms of the oratorio, which not even his genius could revive, and then replacing them by the freer method of ode and cantata which he has chosen for his medium in recent years. And throughout his work he employs an idiom of pure English as distinctly national as that of Purcell himself. He is the spokesman of all that is best in our age and country, its dignity, its manhood, its reverence; in his music the spirit of Milton and Wordsworth may find its counterpart.

And of Stanford it is said that he is

> A master of technique; he makes his effects with unerring certainty; his orchestra is a delight to the ear, his songs are vocal, expressive, and often fascinating. But he does not penetrate to the centre, he does not drive to the roots: he stirs us to the emotion of an April day with its counterchange of sun and shower, all charming, all exquisite, and all transitory.

Then Elgar is dealt with:

> Self-taught, self-centred, self-determined, Elgar may claim, more than any other English composer, that he has been 'his own ancestor.' His position is in some ways comparable with that of Berlioz at the beginning of the last century; there is something of the same audacity, of the same wayward brilliance, of the same desire to push musical expression across the verge of articulate speech. Indeed it is no paradox to say that 'Gerontius' offers many points of comparison with 'Faust'; the demons are different in language but not different in conception; the song of 'Praise to the Holiest' is better written than the 'Easter Hymn,' but it is almost as undevotional; the extraordinary skill of orchestration covers in the one case, as in the other, an occasional weakness of idea.
>
> He is much more successful in his purely orchestral writings. Here his work is more genial, more evenly rounded, more melodious; he gives a greater impression of ease, he employs to fuller effect his extraordinary power of

technical detail. But, if we may hazard a conjecture, we believe that despite his decade of reputation he has not yet found himself.

Lastly, as to the danger of our English school becoming merely imitative of foreign schools, it is well stated that:

> We have our own language to speak, we have our own message to deliver, we have our own ideals to maintain; our leaders have arisen to point the road, and it is to them that the younger men will most profitably look for direction and guidance. Every great musician has learnt something from foreign schools; not one has ever been absorbed by them.

CARL PHILIPP EMANUEL BACH.

At the meeting of the Musical Association, held on January 15, Miss Emily Daymond, Mus.D. Oxon., read an interesting paper on 'The life and works of Carl Philipp Emanuel Bach,' of which the following digest has kindly been furnished by the lecturer.

The hereditary musical gifts of the Bach family are too well known to need more than a brief mention; they culminated in the person of John Sebastian Bach, and curiously enough ceased very soon after his death, though most of his sons were musical. Carl Philipp Emanuel, the third son, was born in 1714. Originally intended for the law, he only threw in his lot with music in 1738, when he went to Berlin and entered the service of Frederick Prince of Prussia, afterwards Frederick the Great. Not finding matters entirely congenial, he accepted, in 1767, the post of music-director at Hamburg, in succession to Telemann, and lived there till his death in 1788. An entertaining and instructive account of his mode of life in Hamburg is given by Dr. Burney, who visited him in 1772. The historian describes his modesty and simplicity and his genial manners and grows eloquent over his clavier-playing and his compositions. That he was an extraordinarily fine clavier-player we learn also from Spitta, and it is evident that he possessed the skill and knowledge necessary to make a fine player, a fact abundantly shown by his book 'Versuch über die wahre Art das Clavier zu spielen,' published first in 1753 and, eventually, complete, in 1797. In this book, he treats of fingering, 'manieren,' 'rubato,' 'bebung,' and all the points a knowledge of which is necessary to a finished performance. His method of fingering is based on that of his father, and departs but little from it.

The majority of C. P. E. Bach's works are for clavier alone, of which the largest number are sonatas, the rest rondos, fantasias, fugues and 'Ton-stücke.' In his sonatas he devotes his energies to making clear the form which he bequeathed to Haydn and Mozart and, through them, to Beethoven. For he looks both ways, and hence arises his unique importance; looking back, he sees that his father has reached the climax in his own branch of art, and that if music is to make further advance it must be through the language of harmonic form. It is time for instruments to make their voices heard; the age of massive choral works is gone for the present. In pursuance of this idea, he insists on the balance of keys, and writes the first movements of most of his clavier sonatas in more or less definite binary form—the form developed and perfected by Haydn, Mozart and Beethoven. Except in the slow movements, the subject-themes are seldom of very great importance; the last movements are slight in texture, and of less interest than the other movements. For his *rondos* he adopts and enlarges Couperin's plan, bringing in his opening section with endless variety of key and of treatment, and introducing great diversity into his episodes. In some cases his themes are wonderfully modern, and prophetic of Beethoven or Schubert. His fantasias are mainly of two types—one recalling the semi-improvisations of his father and eldest brother in their toccatas, the other presenting us with a style peculiarly his own. In these we have themes which for sheer gaiety and light-heartedness rival those of Haydn, and he uses them in many different ways. In a Fantasia in C major the rhythmic theme which opens the first part is transformed into a charming *larghetto*, and again is heard as a bustling *fugato*, reminding one of the last movement of Beethoven's F major Sonata, Op. 10, No. 2. A beautiful rhapsodical section at the end breaks in upon the eager music with a wonderful effect. One very interesting feature of his music is his original employment of modulation between the sections, which appears also in the symphonies. It is frequently naïve, and sometimes rather self-assertive, but the idea is there, and is original.

Besides his works for clavier alone, C. P. E. Bach wrote many for clavier with other instruments, both sonatas and concertos. His choral work—though not considered by Burney to be on a level with his instrumental work—comprises some fine compositions; notably an oratorio 'The Israelites in the desert.' Written in 1775, it expresses the thoughts and conceptions of the mature musician. In outward aspect it is leagues away from his father's style; but in inward spirit parts of it exhibit a wonderful likeness to the mystical and devotional part of Sebastian Bach's work, and an extraordinarily modern feeling for the effective use of chromatic chords and progressions. The oratorio contains some fine character-drawing, in the recitatives and solos assigned to Moses, and has many points of similarity, in its scheme of composition, to 'Elijah,' though on a very different scale. For pathos and beauty its opening chorus, and the first chorus of a 'Resurrection and Ascension' written in 1787, can hardly be surpassed by any music ancient or modern.

The last branch of Bach's art to be mentioned is that of Symphony. In this he is the direct precursor of Haydn, and was the first to attempt to infuse any individuality into the passages he writes for his instruments. The movements are written with great understanding of the effect of balance of tone-colour, and the scheme of key-distribution is clear and definite. The curious device of modulating between the movements is carried out to a greater extent than in the clavier works, and with more effect. There is no doubt that in Emanuel Bach we have a personality very little known, very little appreciated, but of a very real importance to the history of the art, and of a musical interest quite apart from his historical worth.

The following illustrations were performed:

Group of works for clavier, played by Mr. James Friskin.
  First movement from sonata in F minor.
  Slow movement from the sonata in F.
  Rondo in D minor.
  Fantasia in C major.
Selection from the oratorio, 'The Israelites in the desert.
  Opening chorus (Israelites).
    'Our tongues cleave to our parchèd mouths.'
  Second chorus (Israelites to Moses).
    'Thou art the source of all our woe.'
  Bass recitative and solo (Moses).
    'Ungrateful folk!'
    'Lord, see Thy people in deep abasement.'
  Soprano solo (Israelitish woman).
    'In the glowing rays of mid-day.'
Opening chorus from 'Resurrection and Ascension.'
    'Lord, Thou wilt not leave His soul in hell.'
  Miss Fyans, Miss Everest, Mr. Stubbs and
  Mr. Chignell.
Second and last movements from symphony in F major.

The Musical Times. **EXTRA SUPPLEMENT.** February 1, 1907.

"LUTE." No. 27.

PRICE 3D.

INSCRIBED TO THE
WESTMINSTER ABBEY SPECIAL SUNDAY EVENING CHOIR.

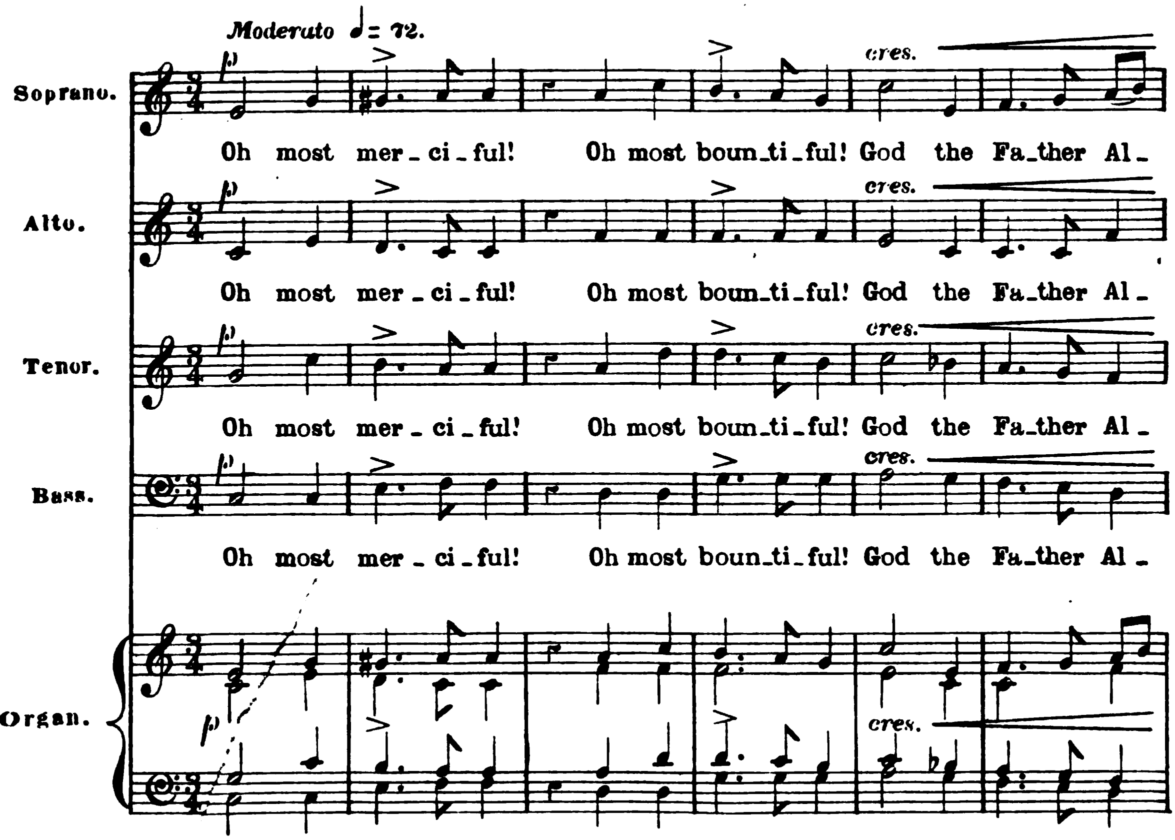
"OH MOST MERCIFUL!"

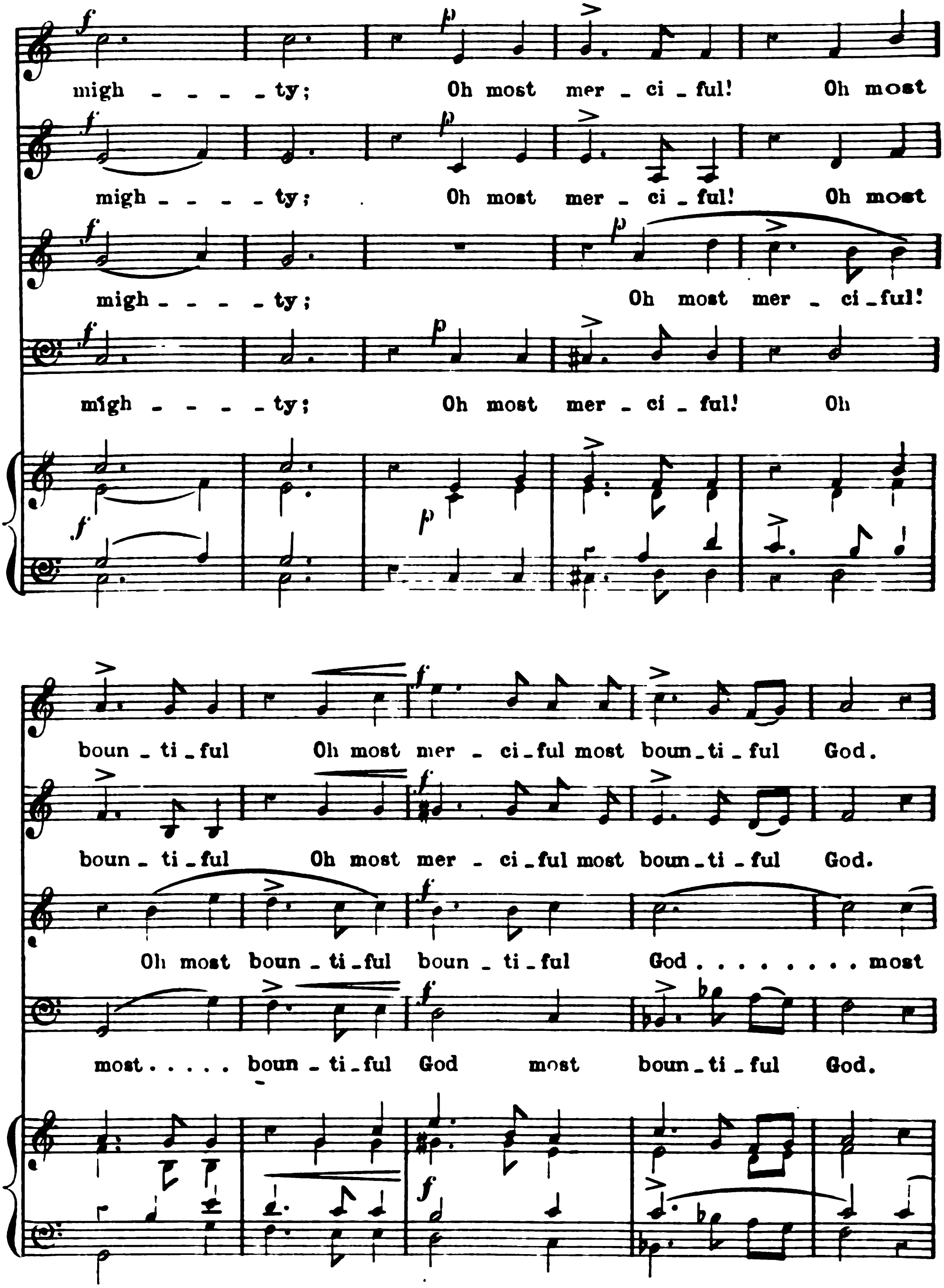
Short Full Anthem for Lent.

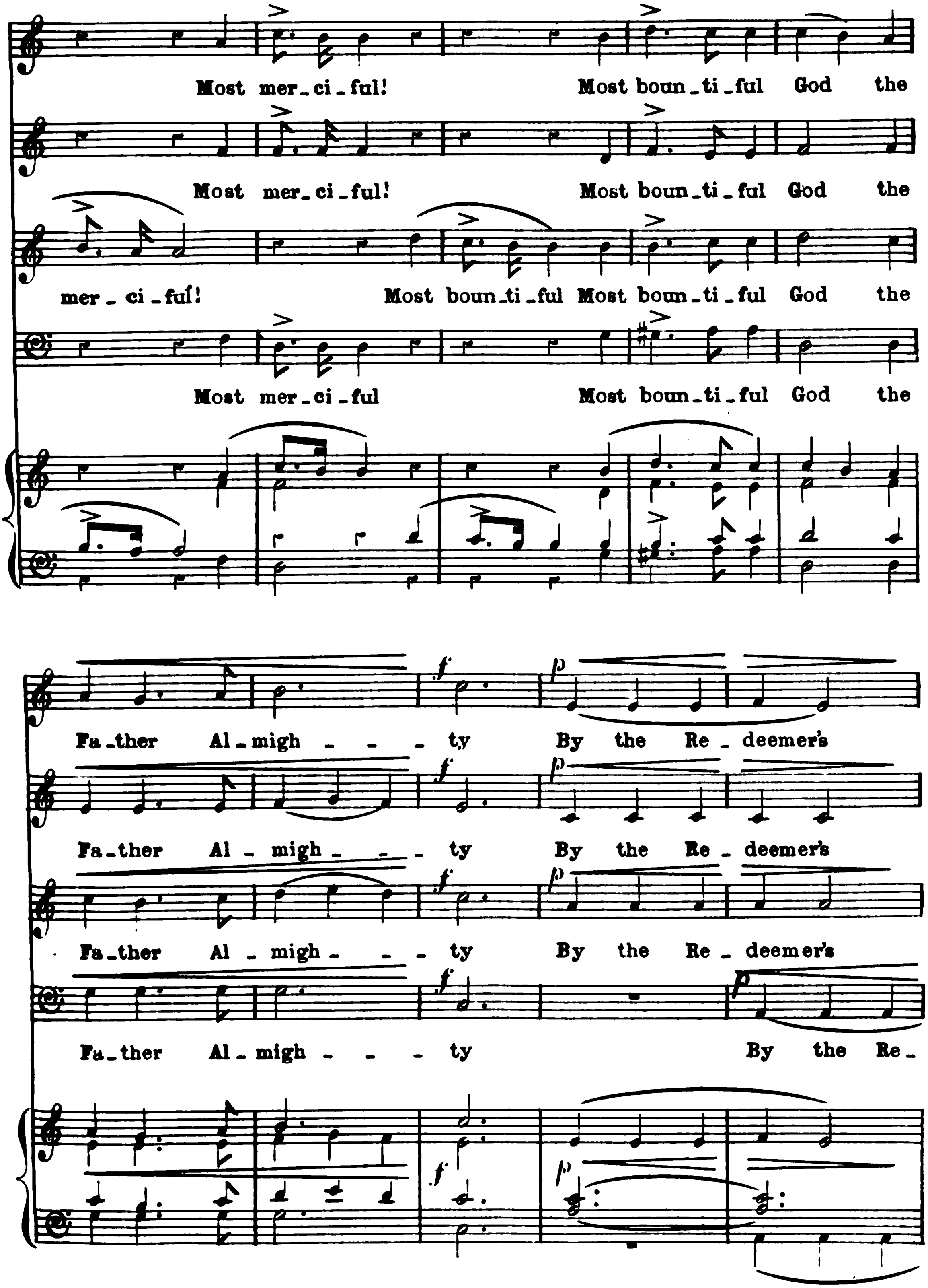
Words by
BISHOP HEBER.

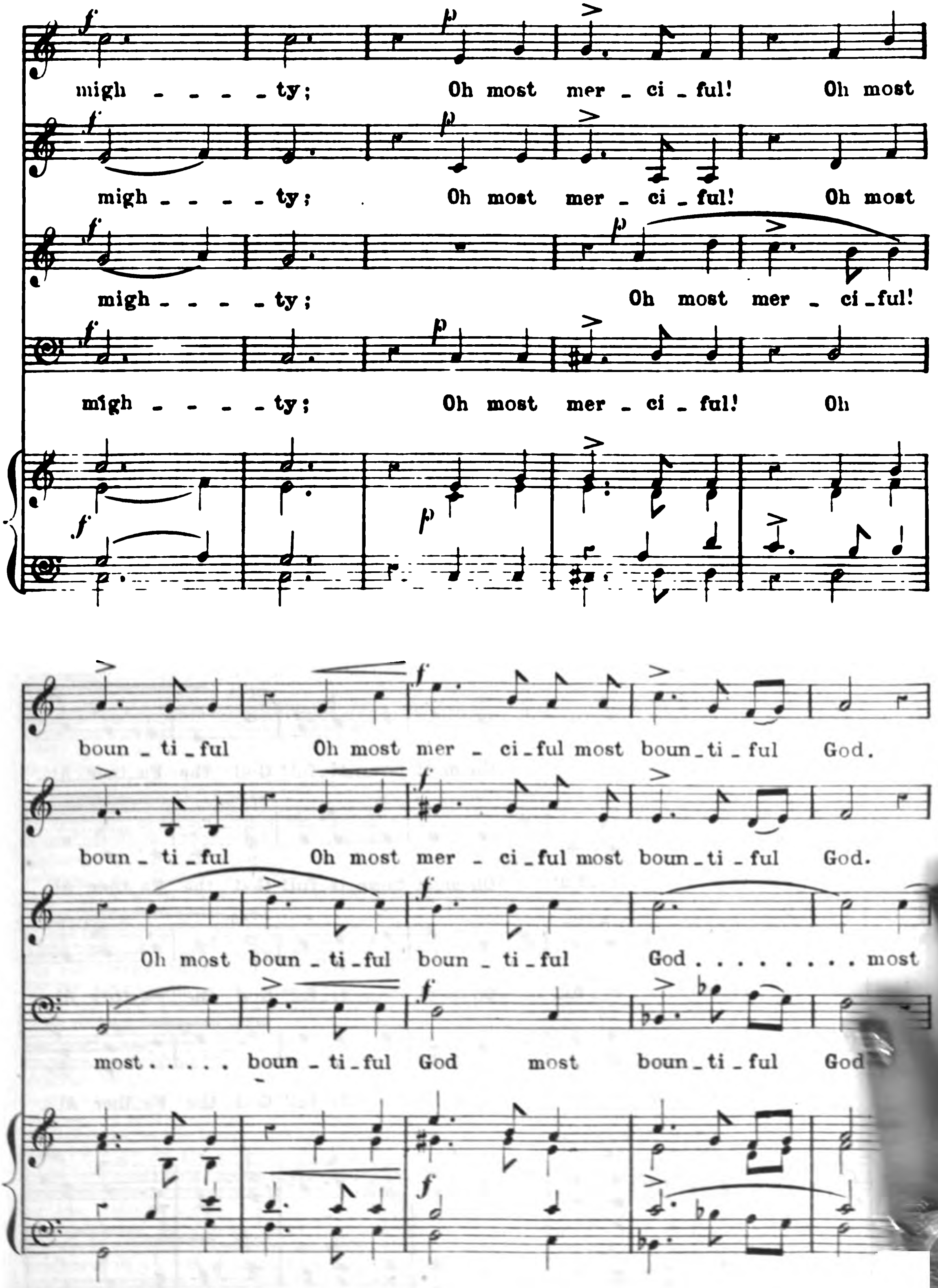
Music by
J. F. BRIDGE, MUS. DOC.
Organist & Master of the Choristers.
WESTMINSTER ABBEY.

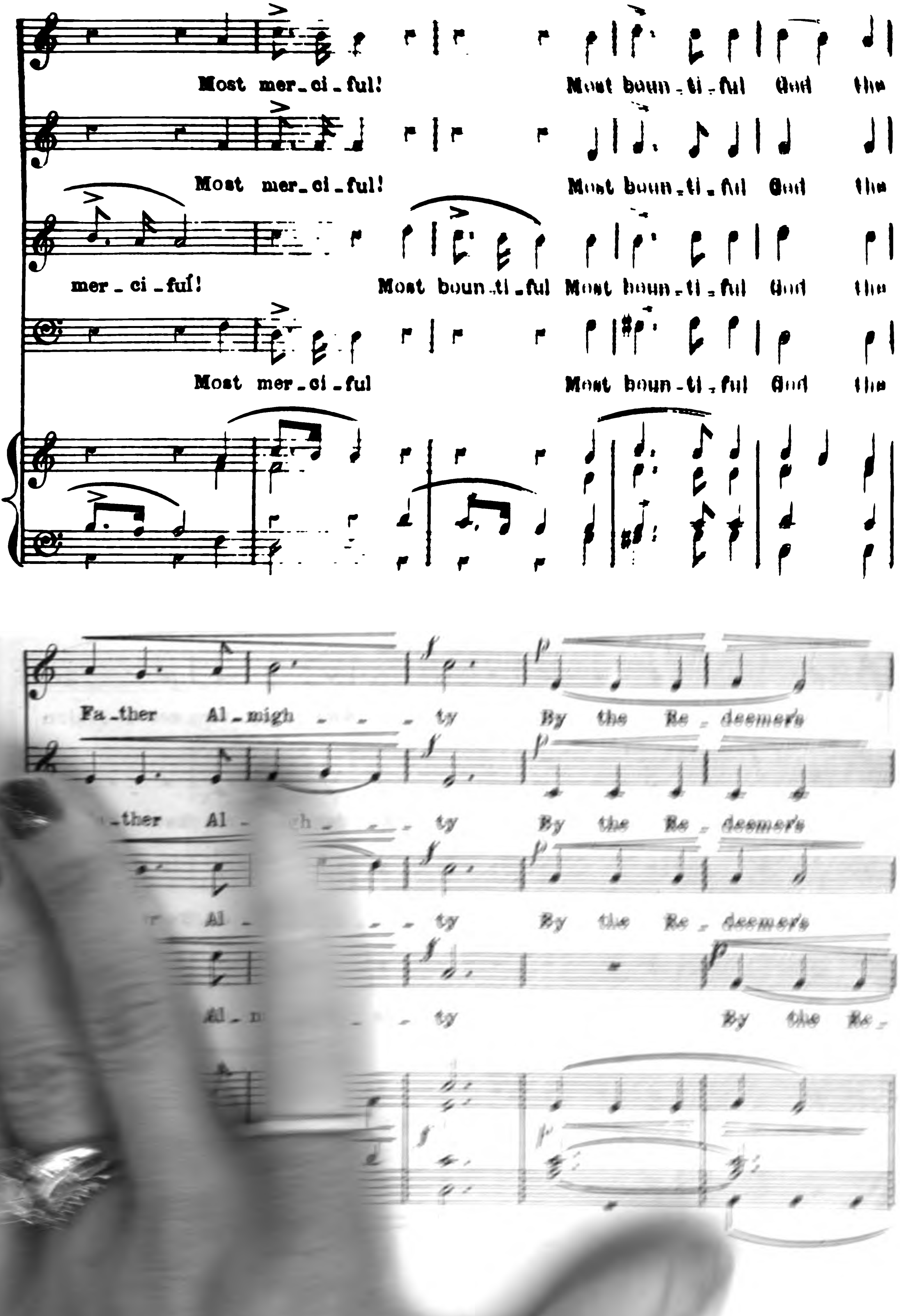
LONDON:
NOVELLO AND COMPANY, LIMITED.

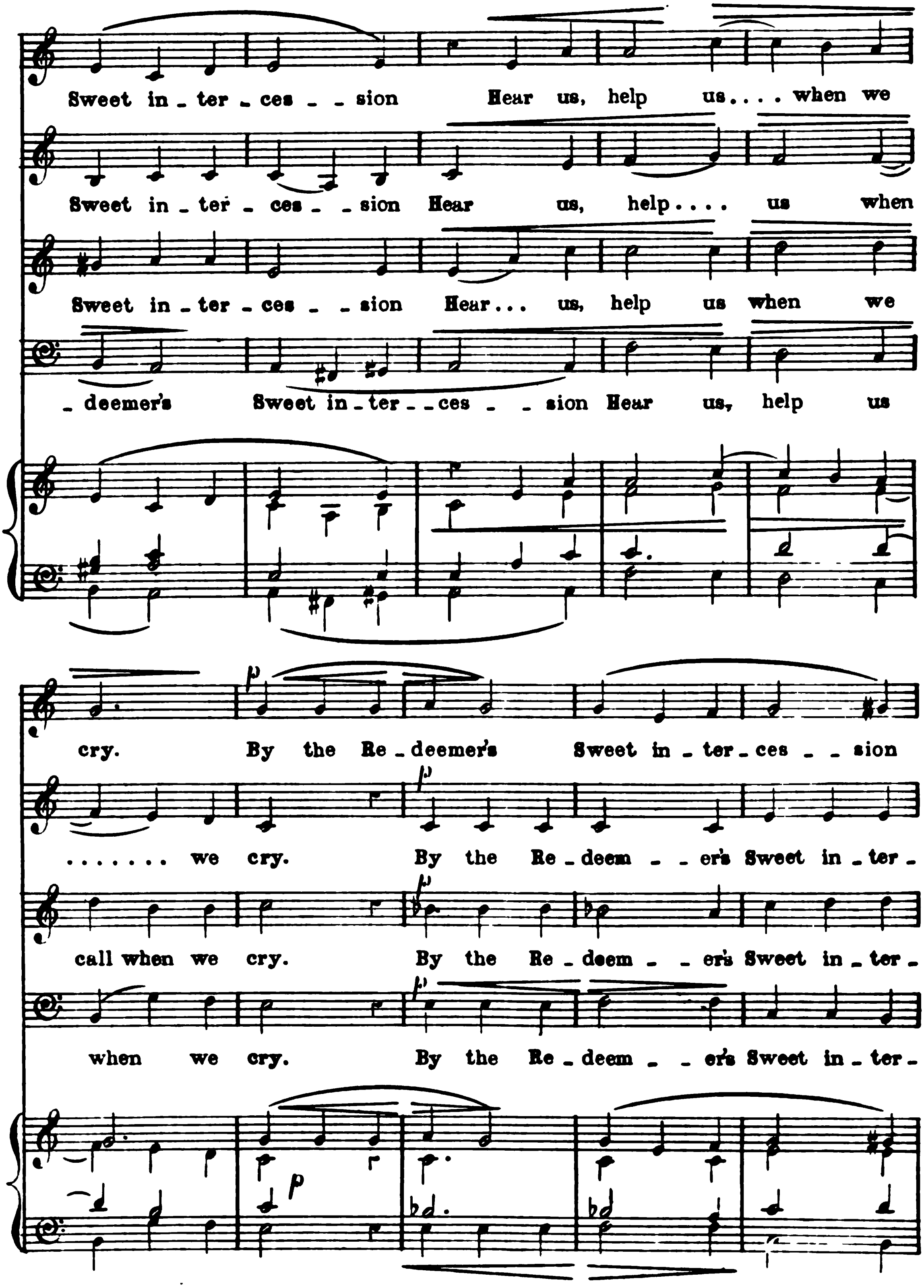

Moderato ♩= 72.
Soprano.
Alto.
Tenor.
Bass.
Organ.
p
cres.
Oh most mer - ci - ful! Oh most boun - ti - ful! God the Fa - ther Al -

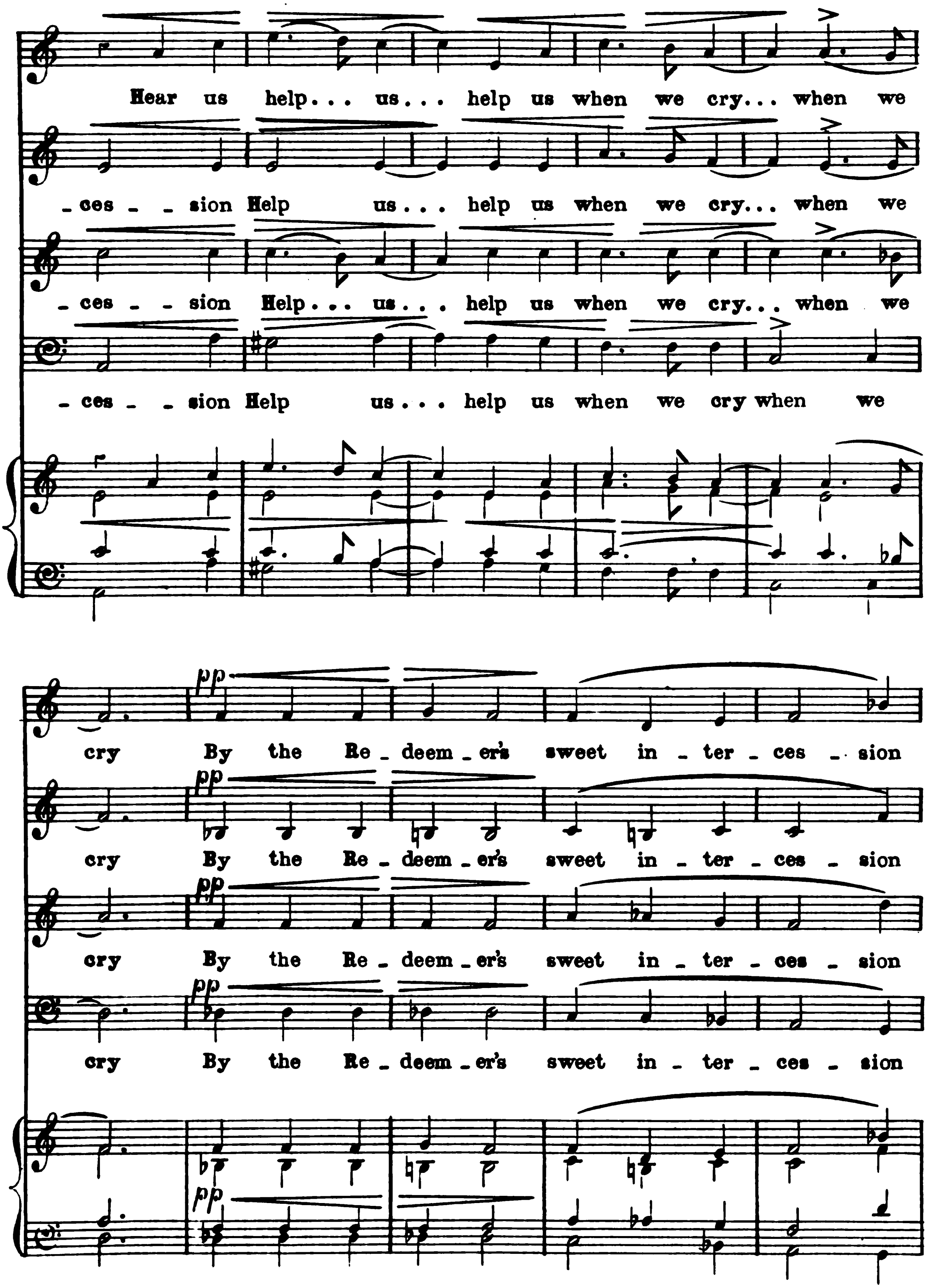

migh - - - - ty; Oh most mer - ci - ful! Oh most
migh - - - - ty; Oh most mer - ci - ful! Oh most
migh - - - - ty; Oh most mer - ci - ful!
migh - - - - ty; Oh most mer - ci - ful! Oh
boun - ti - ful Oh most mer - ci - ful most boun - ti - ful God.
boun - ti - ful Oh most mer - ci - ful most boun - ti - ful God.
Oh most boun - ti - ful boun - ti - ful God . . . . most
most . . . . . boun - ti - ful God most boun - ti - ful God.

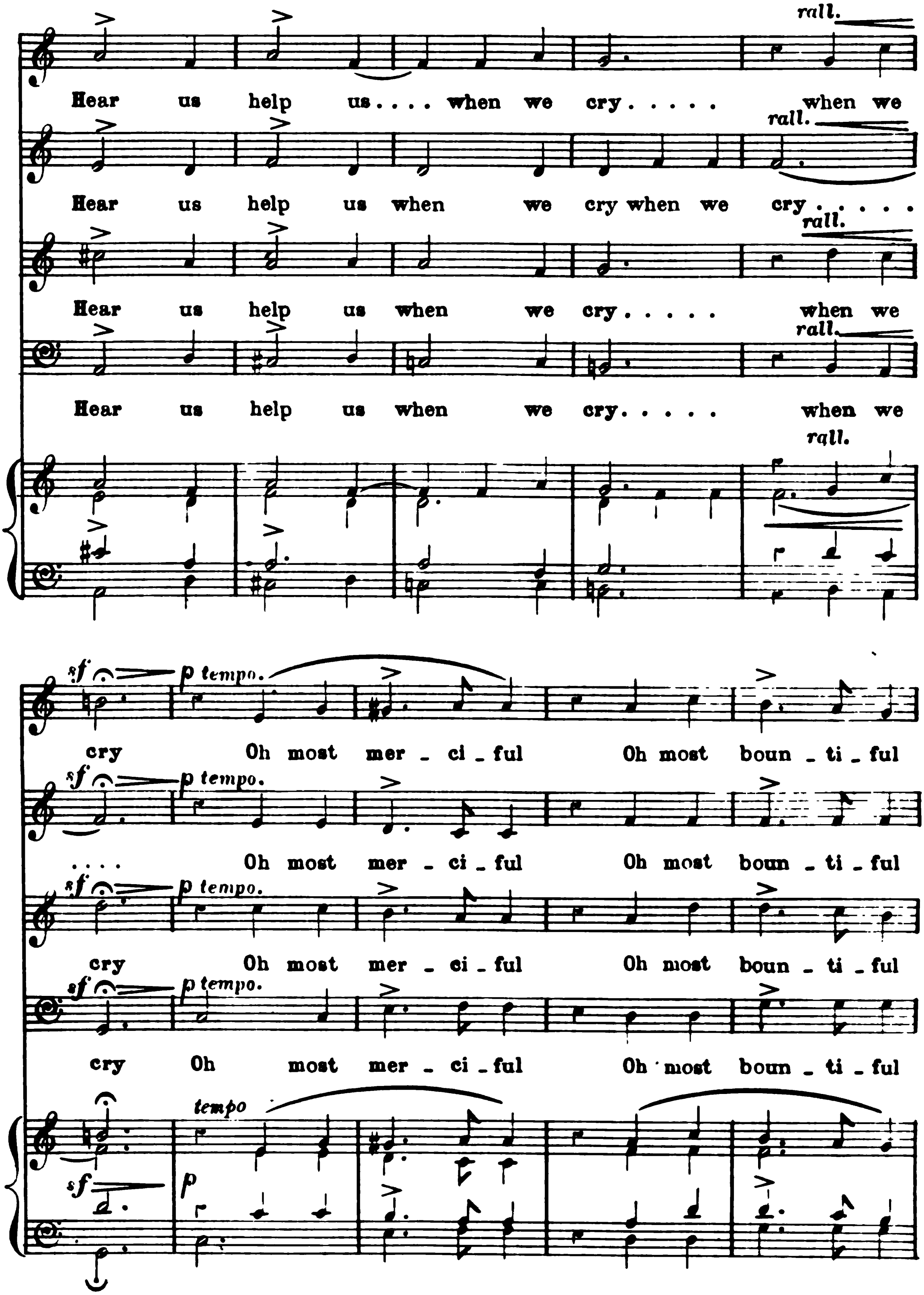

Most mer_ci_ful! Most boun_ti_ful God the
Most mer_ci_ful! Most boun_ti_ful God the
mer_ci_ful! Most boun_ti_ful Most boun_ti_ful God the
Most mer_ci_ful Most boun_ti_ful God the
Fa_ther Al_migh - - - ty By the Re_deemer's
Fa_ther Al_migh - - - ty By the Re_deemer's
Fa_ther Al_migh - - - ty By the Re_deemer's
Fa_ther Al_migh - - - ty By the Re_
f
p

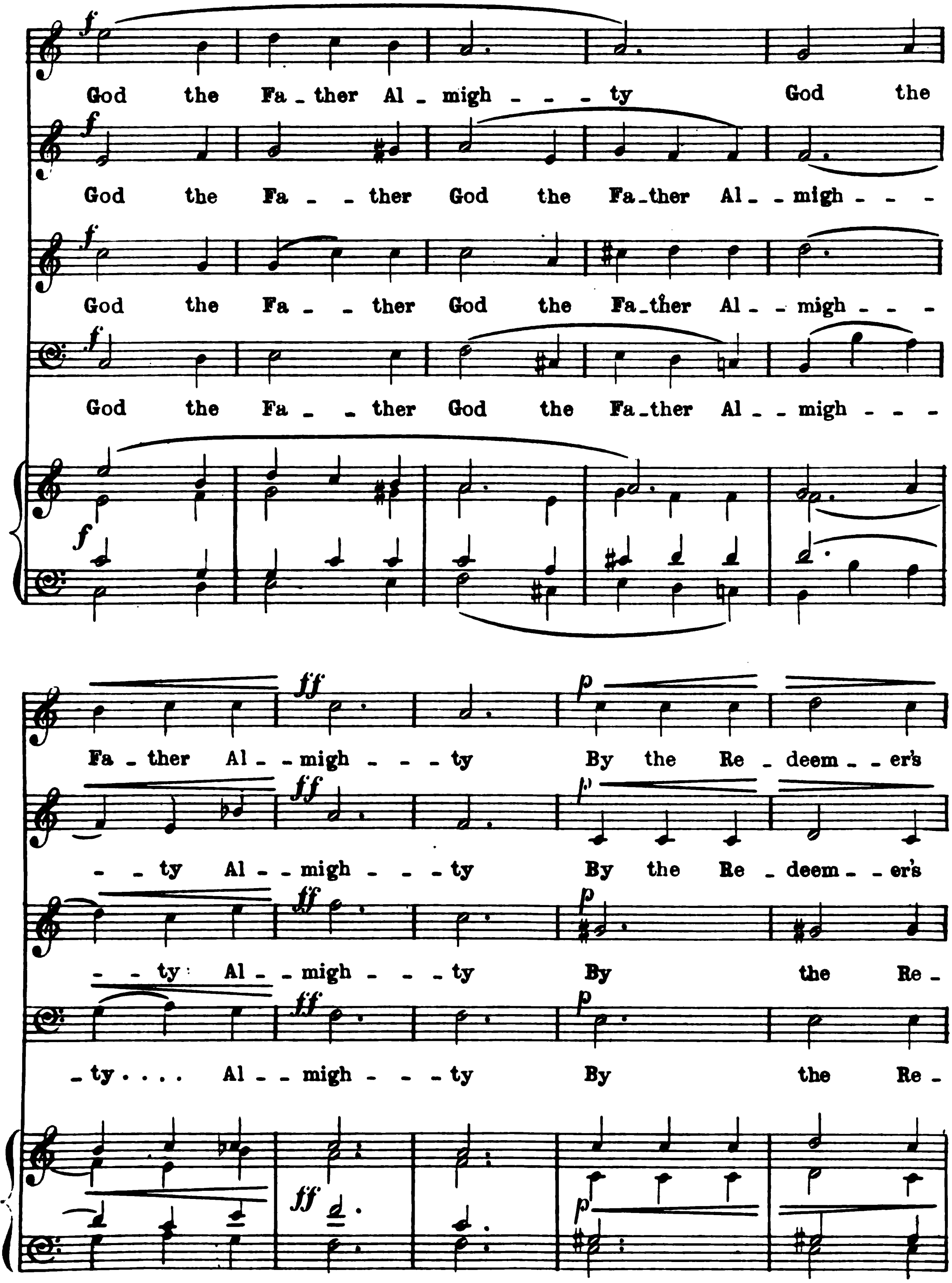

migh - - - - ty; Oh most mer - ci - ful! Oh most
migh - - - - ty; Oh most mer - ci - ful! Oh most
migh - - - - ty; Oh most mer - ci - ful!
migh - - - - ty; Oh most mer - ci - ful! Oh
boun - ti - ful Oh most mer - ci - ful most boun - ti - ful God.
boun - ti - ful Oh most mer - ci - ful most boun - ti - ful God.
Oh most boun - ti - ful boun - ti - ful God . . . . most
most . . . . . boun - ti - ful God most boun - ti - ful God

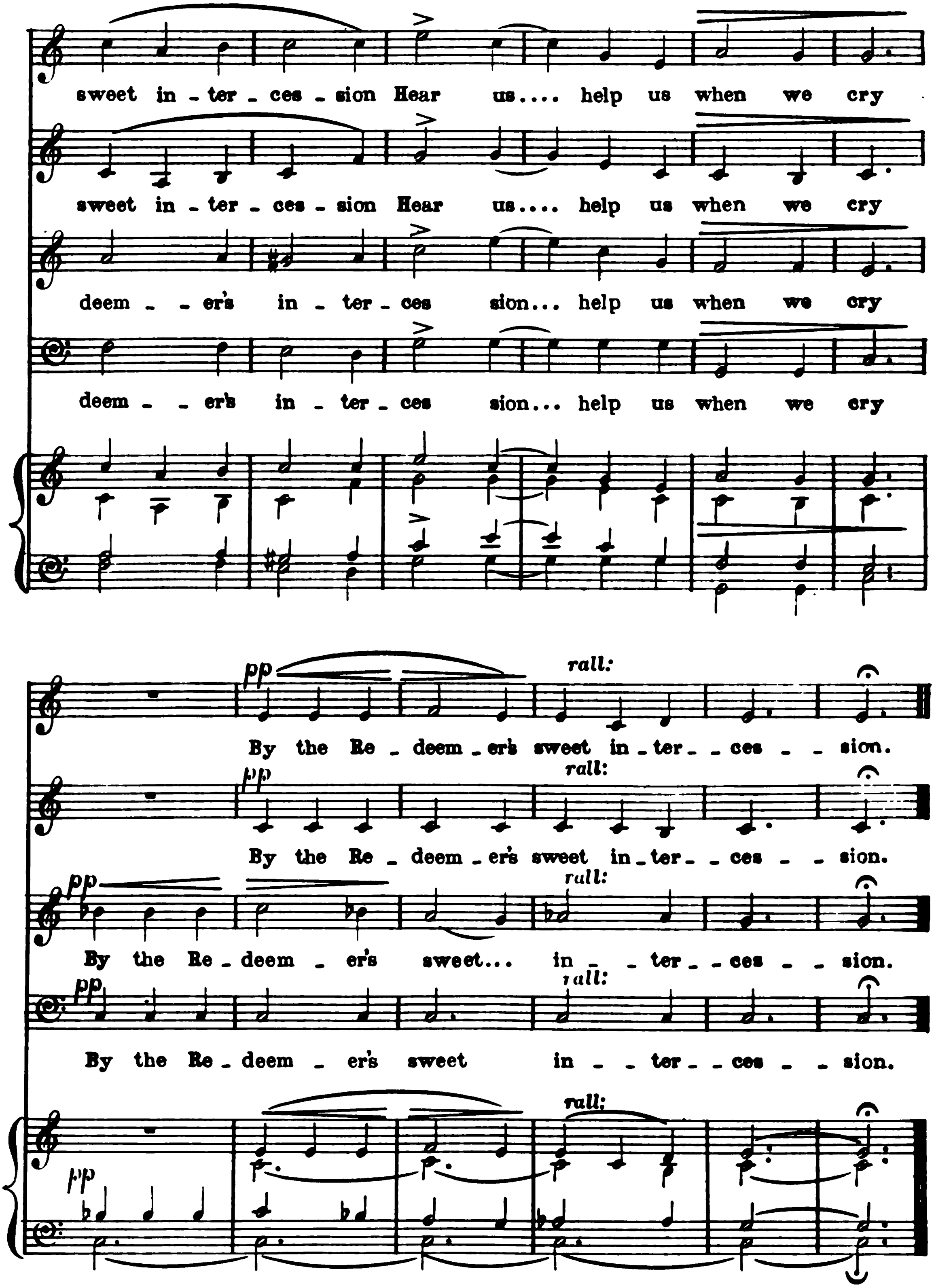

Most mer_ci_ful! Most boun_ti_ful God the
Most mer_ci_ful! Most boun_ti_ful God the
mer_ci_ful! Most boun_ti_ful Most boun_ti_ful God the
Most mer_ci_ful Most boun_ti_ful God the
Fa_ther Al_migh_ _ _ty By the Re_deemer's
ther Al _ty By the Re_deemer's
Al_ _ty By the Re_deemer's
Al_ _ty By the Re_


Sweet in - ter - ces - - sion Hear us, help us.... when we
Sweet in - ter - ces - - sion Hear us, help.... us when
Sweet in - ter - ces - - sion Hear... us, help us when we
- deemer's Sweet in - ter - - ces - - sion Hear us, help us
cry. By the Re - deemer's Sweet in - ter - ces - - sion
.... we cry. By the Re - deem - - er's Sweet in - ter -
call when we cry. By the Re - deem - - er's Sweet in - ter -
when we cry. By the Re - deem - - er's Sweet in - ter -
p
p
p
p
p


Hear us help... us... help us when we cry... when we
-ces- -sion Help us... help us when we cry... when we
-ces- -sion Help... us... help us when we cry... when we
-ces- -sion Help us... help us when we cry when we
cry pp By the Re-deem-er's sweet in-ter-ces-sion
cry pp By the Re-deem-er's sweet in-ter-ces-sion
cry pp By the Re-deem-er's sweet in-ter-ces-sion
cry pp By the Re-deem-er's sweet in-ter-ces-sion
pp


rall.
Hear us help us.... when we cry..... when we
Hear us help us when we cry when we cry.....
Hear us help us when we cry..... when we
Hear us help us when we cry..... when we
sf p tempo.
cry Oh most mer - ci - ful Oh most boun - ti - ful
.... Oh most mer - ci - ful Oh most boun - ti - ful
cry Oh most mer - ci - ful Oh most boun - ti - ful
cry Oh most mer - ci - ful Oh most boun - ti - ful
tempo
sf
p


f
God the Father Almigh - - - - ty God the
God the Fa - - ther God the Fa-ther Al - - migh - - -
God the Fa - - ther God the Fa-ther Al - - migh - - -
God the Fa - - ther God the Fa-ther Al - - migh - - -
ff
p
Fa - ther Al - - migh - - - ty By the Re - deem - - er's
- - ty Al - - migh - - - ty By the Re - deem - - er's
- - ty Al - - migh - - - ty By the Re -
- ty . . . . Al - - migh - - - ty By the Re -

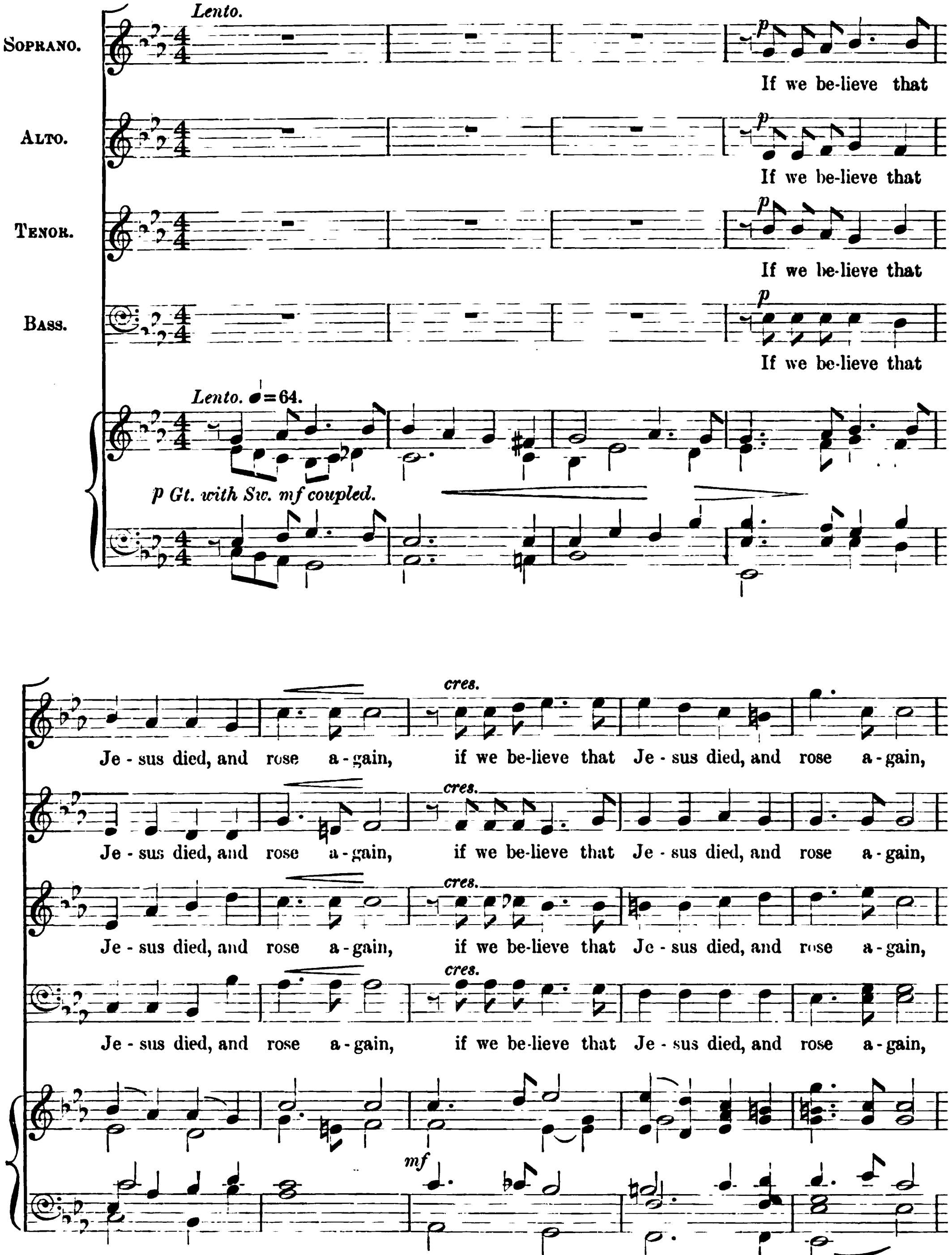

sweet in - ter - ces - sion Hear us.... help us when we cry
sweet in - ter - ces - sion Hear us.... help us when we cry
deem - - er's in - ter - ces sion... help us when we cry
deem - - er's in - ter - ces sion... help us when we cry
pp
rall:
By the Re - deem - er's sweet in - ter - - ces - - sion.
pp
rall:
By the Re - deem - er's sweet in - ter - - ces - - sion.
pp
rall:
By the Re - deem - er's sweet... in - - ter - - ces - - sion.
pp
rall:
By the Re - deem - er's sweet in - - ter - - ces - - sion.
pp
rall:

If we believe that Jesus died.

A SHORT FULL ANTHEM FOR EASTER OR GENERAL USE.

1 Thessalonians iv. 14. Composed by BERTRAM LUARD-SELBY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Lento.
SOPRANO.
ALTO.
TENOR.
BASS.
p
If we be-lieve that
Lento. ♩=64.
p Gt. with Sw. mf coupled.
Je - sus died, and rose a - gain,
cres.
if we be-lieve that Je - sus died, and rose a - gain,
mf

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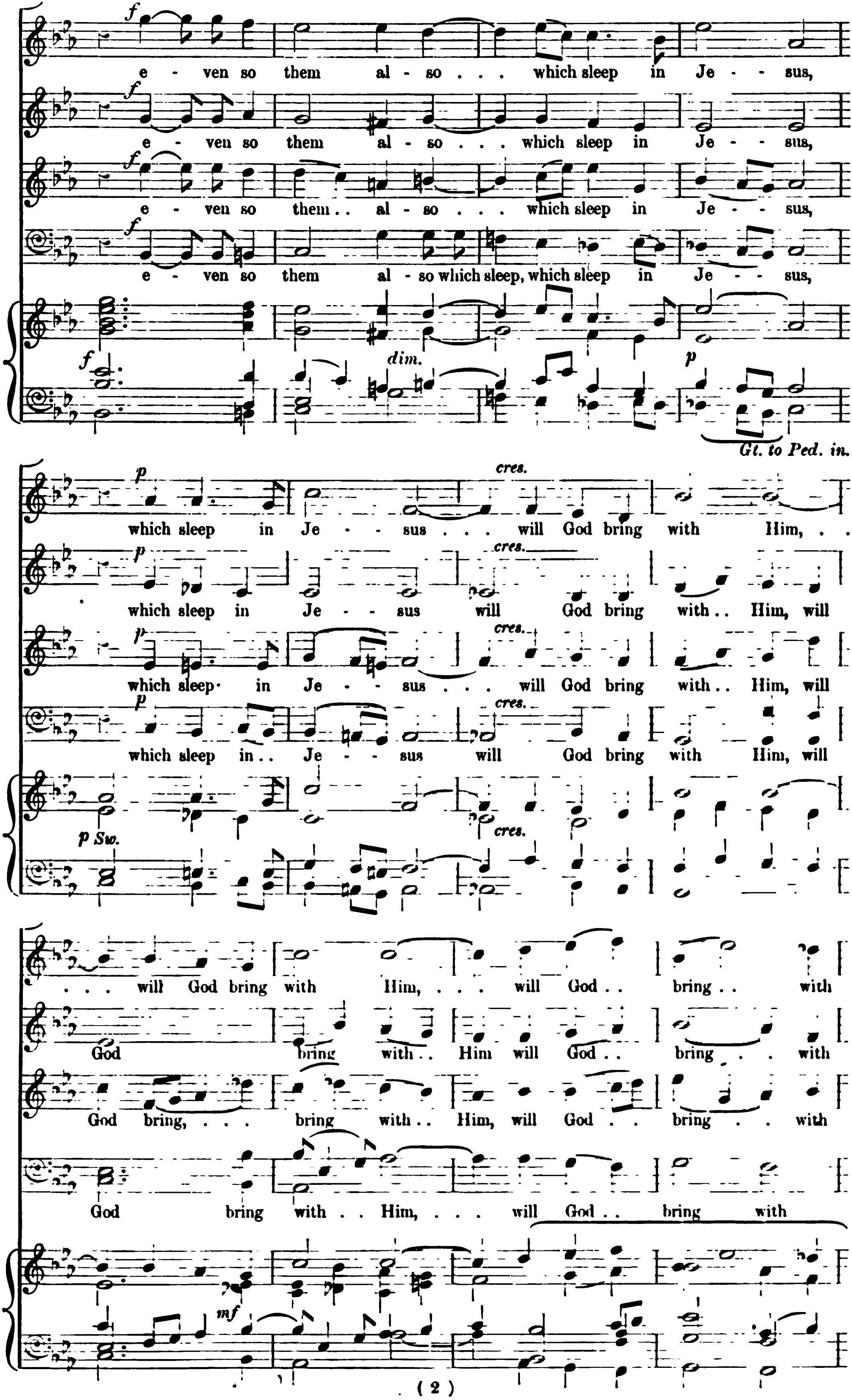
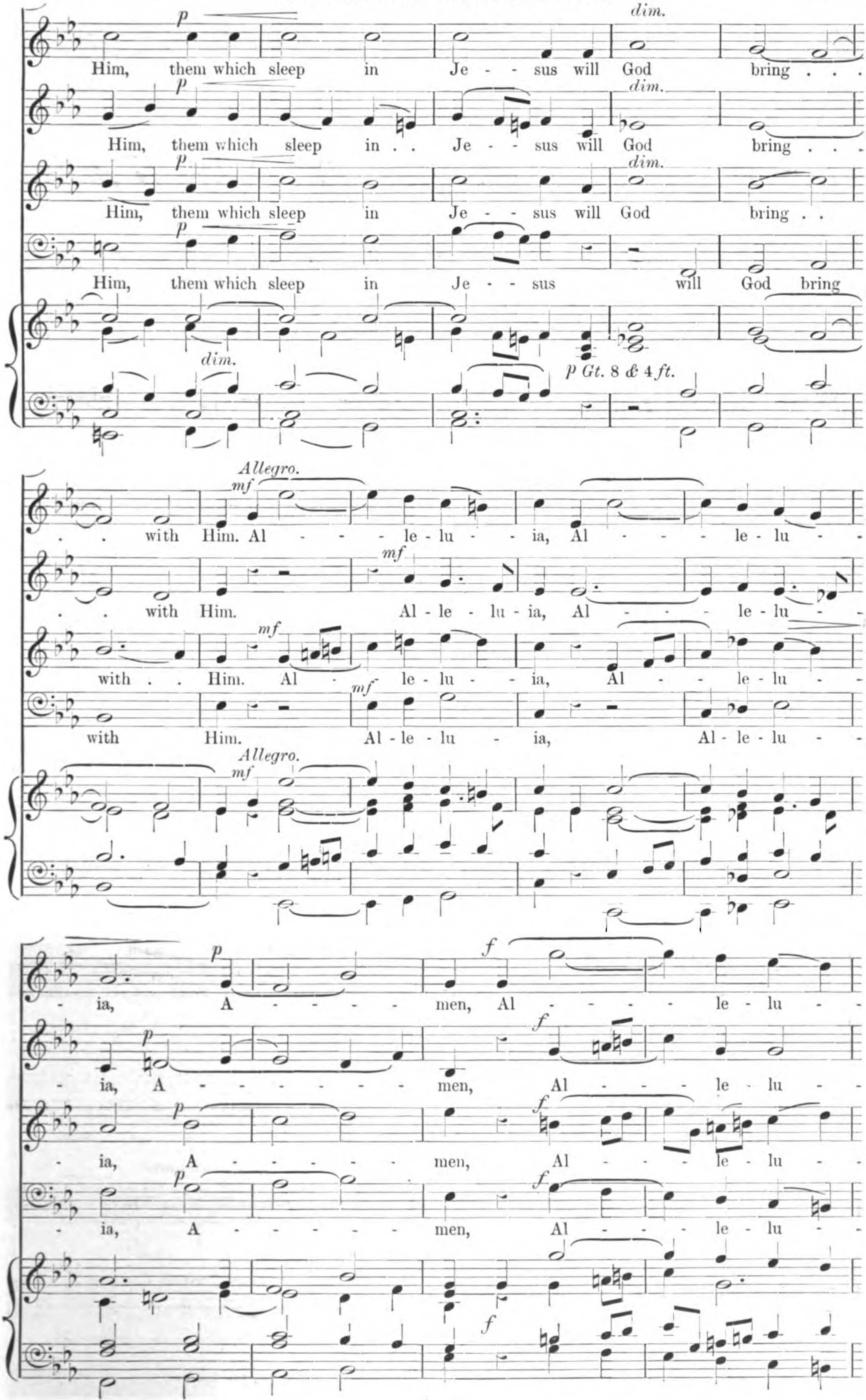
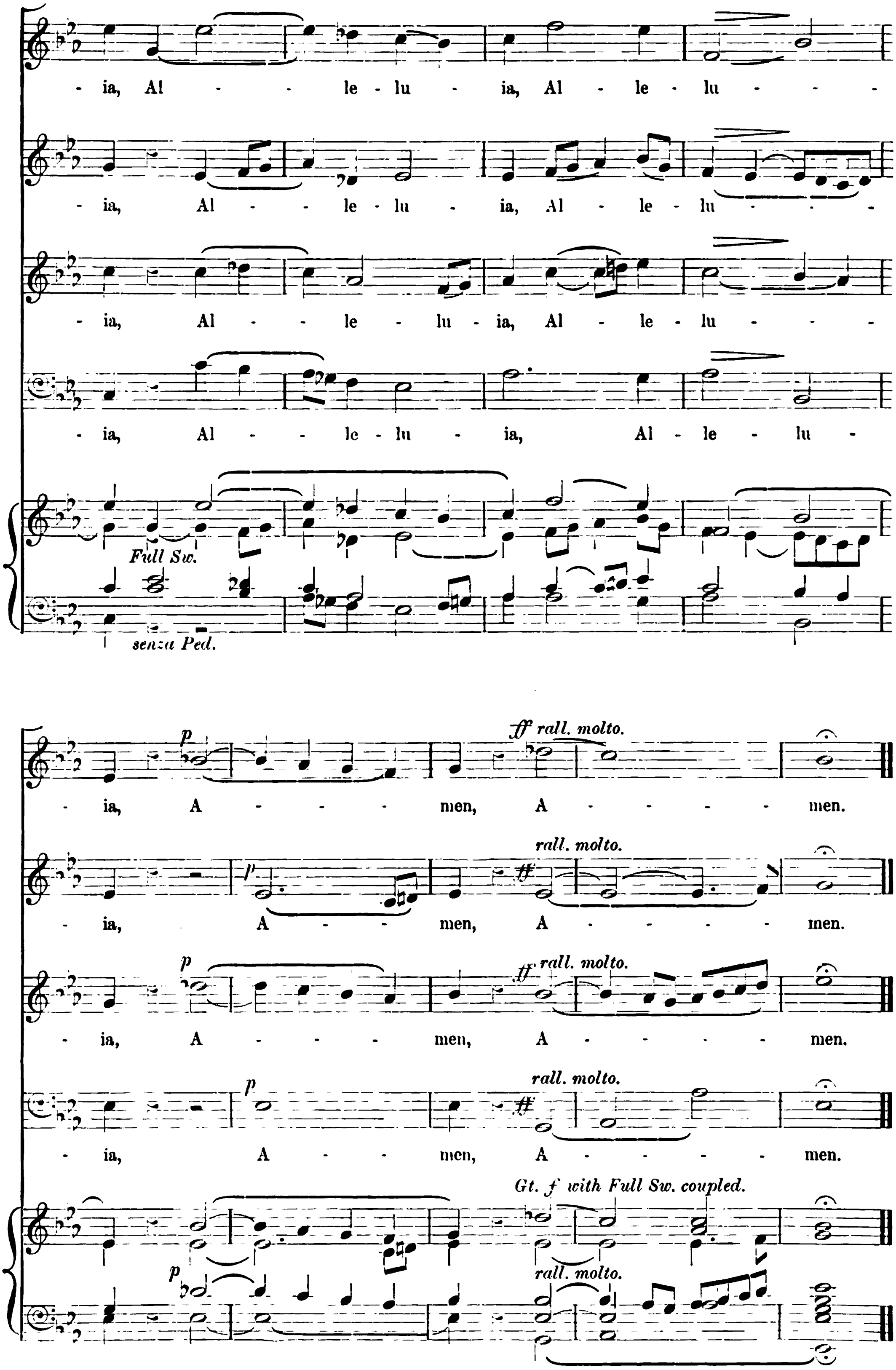

f
e - ven so them al - so . . . which sleep in Je - - sus,
f
e - ven so them al - so . . . which sleep in Je - - sus,
f
e - ven so them . . al - so . . . which sleep in Je - - sus,
f
e - ven so them al - so which sleep, which sleep in Je - - sus,
f
dim.
p
Gt. to Ped. in.
p
cres.
which sleep in Je - - sus . . . will God bring with Him, . .
p
cres.
which sleep in Je - - sus will God bring with . . Him, will
p
cres.
which sleep· in Je - - sus . . . will God bring with . . Him, will
p
cres.
which sleep in . . Je - - sus will God bring with Him, will
p Sw.
cres.
. . . will God bring with Him, . . . will God . . bring . . with
God bring with . . Him will God . . bring . . with
God bring, . . . bring with . . Him, will God . . bring . . with
God bring with . . Him, . . . will God . . bring with
mf


p
dim.
Him, them which sleep in Je - - sus will God bring . . .
p
dim.
Him, them which sleep in . . Je - - sus will God bring . . .
p
dim.
Him, them which sleep in Je - - sus will God bring . .
p
Him, them which sleep in Je - - sus will God bring
dim.
p Gt. 8 & 4 ft.
Allegro.
mf
. . with Him. Al - - - - le - lu - - ia, Al - - - - le - lu - -
mf
. . with Him. Al - le - lu - ia, Al - - - - le - lu -
mf
with . . Him. Al - le - lu - - ia, Al - - le - lu -
mf
with Him. Al - le - lu - ia, Al - le - lu -
Allegro.
mf
p
f
- ia, A - - - - - - men, Al - - - - le - lu - -
p
f
- ia, A - - - - - - - - men, Al - - - - le - lu -
p
f
- ia, A - - - - - - men, Al - - - - le - lu -
p
f
- ia, A - - - - - - men, Al - - - - le - lu -
f


- ia, Al - - le - lu - ia, Al - le - lu - - - -
- ia, Al - - le - lu - ia, Al - le - lu - - - -
- ia, Al - - le - lu - ia, Al - le - lu - - - -
- ia, Al - - le - lu - ia, Al - le - lu -
Full Sw.
senza Ped.
p
ff rall. molto.
- ia, A - - - - men, A - - - - - men.
rall. molto.
- ia, A - - - men, A - - - - - men.
- ia, A - - - - men, A - - - - - men.
- ia, A - - - men, A - - - - - men.
Gt. f with Full Sw. coupled.
rall. molto.

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Reviews.

SHORT ANTHEMS FOR MEN'S VOICES.

Behold, how good and joyful. Composed by George C. Martin.

O come, ye servants of the Lord. By R. F. Martin Akerman.

Who is like unto Thee, O Lord? By John E. West.

[Novello & Co., Ltd.]

Sir George Martin's anthem was composed for the consecration of the Cathedral Masonic Lodge, No. 2741, and has for its text the third and fourth verses of Psalm 132. The subject dictates that the music should be diatonic and direct in expression, and this the experienced church musician has realized, at the same time recognizing the necessity for contrasts.

Mr. Akerman has adopted a contrapuntal style that imparts special artistic interest to his anthem. Intended to be sung unaccompanied, it requires prompt attack and a choir of sufficient strength to divide into six parts with due balance of tone. The opening phrase, given out by the basses in unison, has a significance that imparts considerable strength to the composition, and the close, *rallentando* and *diminuendo* down to *pianissimo*, is impressive.

'Who is like unto Thee, O Lord?' written for two alto and two bass voices, is more extended in design than the preceding anthem. Mr. West's harmonic scheme is essentially modern, and the organ part possesses considerable and, it may be added, effective independence. The voice parts will be found easy to sing and interesting to the singers, who in sundry short passages are unaccompanied, whereby effective contrast is provided. The work is written throughout for four vocal parts, but they are so well disposed that no sense of monotony is engendered.

PART-SONGS.

Ballade of Spring. Ballade of midsummer days and nights. Words by W. E. Henley. Music by Theo. Wendt.

The Primrose. Words by Thomas Carew. *Amaryllis I did woo.* Words by George Wither. Music by John E. West.

[Novello & Co., Ltd.]

At a time when one lives in expectancy of snow it is pleasant to think that the spring is near, and the titles of Mr. Theo. Wendt's part-songs are decidedly attractive. Moreover the text is by an estimable poet. One spring is very like another, yet it seldom fails to inspire writers to give us of their best, for the season is the emblem of renewal of life. 'The ballade of spring' and the 'Ballade of midsummer days and nights' are joyous ditties well calculated to stir the pulse of an audience. The former contains passages for *bouche fermée* against some effective contrapuntal writing for the tenors and basses, while towards the close the voices are divided into six parts. 'The ballade of midsummer' is shorter than its companion, but it is no less bright and interesting. The majority of choral conductors will find that the part-writing will require more practice, particularly the last page, but any extra labour involved in realizing the composer's intentions will be well repaid by results.

'The primrose' and 'Amaryllis I did woo,' composed by Mr. John E. West, and forming numbers 4 and 5 of 'Cavalier lyrics,' are lighthearted remembrances of the spring. In the former lines Carew poetically compares the doubts and fears of a lover's feelings with the swiftly following clouds and sunshine common to the season, and the old poet's delicate sentiment has been happily caught by the composer. The subject of 'Amaryllis' is the disadvantage accruing from being in love with four ladies at the same time—a terrible example of want of concentration. The music deftly expresses the situation, and, while doing impartial justice to Amaryllis, Phyllis, Daphne and Chloris, suggests the difficulty of the hero who finds his ideal woman so divided.

The Romantic composers. By Daniel Gregory Mason.

[Macmillan & Co., Ltd.]

Mr. Mason, like Mr. Gilman, is an American writer of repute on music. The present volume completes the trilogy of studies of composers and their music, the former instalments being entitled 'From Grieg to Brahms,' and 'Beethoven and his forerunners.' Following an introduction on 'Romanticism in music,' the remaining chapters are devoted to Schubert, Schumann, Mendelssohn, Chopin, Berlioz and Liszt. Partly biographical and partly critical, these 'studies are,' Mr. Mason says, 'intended simply as guides to the music they discuss. If they lead the reader to the concert-hall, to the piano, to the library of scores . . . if they incite him to repeat and analyze his musical experiences, to listen with his mind as well as his ears, to study a symphony as alertly as he would study a painting or an essay—then only will they have justified their existence.' With all due deference to the modesty of the author, we venture to think that his essays justify their existence by reason of the truth that is in them and the way it is expressed. Mr. Mason is in error in giving Devrient as the brother-in-law of Mendelssohn (pp. 170 and 172); it should be Dirichlet, the painter—he, not Devrient, married Rebecca Mendelssohn-Bartholdy.

Mozart. Beethoven. Compiled and annotated by Friedrich Kerst; translated into English, and edited, with additional notes, by Henry Edward Krehbiel.

[Gay & Bird.]

So much has been written upon the master-musicians Mozart and Beethoven that it would seem as if there remained nothing more to be said, even upon such absorbing themes. Herr Kerst has, however, hit upon the happy idea of compiling a selection of the sayings of Mozart and Beethoven and setting them forth in the two attractive volumes—one assigned to each composer—bearing the subtitle 'The man and the artist, as revealed in his own words.' On this ground alone the autobiographical extracts—Mozart numbering 255; Beethoven, 323—furnish much interesting matter in a concise and paragraphic form. Mr. Krehbiel is thoroughly *au fait* with the subjects upon which he has bestowed his translating skill, and his notes add to the value of these readable little volumes.

The music of to-morrow, and other studies. By Lawrence Gilman.

[John Lane.]

It is increasingly becoming the custom of American writers on music to publish their magazine and newspaper articles in a collective form. Mr. Gilman's book is one of the latest examples of a custom which has its advantages and disadvantages according to the value of the subject-matter. Here we have eight essays on modern music—for instance, Debussy, Vincent D'Indy, Strauss and 'Salome,' Modern music and the 'love interest,' and so on. Throughout the pages of this thoughtful volume the author, who is deeply in sympathy with the ultra-modern school of music, gives proof that he has thoroughly grasped the various subjects upon which he discourses, and his essays show that he has the pen of a cultured writer.

BOOKS RECEIVED.

The Shakespeare and Music Birthday Book. Compiled by Sir Frederick Bridge, M.V.O. Pp. 269 (Bosworth & Co.). For review, see p. 96.

Les Années Romantiques, 1819-1842. Letters of Hector Berlioz, edited by Julian Tiersot. Pp. xlii. + 451; 3 *fr.* 50 *c.* (Paris: Calmann-Lévy).

Studies in Musical Education, history and æsthetics. Papers and Proceedings of the Music Teachers' National Association at its twenty-eighth annual meeting at Oberlin, Ohio, June, 1906. Pp. 200 (published by the Association).

Correspondence.

THE SACKBUT: ITS EVOLUTION AND HISTORY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It may be of interest to students of the history of musical instruments to offer some criticism on the paper read by the Rev. F. W. Galpin at the Musical Association, and reported in The Musical Times for December last; otherwise there might be a danger that all the statements made would be accepted as authoritative and final, if only because they appeared in print.

It was somewhat unfortunate that Mr. Galpin should have undertaken to trace the evolution as well as the philological history of the sackbut, particularly as it came out in conversation, at the close of the paper, that he did not know what the early forms of the sackbut and its sister instruments were like.

The word 'sackbut' only expresses that form of instrument making its way northwards from Spain to France and Great Britain, for it came under other distinct names into other countries, as far eastward as Constantinople.

Also, it is not correct to assert that the Latin term to express the sackbut, in the Middle-Ages, namely, '*sambuca*,' was a case of 'mistaken identity.' Latin being the universal church language, it became necessary to find names in that language for all the church instruments, and the word *sambuca* was used, not to suggest that 'sackbut,' as a word, was derived from it, but merely to indicate the shape of the sackbut.

In the Middle-Ages names without meaning were not bestowed on the instruments, and were given for the best of reasons.

Also it is incorrect to say that the use of the sackbut, or trombone, declined very considerably during the 18th century. This statement rests no doubt on an article in the Encyclopædia Britannica by M. V. Mahillon, who had the misfortune to quote from a writer giving second-hand information as to the trombone-playing of that period.

But the instrument had received a serious set-back in England in the 17th century, owing to the Civil War. The original trombone parts to three of Handel's oratorios in his own handwriting, still existing in the Royal Library at Buckingham Palace, go a long way to disprove any decline in the use of the instrument, and it is probable that all his oratorios had similar parts, which were played by the King's Sackbuts, as they were still called, although the sackbut form of the instrument had given place to the perfected trombone in Tudor times.

I am afraid that nowadays there is no chance of a return to what Mr. Galpin supposes was the tone of the sackbut in the 16th century, as, in the last hundred years, although the orchestras have doubled, the number of trombones remaining the same, the players are expected to blow loud enough to dominate the whole orchestra.

I wish to point out that nothing is more unfair, or betrays ignorance of the facts in a greater degree, than the custom that obtains in this country of blaming the trombone-players, when the real offenders are to be found among the conductors or composers.

There only remains to be added that not one of the instruments shown by Mr. Galpin could be described as sackbuts, as he seemed to think—they were trombones, pure and simple.

George Case,
Professor of the Trombone at the Royal College of Music.

[By the courtesy of the Editor, I venture to make a short reply to Professor Case's criticisms on my recent paper. Let me first of all assure him that I am far too conscious of the vast extent of unexplored material still before us to claim any of my statements as 'authoritative and final.' I am sure that in any research work a great deal of mischief is done by those enthusiasts who are so certain that they are right to the exclusion of all others, past, present, and future; and I hoped that I had guarded against such a calamity by emphasizing the fact that my paper was based solely on those private conclusions to which my own individual inquiry, so far as it had gone, had led me.

As regards our conversation after the reading of my paper, it was necessarily curtailed, for I may remind the Professor that an excellent dinner was awaiting both of us, and I fear my unwillingness to be drawn into further discussion at such a time laid me open to the charge of ignorance. But, as those who were present know, I had already carefully explained and illustrated the origin and primitive shape of the sackbut (of which Mr. Case speaks), and had on view a photograph of a 15th century representation of this earlier form, whilst I also had stated that a 14th century representation of the instrument was known to me: so that, much as I enjoyed and appreciated our after conversation, I was much more pleased to find my details and statements confirmed by Mr. Case. Perhaps I ought to have said so.

It seems to me that the reason of his protest is his objection to the instrument I exhibited, which he says is not a sackbut *because it is not a 14th century sackbut.* You might as well say that a motor-car of to-day is not a motor-car *because it is not the first motor-car.* The instrument shown at the lecture was made in the 16th century by the man who made these instruments for King Henry VIII. of England, and the instruments he made were known in this country at that time by *one* name only—Sagbut or Sackbut. So I consider that the name I gave it is legitimate and correct. With reference to the *sambuca*, my point is gained when Professor Case admits that the *sambuca* was not the sackbut. As regards the 18th century, it must be evident to any student of the orchestral works and treatises of that period, that sackbut playing *in this country* was in a very bad way, in fact, almost forgotten, except by the musicians of the King's Band, who were importations from the continent; for in Germany the *posaune* was still flourishing. I think Mr. Mahillon, in the well-known article of the Encyclopædia Britannica, is alluding rather to the faulty method of its study than to any decline in its use in that country.

I am sure that my critic will agree with me that the use of the trombone in military bands has not tended to the cultivation of a smoother tone, and those who heard my paper will remember that I did not lay all the blame on my brother players. I am only sorry that owing to press of time the many notes appended to my paper were omitted at the reading; they will, however, appear in the printed Proceedings of the Musical Association with, I hope, such illustrations as may satisfy those interested in the subject.

I sincerely trust that my erroneous statements—from my critic's point of view—may be the means of inducing him to publish his monograph on the trombone upon which he has been engaged for many years, and which, had it been already in our hands, would have rendered my little contribution unnecessary and presumptuous.—F. W. Galpin.]

NAMES OF INSTRUMENTALISTS PRINTED IN CONCERT PROGRAMMES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I venture to suggest that the practice of printing the names of the members of the orchestra in the programmes of musical festivals was not originated by Sir Michael Costa, as stated on p. 744 of your November issue. Copies of the programmes of the Birmingham Musical Festivals, held in 1820, 1823, 1829, 1834, &c., are preserved in the Free Library of that city, and the names of the instrumental performers are given in each instance. A complete list of the band and chorus who took part in the Festival of 1834, appears at p. 88. of the 'Musical Library Supplement' for that year, and at p. 53 of the same publication the editor reproduces from the official programme a list of the instrumental and vocal performers who assisted at a Handel Festival at Westminster Abbey in June of that year. These lists are very interesting.

R. B. P.

[This is perfectly true; but we qualified the statement with the word 'generally.' It was not until 1846, when Costa assumed the conductorship, that the Philharmonic Society printed the names of the orchestra for public information.—Ed. *M.T.*]

THE PIRATES—AND AFTER!

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—We have had several inquiries from the musical profession and the music trade as to the actual costs incurred by us in our successful prosecution of Mr. Willetts for criminal conspiracy in connection with music piracies, also our costs in connection with the promoting and securing the passing of the recent Musical Copyright Act by Parliament.

The cost of the Willetts prosecution amounted to	3,000 guineas.
The cost of the Leeds prosecution amounted to	1,000 guineas.
Parliamentary expenses beyond this amounted to	£2,500
A total of...	£6,700

These figures do not include various other large sums of money expended by us last year in connection with music piracies, and amounting to considerably over £2,000.

Towards the expenses of the two criminal conspiracy prosecutions and the Parliamentary costs of our Bill we have up to the present received the following subscriptions:—

From the whole of the music publishing and retail trade	£1,363
From composers publishing exclusively with us	£537
And from composers publishing with other houses in the trade	£185

Yours faithfully,
CHAPPELL & CO., LTD.

50, New Bond Street, W.
January 14, 1907.

[The above total amount, large as it is, does not include the entire sum that has been spent by individual music publishers in fighting the nefarious trade of the pirate. —ED. *M.T.*]

Obituary.

The death is announced of CYRIL KISTLER, aged nearly fifty-nine, a musician of repute in Germany. Born near Augsburg on March 12, 1848, he became a student of the Munich Conservatorium, and subsequently taught music at the Conservatoire of Sondershausen, and in 1885 was principal of a music school at Kissingen. His compositions included the following operas: 'Kunihild' (Sondershausen, 1884), 'Eulenspiegel,' a comic opera (Wurzburg, 1889), 'Arm Elslein' (Schwerin, 1902), and 'Röslein im Hag' (Elberfeld, 1903). He published in 1879 a treatise on harmony and gave further proof of his industry by contributions to musical literature. At one time Kistler was regarded as a light that was to shine brightly as a creative genius, but 'he came not.'

A former well-known conductor of the Carl Rosa Company—EUGENE GOOSSENS—died at Liverpool on December 31 last, aged 61. A native of Belgium, he studied at Bruges and afterwards became a prize-winner at the Brussels Conservatoire. After the death of Carl Rosa he settled at Liverpool as a professor of music, where he conducted a male-voice choir; at the time of his death he was choirmaster of St. Anne's Church, Edgehill, Liverpool.

The 'Roll of the Union of Graduates in music and kalendar' for 1907 is welcome, as it always is, by reason of its usefulness as a book of reference. In addition to the list of members of the Union the book contains much general information on matters musical.

INCORPORATED SOCIETY OF MUSICIANS.

The twenty-second Annual Conference was held at Buxton from December 31 to January 4, when a large number of members foregathered in order to participate in the intellectual and social advantages resulting from pleasant intercourse.

By far and away the outstanding feature of the proceedings was the paper read on New Year's Day by Prof. Prout on 'Bach's Church Cantatas.' This is a subject upon which the veteran musician is fully competent to discourse, for has he not read through the whole of the 190 full scores that have been published of these works? With all the enthusiasm of a Samuel Wesley, the Professor said that 'Bach is the young musician's admiration and the old musician's adoration. It is only gradually that his greatness dawns upon one. Bach speaks a language of his own, quite different from that of other composers. Until one becomes by long acquaintance perfectly familiar with his idiom one fails to grasp his meaning, or to feel the deep emotional, as distinguished from the technical beauty of his music.' In regard to the Church cantatas he said: 'They occupied a position in the service analogous to that of the anthem in our English churches. The nearest analogy in our church music might be found in Handel's Chandos anthems, or the anthems occasionally written with orchestral accompaniment for special festival performances.' He added—and how true it is—that 'Bach's genius ranged through the whole gamut of emotion. Unsurpassable in his mastery of the technique of his art, at the same time all his mastery is subordinated to the deeply religious sentiment that is so prominent a feature in all the composer's sacred music.' The lecturer illustrated his interesting and illuminating paper with extracts from the Church cantatas played by himself on the pianoforte, while vocal examples from these masterpieces of sacred music were excellently sung by Mr. Francis Harford.

In the evening of New Year's Day, Dr. Markham Lee discoursed upon 'English vocal music of the 16th and 17th centuries.' Madrigal and dramatic music formed the basis of the lecture-recital, as it was called, not the least interesting feature being the various vocal solos and concerted pieces that charmed the listeners.

No one is more fitted to speak on the subject of vocal culture than Dr. W. H. Cummings, by reason of his having held a high position as a tenor vocalist no less than by his long experience and wide reading as a musician. In reminiscent mood the Principal of the Guildhall School of Music began the reading of his paper. He said—referring to a remark of the chairman (Mr. Charles Hancock), who paid a high tribute to the lecturer's rendering of the recitatives at a performance of Bach's 'Passion' in Westminster Abbey:

> The manner in which he came to sing the recitative work at the performance Mr. Hancock had mentioned was rather curious. Sims Reeves refused to do it, and said no one would undertake it but Cummings, 'and he was such a donkey he would undertake anything.' He paid £2 for the full score, and with that and the Gospels before him he tried to imbue himself with the subject.

From genial reminiscence Dr. Cummings embarked on a little autobiography quite as interesting in its way:

> He commenced his singing career as a chorister in St. Paul's Cathedral sixty-eight years ago, before he was seven years of age. During the few years he remained in St. Paul's choir he was taught the music used in the Cathedral service, but his voice was left to grow, no special instructions being given as to its use or abuse. Mistakes in the rendering of the service music were genially corrected by the master, William Hawes, aided by a charming little riding-whip, which he applied to their backs with benevolent impartiality, and which they found a very stimulating tonic.

In the course of his remarks on the main theme of his discourse, Dr. Cummings said :

> In all matters of vocalism the ear was the ultimate judge. The quality and colour of the voice should be brought out by singing the vowel sounds. Certain vowels were more favourable to resonance than others; but as we had to use every vowel in singing we should study them all systematically in preliminary exercises. Afterwards the vowels should be sung in rotation with the various consonants prefixed. English singers too frequently presented a stolid countenance, quite regardless of the sentiment of the words they were singing. Facial expression included the use of the eyes, the cheeks, the mouth, and certainly the lower jaw; if the lower jaw were fixed there could be no perfect expression. It was important that the voice should be permitted to grow in a natural manner, and on no account be forced or strained.

No less valuable were these words of wisdom: 'That no singer should give less than three years in acquiring the technique of his art; that there was no universal method of teaching singing; that the clear pronunciation of the words in singing was most important; that if the words were not heard, as was often the case in the present day, the distinction between the voice and an instrument was lost.' It is no wonder that Prof. Prout said that Dr. Cummings's paper was 'as full of common-sense as an egg full of meat.'

'The tendency of modern music' was the subject selected by Mr. J. Carlowitz Ames for the lecture and recital in the evening. Mr. Ames said :

> The first thing that struck one in connection with the tendencies of modern music was that the ultra-moderns were apparently wallowing in a sea of cacophony. Altogether, they might say of the French school that it was impressionistic, and of the German that it was realistic, in tendency. It was hard to guess at the outcome of the present curious experimental stage of music. That they would return to a greater simplicity he did not believe, or if they did it would be simplicity of a totally different nature from what now to their minds represented simplicity. It would probably take the form of vagueness. That a new system, or rather a new aspect, of harmony would come he felt very sure, as he was also sure that the use of other modes besides the ordinary major and minor would become general. Where, however, he believed a great development would take place was in rhythm. Already all sorts of experiments in strange and novel times were being made, and he believed that just as they had a melodic age which culminated in the monumental contrapuntal works of Bach, a harmonic age which now, according to their old system at least, seemed to have reached its limits, so they might in the future have a rhythmic age, where the chief stress would be laid on the rhythm.

The instrumental selections illustrating Mr. Ames's lecture included the *Allegretto* movement from Max Reger's Sonata for pianoforte and violin in F sharp minor (Op. 84), and the third movement from a String quartet by Debussy, as representing foreign modern composers; also excerpts from three manuscript string quartets composed by Mr. Algernon Ashton, Mr. J. B. McEwen and Mr. R. H. Walthew, as illustrative of the young British school of composers. The performers were the Hunt Quartet — Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello).

The 'fun of the fair' took place on January 3, when Dr. C. W. Pearce read a paper entitled 'A parting of the ways.' In the course of his discourse the lecturer considered that the theory of Dr. Day had had its day, though he did not suggest the adoption of any system evolved by a knight. The subject is too technical even to be summarized in a brief report, and to attempt a resumé would not do justice to Dr. Pearce's thoughtful and clearly-stated views on the subject. The full text of the paper—and, indeed, of all the other papers read and the discussions consequent upon them—will be found in the special Conference number of the Society's *Journal*. Suffice it to say that, as of old and like theology, the subject of harmony proves to be one round which the storms of controversy rage with tremendous force, and that it finds endless opportunities for differences of opinion on the part of the theorists who take these matters so seriously.

A concert given on the evening of January 3 was remarkable for the absence from the programme of any instrumental work by a British musician, Arensky, Brahms, Godard and Mendelssohn being the composers drawn upon. The usual dinner brought the proceedings to a festive conclusion, and thus ended a successful meeting. The Conference of 1908 is to be held at Harrogate.

GERMAN OPERA.

An interesting season of German Opera was commenced at Covent Garden on January 14 by a syndicate with Mr. Ernest Van Dyck as general manager, in association with Mr. Frank Rendle who, as sub-lessee of the house, provided the scenery and the costumes. A special feature of the enterprise was the engagement of the London Symphony Orchestra and Messrs. Arthur Nikisch, Franz Schalk, Ysaye, and Leopold Reichwein as conductors, the last-named having won much repute as assistant-conductor at Bayreuth. The importance of the orchestra in German music-drama need not be dwelt upon, and the English band, under the direction of Mr. Nikisch, gave interpretations of the instrumental part of 'Tristan and Isolde' on January 15 and 19, that will long be remembered by reason of the superb volume and balance of tone combined with fascinating delicacy and subtlety of phrasing and accentuation. Mr. Nikisch also conducted during the first week 'Der fliegende Holländer,' and on January 16 a revival of Weber's 'Der Freischütz,' which had not been heard in London since it was performed in 1895 by the Saxe-Coburg and Gotha Company at Drury Lane under the management of the late Sir Augustus Harris. This revival was specially interesting because, coming in the midst of Wagner's dramatic works, it was easy to trace how much the Bayreuth master was indebted for his reforms to the ideas of Weber, particularly with regard to the definite significance attached to orchestral writing. The principal characters were embodied by the following artists: Agathe, Miss Marcella Craft, Aennchen, Madame Bosetti; and Ottokar, Cuno, Caspar, Max, and Kilian, respectively by Messrs. Hans Bussard, Albert Leonhardt, Allen C. Hinckley, Ernst Kraus, and Willy Birkenfeld.

The season was opened by an excellent performance of 'Die Meistersinger,' conducted by Mr. Reichwein, and the other operas given have been 'Lohengrin' and 'Die Walküre.' A considerable number of new artists have appeared, the most important being the Finnish *prima donna* Madame Aïno Ackté, who made her début as Elsa in 'Lohengrin' at an afternoon performance on January 16, and by the charm of her personality, musical quality of her voice and finished singing, created a most favourable impression. The chief characters in 'Tristan' were sustained by Mr. Van Dyck, Madame Felia Litvinne, Madame Marie Brema, and Dr. Felix von Krauss, the last-named appearing as the King, and at once establishing himself as an artist of the first rank. Favourable impressions in 'Die Meistersinger' were made by Mr. Hans Bussard as David, Mr. Fritz Feinhals as Hans Sachs, and Mr. Franz Adam as Beckmesser. In 'Der fliegende Holländer' there appeared Madame von Westhoven as Senta, Mr. Theodor Bertram as the storm-driven mariner, and Mr. Franz Naval as the jilted lover.

Smetana's 'Die Verkaufte Braut' ('The bartered bride') was revived, after twelve years, on January 24, with Madame Bosetti as Marie, Herr Naval as Hans, Herr Bussard as Wenzel, and Herr Karl Marx as Kezal. The vivacious music, directed by Herr Schalk, met with a favourable reception.

The chorus, selected from leading German opera houses, augmented in certain works by thirty members of the London Liederkreitz, have sung with verve and precision, and the stage management has been noteworthy for attention to detail.

London Concerts.

ROYAL CHORAL SOCIETY.

Sir Hubert Parry's vivacious setting of 'The Pied piper of Hamelin' received its first performance by this Society at the concert of January 24, and there can be little doubt that the highly agreeable impression it created will induce the directorate of the Society to place the cantata permanently in its répertoire. The large choir sang the work *con amore*, a notable feature being their excellent enunciation. The feeling of the conductor was evidently in touch with the humour of the poem and music, and Sir Frederick Bridge deserves hearty congratulations on the success of the performance. Mr. Ben Davies and Mr. Dan Price were, needless to say, admirable exponents of the Piper and the Mayor. The novelty found an admirable contrast in Handel's 'Alexander's Feast,' which preceded Sir Hubert Parry's cantata and received an excellent interpretation by the choir, orchestra and solo vocalists, Miss Ethel Wood, Mr. Ben Davies and Mr. Harry Dearth.

The customary New Year's Day performance of the 'Messiah' attracted a large and appreciative audience. The choruses were sung with precision and good tone, while the solo music was in the hands of such capable artists as Miss Gleeson-White, Madame Clara Butt, Mr. Lloyd Chandos and Mr. Watkin Mills. Sir Frederick Bridge conducted, and Mr. H. L. Balfour occupied his accustomed place at the organ.

QUEEN'S HALL ORCHESTRA.

The birth of the New Year was celebrated at Queen's Hall with musical honours of auspicious character. It surely was a good augury that a programme made up of 'The magic flute,' 'Coriolan,' '1812' and 'Tannhäuser' overtures, and Bach's 'Brandenburg' Concerto No. 3, in G minor, for strings, should attract a large and enthusiastic audience, and the interpretation of these works by the orchestra promised many pleasures to come. This may also be said of the fine singing by Miss Maria Philippi.

A particularly interesting programme was presented at the concert of January 19. It opened with Mozart's three famous overtures, 'Don Giovanni,' 'Le Nozze di Figaro,' and 'Die Zauberflöte,' which were followed by the master's 'Jupiter' (so-called) symphony. This was in itself a feast of good things, particularly as the interpretations were distinguished by crispness, verve, and captivating finish. The second part presented a striking contrast. In this, Sibelius's exhilarating symphonic poem 'Finlandia' (Op. 27) led the van, and was succeeded by Debussy's vague prelude 'L'Après-midi d'un Faune' and the impressive closing scene from 'Götterdämmerung,' with Madame Agnes Nicholls personating Brünnhilde. Such a selection afforded an instructive example of the progress of musical expression, and it was followed with the keenest attention and fully enjoyed by a large audience. Both concerts were ably conducted by Mr. Henry J. Wood.

LONDON SYMPHONY ORCHESTRA.

The fifth concert of the season was given at the Queen's Hall on January 21. Owing to the engagement of the orchestra to play at the German opera season now in progress some changes had to be made, but happily there was no cause for dissatisfaction at the standard of the performance. The programme included Dvorák's 'From the new world' symphony, the *Largo* movement in which was beautifully played. But nothing else in the programme seemed to give the audience so much pleasure as Bach's Overture in B minor for flute and strings. The solo flute part was played with rare charm by Mr. D. S. Wood. 'In the South' (Elgar) was another item very impressively interpreted. Mr. John Coates sang the difficult bravura aria 'From boyhood trained' from Weber's 'Oberon,' and gave a very effective performance of Dr. Brewer's 'Three Elizabethan Pastorals'—compositions which display the composer at his best. Dr. Richter conducted.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

The Concert Society recently gave an admirable Schumann festival, while at a chamber music concert Fräulein Klara Roche and Herr Ludwig Hess, from Munich, sang some of Schumann's finest *Lieder*, among them various seldom heard numbers. Ferdinand Löwe played the great Fantasia in C, Op. 17, and on the following day he conducted with marked energy the symphonies in C major and D minor. The programme included the Pianoforte concerto, of which Raoul Pugno gave a masterly rendering. In addition there was a two days' festival at the Conservatorium under the direction of Richard von Perger: a chamber concert the programme of which included the Pianoforte quintet, and one with orchestra at which the B flat Symphony and the 'Manfred' music were well performed by the pupils.

A Brahms festival, under the direction of Franz Schalk, given by the Gesellschaft der Musikfreunde, was worthy of the master. The programme included the 'Song of destiny,' 'Nänie,' and four of the finest choruses for mixed voices, also the Pianoforte concerto in B flat with the gifted pianist and musician, Ernst von Dohnányi, as soloist. As Brahms about thirty years ago was himself conductor of the Gesellschaft der Musikfreunde, and as chief member of the executive committee exerted influence over the Gesellschaft concerts and over the Conservatorium, this festival held in his memory, in addition to its artistic importance, had also a strongly personal character. The majority of the performers, and indeed of the audience, had known him, and had often seen him conduct in the very same hall.

Mention may be made of an impressive performance at another Gesellschaft concert of Beethoven's 'Missa solennis,' likewise under Schalk's direction.

Michael Haydn, the younger brother of Joseph Haydn, whose songs for male chorus and solemn sacred music were highly appreciated in his day, is almost forgotten by musicians, but not so in the Catholic churches of Austria, where his works are still performed and keenly appreciated. A symphony of his was given by the Gesellschaft der Musikfreunde, under the direction of Karl Luze.

Richard Strauss has appeared as conductor at the Philharmonic concerts. His programme included Weber's 'Euryanthe' overture, Mozart's G minor, and Beethoven's 'Eroica' symphonies. The audience was interested to see the composer, but his peculiar rendering of these well-known classical works was not to their liking; it was artificial and lacking in temperament. At these concerts Felix Mottl was more successful. He created a marked impression in Schubert's early Symphony in C (No. 6), also in Goetz's Symphony in F, and Goldmark's Scherzo in A. In another concert under his direction was given Max Reger's new and highly attractive Serenade in G. In this work the composer makes sparing use of wind instruments, but by dividing his orchestra into two parts, one of which plays throughout with muted strings, he obtains some delicate effects.

The anniversary of Beethoven's birthday on December 16 was celebrated by the 'Volksbildung' Society. This event fell on a Sunday, and in the remote and poorer districts of the city where concerts are rare, excellent performances of Beethoven's works were arranged, of which brief explanations were given by word of mouth; the charge, too, for admission was exceedingly moderate. In this way honour was paid to the memory of the mighty master who a hundred years ago could be seen walking in our streets.

At the Hofoper Mahler has revived, and with decided success, two neglected operas, Goetz's 'Taming of the Shrew' and Rossini's 'Il Barbiére.' He has also won success as a composer by a performance of his own sixth Symphony. This work lasts one hour and a half, and therefore is almost sufficient of itself to fill a concert programme. The composer was heartily applauded by the public, but that a novelty also provokes opposition need not cause astonishment.

Mandyczewski.

Mr. Robert Turnbull, the musical critic of the *Glasgow Herald*, will shortly publish, through Mr. S. Wellwood, a volume entitled 'Musical genius and religion.'

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Queen's College Musical Society gave a vocal and pianoforte recital in the College examination hall on January 17. Dr. L. Walker, the pianist, played with his usual musicianly skill and charm the following selection: Schubert's Sonata in B flat, Schumann's 'Carneval' (Op. 9), Chopin's Prelude (Op. 28) and Berceuse (Op. 57), and Liszt's 'Rhapsodie Hongroise.' Madame Gertrude Drinkwater sang 'Rêverie' ('Sognai,' F. Schira), 'Canzonetta' (Fesch), 'Romanza' (Lotti), aria 'Roberto, tu che adoro' (Meyerbeer), also two songs each by Purcell and Schubert, and 'Mein Herz ist kalt' by R. Strauss——altogether a most admirable programme.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

An event of considerable interest was the first concert given by the newly-formed West Bromwich Choral Society in connection with the Young Men's Christian Association, which took place in the lecture hall of that institution at West Bromwich on January 9, under Mr. Arthur Cooke's conductorship. The principal work performed was Mr. Joseph H. Adams's choral ballad 'King Conor,' preceded by a graphic recitation of the poem by Mr. Maurice Graham. The honours fell to the choir, especially to the sopranos and contraltos, whose voices are of a ringing quality. The orchestra, entirely consisting of amateurs, needs, however, considerably strengthening in the strings before it can cope with any elaborate orchestral accompaniments.

Among the local amateur choral organizations the Birmingham Temperance Philharmonic Choral Society is steadily advancing in the art of unaccompanied and accompanied part-singing under the conductorship of Mr. W. G. Proverbs, as was fully demonstrated at its thirty-first concert given in the Town Hall on January 7. An extraordinary success was achieved by the Spanish violinist Señor José Solér Gomez, an artist of temperament and great executive ability. Songs were ably given by Mlle. Ghita Corri, Miss Anna Williams, Mr. Tom Child and Mr. Sidney Stoddard.

The Birmingham Amateur Opera Society was once more associated with the annual conversazione of the Midland Institute, and gave in the large lecture theatre of that institution, on January 15, 16, 17 and 18, a really excellent all-round performance of Gilbert and Sullivan's 'Pirates of Penzance.' Noteworthy was the finished playing of the professional orchestra; another feature of merit being the fine singing of the chorus. The cast of principals included Miss Edith Ryland, Mr. Frank Titterton, Miss Clara Walker, &c. Mr. E. W. Priestley ably conducted.

Only passing reference can be made to Mr. Willy Lehmann's second chamber concert, held at the Masonic Hall, January 17, and Miss Elma Baker's concert, given at the Masonic Hall on the following evening, for which admirable programmes of music were provided, executed in a highly artistic manner.

Mr. J. W. Turner successfully inaugurated a three weeks' operatic season at his own locale, the Grand Theatre, on January 14, with a brilliant performance of 'Satanella,' which he revived in 1900. The present visit is in the nature of a 'Farewell,' as the theatre will change proprietorship on March 1.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' night of the Bristol Madrigal Society on January 10 was as attractive as any of its predecessors, and the Victoria Rooms were crowded by an audience who appeared highly gratified with the interpretation of compositions ancient and modern. Mr. D. W. Rootham—who succeeded the late Mr. J. D. Corfe as conductor of the Society in 1865—ably conducted the performance. Wilbye's 'Down in a valley' and Bateson's 'Sister, awake' were new to local hearers, and 'O, that the learned poets' by Orlando Gibbons, had not been in the Society's programme since 1847. As usual Pearsall found a place in the scheme, and though neither 'Sir Patrick Spens' nor 'In dulci jubilo,' which for several years were sung alternately, was now selected, there were 'Great God of Love' and 'Lay a garland'—fine compositions worthy a place in any programme. Among the audience were Mr. E. E. Cooper and Mr. Charles Crews, librarian and treasurer respectively of the Madrigal Society (London).

The Shirehampton and Avonmouth Society had a specially interesting concert on January 16 in the Parish Hall. Under the direction of Mr. P. Napier Miles, the choir rendered the 'Marienlieder' of Brahms, Miss B. de Hochepied and the Rev. E. H. Fellowes played Bach's Concerto for two violins, and the last named, with Mr. Miles, Beethoven's Sonata in G for pianoforte and violin (Op. 96). Mr. W. H. Hadow delivered a lecture upon the compositions of Bach and Beethoven.

On January 16 the twenty-sixth annual concert of the Bristol Temperance Choral Society was given in the hall of the Young Men's Christian Association, the conductor being Mr. F. Stone. In addition to pieces for the choir there were songs nicely rendered by Miss Winifred Marwood, Miss Maude England and Mr. Alfred Manby. Mr. Sidney Jones played some piccolo solos, and Mr. C. A. Inman accompanied.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The fourth orchestral concert, on December, 18 introduced a conductor new to Edinburgh in the person of Mr. Henri Verbrugghen, the able leader of the Scottish Orchestra. Naturally much interest centred in Mr. Verbrugghen's first appearance, and the verdict of a very large audience was entirely favourable. The one novelty in the programme was the highly-coloured 'Epithalamium' by Mr. J. H. Foulds. Miss Lillie Wormald sang very beautifully. The fifth concert, on December 24, and the extra concert, on December 31, were both conducted by Dr. Cowen. At the former the outstanding features were the 'New World' symphony of Dvorák's and Dr. Cowen's own 'Phantasy of life and love,' in which the orchestra found some distinctly happy moments. Miss Ada Crossley was the vocalist. For the extra concert Wagner and Tchaikovsky alone were laid under contribution, the most important feature of the programme being the last-named composer's '1812' overture. Mr. John Coates sang the 'Preislied' from 'Die Meistersinger' very effectively. That Herr Peter Raabe, who conducted the sixth concert on January 7, is a virtuoso of the first order is unquestionable. He roused a generally apathetic audience to a pitch of enthusiasm, and established himself as a prime favourite. The best performed of all the pieces were perhaps Smetana's fine symphonic poem 'Vltava,' and the 'Invitation to the waltz' (Weber-Weingartner). At the seventh concert, on January 14, Mozart's overture to 'Titus' stood out in vivid contrast to such works as the E minor Symphony of Sibelius, and the 'Don Juan' symphonic poem of Richard Strauss. M. Raoul Pugno played exquisitely in the 'Variations symphoniques' of César Franck and the 'Africa' fantasia of Saint-Saëns. To both these works Dr. Cowen secured accompaniments of great charm.

Large audiences are supporting the Gade Sunday concerts. The orchestral performances are good, and the singers are all artists of distinction, as is shown by the list of names: Madame Ella Russell, Madame Sobrino, Miss Perceval Allen, Mr. Frederic Austin and Mr. John Harrison.

The Edinburgh Gaelic Choir held its annual concert on December 20, and presented a pleasant and interesting programme of Highland music, vocal and instrumental. Another praiseworthy annual concert was that of the St. Cecilia Orchestral Society on December 22. Mr. Crawford, the conductor, is very enthusiastic, and presents only good music to his patrons. The Edinburgh String Quartet showed a steady advance in their art at their second concert on January 15. Three quartets, by Mozart, Schubert and Brahms, were ably performed. Recitals have been given by two rising local violinists, Mr. Lisbourne Deas (December 19) and Mr. R. A. Buchan (January 17), who were largely supported by their friends. The subject of Mrs. Kennedy-Fraser's second lecture-recital (January 12) was 'Parsifal.' Lecture and illustrations were alike admirable.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Glasgow Amateur Orchestral Society, under Mr. W. T. Hoeck, gave a very successful concert on December 27 last. The programme comprised Mozart's 'Jupiter' symphony, Beethoven's Violin concerto (the solo part finely played by Miss Margaret Horne), the overtures to 'A midsummer night's dream' and 'Leonora' (No. 1), and Weingartner's arrangement of the overture from Bach's Suite (No. 1) for two oboes, bassoon, and string orchestra. Mr. William MacRobert made an excellent appearance as solo vocalist.

The ninth classical concert, on January 2, presented no outstanding features, but the tenth was notable by reason of Herr Peter Raabe's appearance as conductor. The programme, doubtless selected by the conductor, included the overture to 'Rienzi,' Smetana's symphonic poem 'Vltava,' and Berlioz's 'An episode in the life of an artist,' and under Herr Raabe's inspiring beat the playing of the Scottish Orchestra reached the highest level. Of novelties—of which there has been no lack this season—the eleventh concert, on January 15, provided three, viz., the overture to Mozart's 'Clemenza di Tito,' Sibelius's symphony in E minor and César Franck's symphonic variations for pianoforte and orchestra. The last-named was received with much enthusiasm, doubtless owing to M. Raoul Pugno's magnificent playing of the pianoforte part, but the symphony made only a moderate impression. In Saint-Saëns's fantasia for pianoforte and orchestra, 'Africa,' M. Pugno again achieved a triumph and had to concede two encore pieces. The remaining item on the programme was Strauss's tone-poem 'Don Juan.'

Performances of the 'Messiah' have been given by the Young Men's Christian Association Choir (conductor Mr. R. L. Reid) and The Choral Union, under Mr. Joseph Bradley's direction.

At the twelfth classical concert, on January 22, Herr Siegmund von Hausegger was the visiting conductor and, as usual under these conditions, the band rose to the occasion. The programme, cast on more or less familiar lines, included Beethoven's 'Egmont' overture, the Entr'acte in B flat from Schubert's 'Rosamunde,' Liszt's symphonic poem 'Les préludes,' and Beethoven's C minor symphony. It is gratifying to record crowded attendances at the Saturday Popular Orchestral Concerts during the present season. Almost invariably St. Andrew's Hall has been filled by a most attentive, appreciative and enthusiastic audience, and Dr. Cowen's programmes have been always interesting and attractive. Among the novelties performed have been Mozart's Symphony in G major (K. 318), Strauss's Horn concerto in E flat—the solo part capitally played by Mr. A. E. Brain—and the *Andante* and Variations from Schubert's second Symphony in B flat. Moreover, the organ has been utilised as a solo instrument—in Guilmant's first Organ concerto, Mr. Herbert Walton playing the solo part with distinction, also the pianoforte in Mozart's Concerto in E flat for two pianofortes and orchestra, with Mr. P. E. Halstead and Dr. Cowen as soloists.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The most important musical event in Gloucester and district has been the ninth annual concert of the Gloucester Orpheus Society, held on January 1. The programme contained no less than five compositions written specially for and dedicated to the Society. They comprised a humorous treatment of Goldsmith's 'Elegy on the death of a mad dog,' by the president of the Society, Sir Hubert Parry; a harmonious setting of Burns's 'O my luve 's like a red, red rose,' and a humorous part-song, 'The marriage of the frog and the mouse,' by Dr. A. Herbert Brewer, to whose direction the Society owes no small part of its success; a part-song, 'Let my voice ring out,' by Dr. C. Harford Lloyd; and a fine setting of Erskine's 'Ode to tobacco,' by Mr. C. Lee Williams. Sir Hubert Parry, Mr. Lee Williams and Dr. Brewer conducted their own works, which were well rendered and generally appreciated. To these novelties were added part-songs by Adams, Beale, Cooke, Goss, Horsley, Sullivan and Pinsuti, and, by way of variety, there were songs by Miss Esmé Atherden, and violin solos by Miss Kitty Woolley.

Newent Choral Society held its first concert of the season on January 17, when Van Bree's 'St. Cecilia's Day' was performed under the conductorship of Mr. George Wargent. The second part of the programme consisted of part-songs and glees by the Society, solos by Miss Violet Perry and Mr. A. V. Cresser, and violin solos by Miss Mary Brandt.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A New Year's Day concert by the Symphony Orchestra was attended with complete success, the programme including Schubert's 'Unfinished' Symphony, Liszt's Rhapsody No. 5, Rubinstein's 'Feramors' Suite, the march from Raff's 'Leonore' Symphony, and the 'Tannhäuser' Overture—an interesting and varied scheme. Mr. Webster Millar sang Lohengrin's 'Narration' excellently, and Mr. Charles Ross was an efficient accompanist.

Much interest was shown in Miss Gwendoline Trevitt's concert at the Balfour Institute on January 3. The concert-giver displayed a pleasing soprano voice, which in time to come should bring her genuine success in her career.

The second half of the Philharmonic Society's season commenced on January 8, at which were performed Sibelius's 'Pelleas and Melisande' Suite, Cowen's orchestral poem 'A phantasy of life and love,' and Saint-Saëns's ballet-music from 'Henry VIII.' Miss Evelyn Suart gave a brilliant rendering of the solo part in Rachmaninoff's Pianoforte concerto in F sharp minor.

The Schiever concerts are proving more successful than ever this year, and there was quite a large audience present at the Hardman Street Assembly Rooms on January 12, when Mozart's Quartet in C and Brahms's Pianoforte quartet in G were in the scheme. Here, again, Miss Suart, as the soloist, won particular favour.

Mr. Harry Evans, who so ably conducts the Welsh Choral Union, has expressed his astonishment at the fervour with which his chorus-singers are rehearsing Bach's 'St. Matthew' Passion. The brilliant choral-singing of this Society premises a very fine performance on March 16.

Miss Lucy Nuttall sang and Mr. York Bowen was the solo pianist at the Symphony Orchestra's concert on January 14—both artists winning much favour. Mr. Bowen's Pianoforte concerto was included in the programme, and Mr. Akeroyd conducted an admirable performance of Mozart's G minor symphony.

The Societa Armonica concert on January 16 was chiefly noteworthy for the first performance here of Mr. Granville Bantock's prelude to 'Sappho,' which was adequately given under the composer's direction. The work, though short, is extraordinarily kaleidoscopic, and reflects the composer's unconventional gifts in a marked degree. The able local artist, Mr. Stanley Prescott, was the solo pianist.

With a programme including Beethoven's C minor symphony, Wagner's 'Meistersinger' overture and the 'Ride of the Valkyries,' and Richard Strauss's 'Ein Heldenleben,' the Orchestral Society concert on January 19 was not only one of the most largely attended, but one of the most successful in the Society's history. Mr. Granville Bantock, with a largely augmented orchestra, obtained markedly fine performances of all these works, and Mr. John Coates, the vocalist, has never been heard in Liverpool to so much advantage.

The Philharmonic programme of January 22 included Berlioz's overture 'Benvenuto Cellini,' and Brahms's C minor symphony, and Dr. Lierhammer sang the recitative and aria of the Prince from Tchaikovsky's opera 'Pique-Dame.'

The Folk-Song Quartet (Miss Beatrice Spencer, Miss Florence Christie, Mr. Louis Godfrey, and Mr. A. Foxton Ferguson) have gone on a short concert tour to Germany and Holland, including, among other places, Berlin.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Hallé concerts were resumed on January 10. The programme commenced with a performance of Mozart's 'Maurerische Trauermusik,' in memory of the late Mr. James Forsyth, of the firm of the Messrs. Forsyth Brothers, who was one of the founders of these concerts, and a close friend of the late Sir Charles Hallé. Curiously enough, the firm and the concerts were established in the same year—1857. It was interesting, under the circumstances, that Lady Hallé should be present at the concert, making her customary annual visit to us. She played Mendelssohn's Concerto and Saint-Saëns's 'Introduction and Rondo Capriccioso.' The Symphony was Beethoven's No. 4, while the other orchestral selections were the *Prelude* and *Liebestod* from 'Tristan and Isolde,' and Cherubini's 'Les Abencerages' overture. At the concert on January 17, the Symphony was Mozart's 'Parisian,' in D. This, and the 'Manfred' and 'Coriolanus' overtures, Tchaikovsky's Serenade for strings (Op. 48), and the 'Siegfried Idyll,' were marvellously well played. Mr. Charles W. Clark, the vocalist, sang with intelligent dramatic emphasis scenas from 'Euryanthe' and from Marschner's 'Hans Heiling.'

For the programme of the Gentlemen's concert of January 14, under Dr. Richter's direction, the directors had selected music of a light New Year's character. It contained the 'La Dame Blanche' overture, Bach's Suite for flute and strings, Bizet's 'L'Arlésienne' suite, and a Mozart quartet for oboe (Mr. Reynolds), clarinet (Mr. Mills), horn (Mr. Paersch), and bassoon (Mr. Schieder). Heard here for the first time, it is simple in construction, and contains graceful work for the four wind instruments.

At the Brodsky Quartet concert of January 9, Mendelssohn's Octet was played by the Brodsky Quartet, reinforced by Miss Edith Robinson and Mr. Arthur Catterall (violins), Mrs. Rawdon Briggs (viola), and Miss Mary McCullagh (violoncello). The programme was completed with Haydn's Quartet in G (Op. 76, No. 1) and Richard Strauss's Pianoforte quartet (Op. 13), with Mr. Edward Isaacs at the pianoforte in the last-named work. Mr. Isaacs appeared also at the Promenade concert of December 29, at which he played his own Pianoforte concerto in C minor, a work which constitutes our young pianist's most serious achievement in the realm of composition. In addition to brilliant work for the soloist, including a very original *Cadenza*, the three movements of the Concerto—*Allegro deciso*, *Quasi Fantasia*, and *Allegro energico*—are really well-knit pieces of workmanship, showing a considerable gift of instrumentation, and facility in treating thematic material. Sullivan's Overture 'Di Ballo,' selections from the 'Midsummer night's dream' music, the 'Sylvia' ballet suite, Robert Volkmann's Serenade No. 3, for solo violoncello and string accompaniment, and the 'William Tell' overture were also played. Mr. J. H. Foulds was the soloist in the performance of the Serenade, and Miss Grace Shorrocks, Miss Lucy Nuttall, and Mr. Albert Garcia were the vocalists. At the concert of January 12 Litolff's noisy 'Maximilien Robespierre' overture was resuscitated. Happily the audience preferred Dr. Cowen's 'Language of flowers' suite, and—extremely well played—Mozart's Symphony in E flat. Mr. Arthur Catterall, solo violinist, played the first movement of Joachim's 'Hungarian' concerto, Tchaikovsky's 'Sérénade Mélancolique,' and a 'Moto perpetuo' by Novacek. Miss Hilda Morris and Madame Marian McKenzie were the vocalists.

At Mr. Brand Lane's concert of January 19 his Philharmonic Choral Society gave an excellent account of itself in tone, attack and expression, in works so differing in style as Handel choruses, Bach's motet 'Be not afraid' (for double choir), Brahms's exquisite 'Dim-lit woods,' and the orchestrally-conceived and more than crucial 'O Death! thou art the tranquil night,' by Peter Cornelius, in addition to a large number of modern part-songs and choruses. Miss Evelyn Suart was the solo pianist, Miss Warwara Irmanoff the solo violoncellist, and Mr. Charles Tree the vocalist.

Mr. Pablo Casals once again, on January 19, at the Schiller-Anstalt, delighted a crowded audience with his magnificent violoncello playing. Mr. Isidor Cohn, at the pianoforte, joined him in the performance of the Brahms Sonata in F (Op. 99). Mr. Casals' best efforts were in the wonderful No. 5 Suite (unaccompanied) of Bach's, and in a sonata by Locatelli. Mr. Cohn played three Chopin solos, and Miss Bertha Guthrie was the vocalist.

The students of our Royal Manchester College of Music have in rehearsal 'Il Ballo in Maschera' for this year's public performance.——Mr. Yorke Sheffield, conductor at the Queen's Theatre, has again written incidental music for the annual Shakesperean revival—'Othello.' The orchestral music has representative themes of Othello and of Desdemona, and there is a graceful *Saraband* danced at the opening of the third Act, with a chorus sung off the stage.

Dr. Pyne's Saturday evening recitals on the fine Cavaillé-Col organ in the Town Hall continue their successful course, while Mr. Cross's popular concerts fully justify their title.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

This has been the season when pantomime has absorbed the attention of the public, though not so exclusively as usual—at least so far as concerns Leeds, where Mr. Benson has been pluckily running 'A Midsummer night's dream' by way of a counter-attraction. The accompaniment of Mendelssohn's music must be my excuse for mentioning the production here, but I am ashamed to say that, so far as my personal observation goes, only a minimum of attention was paid to it, or to Weber's 'Oberon' overture, which was also chosen as a not inappropriate interlude. Of a more strictly musical character are the numerous 'Messiah' performances, which, however, do not demand notice, though I may call attention to the concert of the Rotherham Society on Boxing Day, when an ample selection from the 'Messiah' was preceded by the first and second parts of Bach's Christmas Oratorio. Mr. Thomas Brameld, the conductor, is an amateur who overflows with enthusiasm, which finds vent in little commendatory speeches which he makes to the audience, whose co-operation, as well as sympathy, he invoked on this occasion, inviting them to join in the chorales, which were 'played over' for their benefit. It can hardly be said that the result was encouraging, or that a method appropriate to a religious service is necessarily fitted for the concert-room, but at any rate the intention of securing the interest of the hearers is commendable.

Two of the Leeds municipal concerts have been of considerable interest. That on December 22 presented an attractive novelty in Bach's 'Peasant' cantata, which proved quite as naïve and charming as its name would seem to suggest. The two soloists, Miss Mary Swailes and Mr. Harry Blackie, sang with capital spirit, but by a most unlucky blunder the orchestral parts did not arrive in time, and the Municipal Orchestra had to be supplanted by that invaluable maid-of-all-work, the pianoforte. At the Municipal concert on January 12 Mr. Fricker introduced two works by young native composers. One was an overture, 'Daphne and Peneus,' by Mr. T. Haigh, a young Wakefield musician who, after studying at the Royal College, has become organist of Ramsgate parish church. It is a well-written, effective piece, not displaying any very marked individuality, but showing good musicianship and based on attractive themes. The other novelty was a suite, entitled 'English,' by a young composer from the Midlands, Mr. Havergal Brian. The six brief movements are suggested by the different aspects of a country fair, and leave behind them this dominant impression, that the composer has ideas. Colour and atmosphere he can express, but in form he has hardly found his feet, and there is a certain patchiness of effect which, on a first hearing, seems to be the chief drawback to a composition which is highly interesting and full of promise. It should, in fairness, be added that the opportunity for rehearsal had been much too limited to secure such a degree of finish as would enable complete justice to be done in the performance, which occasionally lacked finish. The second part of this concert was given up to a concert performance of Mr. Edward German's bright and attractive 'Merrie England,' by the Leeds Amateur Operatic Company, which had already produced the work on the stage under their conductor, Mr. E. P. Stead. Mrs. H. P. Atkinson's singing of

Queen Elizabeth's songs deserves a special note of praise, as does the playing of the Municipal Orchestra, which did justice to the beautifully finished score.

On January 16 the Leeds Bohemian Quartet gave one of its concerts, which are enjoyable not only because of the interest of the programmes, but by reason of the sympathetic attention of the most musical audience in Yorkshire. On this occasion Brahms's Quintet in F, Beethoven's Quintet in C and Hugo Wolf's 'Italian Serenade' for string quartet formed the programme, and were very artistically played by Messrs. Elliott, Wright, Moxon and Bolton, with Mr. Mathers as second viola. On January 10 yet another child violinist, Miss Haidée Voorzanger, gave a concert at Leeds, and played Mendelssohn's Violin concerto with a dexterity which, precocious as it was, only emphasized one's regret that a girl of such tender years should embark upon a public career. Dr. Bairstow, the Leeds Parish Church organist, assumed for once the conductorship of the Leeds Musical Union concert on January 21, Mr. Bell, the Society's conductor, being absent. Difficult and interesting part-songs for male voices by Hegar ('The phantom host') and P. Scharwenka (a setting of Hölderlin's 'Song of destiny') were introduced, as well as others not new to the Society, and were very ably sung. Miss Janey Fyans proved a vocalist of exceptional gifts of voice and brain, and Mr. Rasch contributed some admirable violin solos.

The Bradford subscription concert on January 18 was of orchestral music. Under Dr. Richter's direction a most interesting programme was given, including the 'Moorish Rhapsody,' two movements of which were written for a Leeds Festival of 1898 by Humperdinck, who has since completed it by adding a third, entitled 'Tetuan, a ride in the desert.' It is beautiful, well-wrought music, picturesque and suggestive, and was very finely played. Tchaikovsky's fifth Symphony, and Bach's Suite in B minor, for strings and flute, were also heard, and Madame Ella Russell introduced a well-written scena, 'Adonaïs,' by Landon Ronald.

Foreign Notes.

BERLIN.

During the past few weeks a number of English artists have appeared in Berlin with much success, viz., the pianists Mr. Herbert Fryer, Madame Gwendolyn Toms (Mrs. Arthur Williams), Mr. Donald Francis Tovey, and Miss Fanny Davies, and the tenor vocalist Mr. Gervase Elwes. Mr. Tovey appeared also as composer, his Trio in D minor (Op. 14) for pianoforte, violin and English horn, and the Trio in B minor for pianoforte, violin and violoncello (Op. 1) having been favourably received by the public and press alike.——The Klindworth-Scharwenka Conservatoire celebrated the twenty-fifth anniversary of its foundation by giving two festival concerts.——A gigantic new concert hall was opened, on December 13, with a concert under the direction of Fritz Steinbach. It is situated in the Exhibition Palace of the Zoological Gardens, but unfortunately proved totally unfit for a concert-room, in consequence of its exceptionally bad acoustic properties. It is hoped that means will be found to improve this state of affairs when the hall is properly and finally furnished. At present it lacks almost everything in the way of carpets, draperies and other means of killing a most persistent and irritating echo, which reduces any quick movement to the merest chaos.

BRUSSELS.

Hector Berlioz's 'Les Troyens'—consisting of the two parts, 'La prise de Troie' and 'Les Troyens à Carthage'—was performed in its entirety for the first time in the French language at La Monnaie Theatre on December 26 and 27, and produced a powerful impression. The performances were excellent and the mounting superb. 'Les Troyens' was produced in German some years ago at Carlsruhe, under Felix Mottl.

BUCHAREST.

M. Alexis Catargi, who is said to be Secretary of the Roumanian Legation in London, has written an opera on the subject of Tennyson's 'Enoch Arden,' which was recently produced here with much success at the National Theatre.

BUDAPEST.

A new three-act symphonie dance-poem, entitled 'Psyche,' by the Russian composer Paul Juon, was produced at the Royal Opera with great success. The 'book,' or scenario, is by Hermann Regel, and deals, of course, with the mythological tale of Eros and Psyche.

COBLENZ.

A new Violin concerto, by Herr Willem Kes (formerly conductor at Amsterdam, Glasgow, &c.), was produced here at one of his Musikinstitut concerts. Prof. Michael Press played the solo part, and helped the work to an undisputed success.

COLOGNE.

'Gunlöd,' the opera which Peter Cornelius left unfinished, has been completed from the existing sketches and orchestrated by Herr Waldemar von Baussern. The work, in this form, was produced at the new Municipal theatre on December 15 with great artistic success. It will be remembered that another version, by E. Lassen, was produced some years ago and caused a great deal of angry discussion in the German press, because it was said to have done violence to the deceased composer's intentions.

DRESDEN.

At one of the concerts of the Royal orchestra, Prof. Schuch produced a novelty composed by Richard Strauss, a concert overture, a juvenile creation, which, unless we are much mistaken, is not mentioned in any of the master's biographies, nor in the published lists of his works.

FRANKFORT-ON-MAIN.

At one of the Museum Concerts, Prof. Philip Wolfrum, of Heidelberg, conducted an interesting revival, viz., an 'Orchestral trio' in B flat, by J. Stamitz, the chief of the Mannheim School which flourished before the days of Haydn and Mozart.

FRANKFORT-ON-THE-ODER.

A new choral work, 'The wild huntsman,' based on Julius Wolf's poem 'Der wilde Jäger,' and composed by Herr B. E. Zingel, was successfully produced here under the direction of the composer.

GRATZ.

'Helmbrecht' is the title of a new opera in three acts, by a Viennese composer, Herr Josef Zayzek, which was recently produced at the local Stadttheater. The libretto is said to be founded by Gustav Reinhardt on the old village-story, Wernher the gardener, who lived in the 13th century in a Bavarian cloister.

HELSINGFORS.

A new work by Jean Sibelius was recently produced at the Swedish theatre here, viz., the music to a drama 'Belshazzar's feast' by Georg Procopé. The Finnish master's latest contribution to his country's art consists of a number of small movements, scored for small orchestra and full of exotic and fantastic charm.——Another Finnish composer, Erkki Melartin, achieved much success with the music to a fairy-drama 'Hiiden Miekka' (the Devil's sword), by the young Finnish poet Eino Leino. The music includes orchestral pieces, choruses and soli, and was produced at the local Finnish theatre.——At one of the Symphony Concerts conducted by Robert Kajanus, Elgar's fine overture 'In the South' was performed.

MILAN.

'The Poet,' a new lyric opera in one act by Signor Agostino Cantù, has been successfully produced at the local Teatro dal Verme. The whole love duet had to be repeated, an un-'dramatic' proceeding which in these days is perhaps only possible in Italy.

PALERMO.

A new opera 'Jery and Bätely,' founded on Goethe's play, was recently produced here with some success. The composer is Signor Enrico Romano.

PARIS.

Signor Puccini's beautiful lyric drama 'Madama Butterfly' was performed for the first time at the Opéra Comique on December 28. Madame Marguerite Carré, as the hapless heroine, was perfect, and the whole performance, conducted by M. Rühlmann, worthy of the great traditions of the famous theatre.——An exceptionally large and enthusiastic audience filled the Châtelet Theatre on December 30, when M. Colonne conducted the 150th performance of Berlioz's 'Faust.'——At the Conservatoire, on December 27, M. Florent Schmidt, the holder of the Prix de Rome, produced a number of compositions from his pen, which included a symphonic poem after Poe's 'The haunted palace,' four pieces for orchestra, 'Musique de plein air,' and a setting of Psalm xlvi. for solo, chorus and orchestra.

SONDERSHAUSEN.

The local Cæcilien-Verein celebrated the 50th anniversary of its foundation by the production of a new choral work, 'Benina,' by Heinrich Schöne. The composer was formerly a music critic at Leipzig, and died lately at Eisleben, where he had for some time been Director of Church music.

ST. PETERSBURG.

The Glinka Prize founded by the millionaire publisher, M. P. Belaïeff, with a view to encouraging Russian composers, has been awarded as follows: to Z. A. Cui, 500 roubles for his second orchestral suite; to S. W. Rachmaninoff, 500 roubles for his 'Spring Cantata'; to A. N. Scriabine, 1,000 roubles for his third symphony; to N. N. Sokoloff, 500 roubles for his third quartet, and to N. N. Tcherepnin, 500 roubles for his ballet suite 'The pavilion of Armida.'

TURIN.

Dr. Richard Strauss conducted the first performance in Italy of his opera 'Salome,' on December 22, and was greeted with great enthusiasm. Signora Gemma Bellincioni was the heroine, a part which suited her particular genius to perfection.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Albury.—The Musical Society gave a successful concert in the Albury Parish Hall on January 16, when the principal feature was Cowen's choral ballad 'John Gilpin.' The programme included the solo and chorus 'The night is calm and cloudless,' 'O gladsome light' and the choral epilogue from the 'Golden Legend,' overture to 'Rosamunde' (Schubert), 'Salut d'Amour' (Elgar), and other pieces. Madame Lucy France and Mr. John Bardsley were the solo vocalists, and violoncello solos were contributed by Mr. F. Landsman. Mr. G. H. Coe conducted.

Barking.—The new Choral Society made its first appearance on January 17 at the Public Baths, when 'Hiawatha's wedding-feast' and Bridge's 'Ballad of the Clampherdown' constituted the principal features of the programme. The choir and orchestra consisted of 150 performers and acquitted themselves admirably, displaying the results of careful training by the conductor, Mr. Stanley C. Attwood. The solo vocalists were Madame Alice Motterway and Mr. John Harding.

Cardiff.—The Cardiff Blue-ribbon Choir gave a performance of Mendelssohn's 'Hymn of Praise' in Wood Street Chapel on December 26, under the direction of Mr. Jenkyn Morris. There was an efficient orchestra, and the solo vocalists were Madame Lewis, Miss Pyle and Mr. Carston.

Carlisle.—Mr. Bertram Lewis (a pupil of Dr. Brodsky at the Royal Manchester College of Music) has for the past two seasons given three chamber concerts, which the people of this city are beginning to appreciate. Quartets and quintets by Haydn, Beethoven, Schubert, Schumann and Dvorák have been included in these programmes, and the interpretation of their works has always been careful and artistic. Mr. Lewis has associated with him young musicians from Manchester, Messrs. Harold Jones, Holme and Warburton, and these promise to turn out a combination of real worth, if we may judge by the increasing excellence of their performances. Mr. Lewis at the last concert, on January 19, gave Ernst's Violin concerto in C sharp minor.

Chorley.—Mr. F. James's cantata 'The Saviour' was sung at the evening service on December 23 at Hollinshead Street Congregational Church. The soloists were Miss Lilian Cook and Miss Ethel Holland, Mr. Knowling and Mr. W. A. Margerison, and the choir gave an excellent rendering of the choral numbers under the direction of Mr. J. L. Milnes, who accompanied on the organ.

Crewe.—Mr. A. Hough, organist and choirmaster of Trinity Wesleyan Church, was presented on January 15 with a solid oak roll-top desk, subscribed for by the members of the choir, as a token of their esteem and in recognition of his attaining the Fellowship of the Royal College of Organists.

Gosforth.—A violin recital was given in the Presbyterian Hall, Gosforth, on January 8, by Miss Maude Jacques, assisted by Miss Ella Jacques as pianist. The executive work of both ladies was admirable. The vocal part of the programme was entrusted to Miss Errington Mein and Mr. J. Rutherford.

Grahamstown.—A recital of vocal and pianoforte music was given by Mrs. W. Deane in the Town Hall on December 5, assisted by Mr. Albert Archdeacon. Mrs. Deane displayed her customary skill in Beethoven's 'Waldstein' sonata, Chopin's Ballade in A flat and three of Brahms's 'Hungarian Dances,' and Mr. Archdeacon gave excellent renderings of songs by Korbay, Battison Haynes, Edward German and others.

Invercargill (N.Z.)—The official opening of the New Town Hall (including municipal buildings, concert hall and theatre) by his Excellency the Governor of New Zealand, Lord Plunket, took place on November 14. The concert hall on the upper floor seats 400 persons; the inauguration ceremony was however held in the more spacious theatre, and the programme, provided by a choir of 150 voices and full orchestra, included the National Anthem, 'Hallelujah' Chorus ('Messiah'), March and Chorus ('Tannhäuser'), Mackenzie's 'The Empire Flag,' Eaton Faning's 'The Vagabonds,' and Elgar's 'Imperial' and 'Pomp and Circumstance' Marches. Mr. Charles Gray conducted. The Premier, Sir G. J. Ward, in his address expressed the hope that an organ would soon be provided for the concert hall, and that the people would have frequent opportunities of hearing good music in the form of organ recitals.

Malta.—The Malta Musical Union gave a performance of the 'Messiah' (omitting the Passion music) in Lamplough Hall, Floriana, on January 3, under the direction of Mr. W. S. Robinson. At the final rehearsal on the previous evening the members of the Union presented their conductor with a handsome carved brass music stand.

Preston.—The Orchestral Society gave its annual concert in the Public Hall on January 1, under the direction of Mr. Peretz. The programme included Beethoven's Symphony No. 1, the overtures 'Oberon' and 'Ruy Blas,' Max Bruch's Violin concerto in G minor (solo, Mr. Arthur Catterall), and Elgar's 'Chanson de Matin' and 'Chanson de Nuit.' Miss Florence Berry was the vocalist.

Rhosllanerchrugog.—On the occasion of his taking the degree of Bachelor of Music (Oxon.), Mr. Caradog Roberts, organist of Bethlehem Congregational Church, was on January 9 presented by the members of the church with the robes of a Bachelor of Music, in addition to a beautiful illuminated address, a full-score of the 'Creation,' and a silver-mounted ebony baton, as a mark of their esteem and gratification of the honour obtained by their organist. In the course of the evening a selection of music was performed by the Bethlehem United Choral Society, conducted by Mr. Dan Roberts.

Sandbach.—The Philharmonic Society gave its annual concert in the Town Hall on January 15, when the 'May Queen' was the principal work in the programme. The miscellaneous second part included the 'William Tell' overture and Edward German's 'Henry VIII.' dances. The work of the choir and orchestra was thoroughly satisfactory, and the solo vocalists were Madame Annie Walker, Miss Mary Newton, Mr. Cuthbert Allan and Mr. Webster Millar. Mr. Herbert J. Lea conducted.

Stirling.—The annual concert of the Choral Society took place in the Albert Hall on January 17, when a large selection from Gounod's 'Faust' and Parry's 'Pied piper of Hamelin' were performed. The choir sang with much spirit and received able support from the orchestra. The solo vocalists were Madame Clementine de Vere, Miss Nora Morton, Mr. Albert Garcia, Mr. Robert Burnett and Mr. Ben Davies. Dr. A. W. Marchant was as usual an excellent conductor.

Stourbridge.—The usual Christmas performance of the Concert Society took place on December 31, when the programme consisted of the 'Meistersinger' overture, Bach's cantata for contralto, 'Schlage doch,' Mr. George Halford's 'Symphonic Allegro' and Sullivan's 'Golden Legend.' Notable features were the singing of the choir in 'O gladsome light,' 'O pure in heart,' and the choral epilogue. The solo vocalists were Madame Minadieu, Miss Mildred Jones, Mr. Frank Mullings and Mr. Montague Borwell. Mr. George Halford conducted.

Sunderland.—The first concert of the newly-formed Orchestral Society was held in the Victoria Hall on January 16. Mr. W. Jackson made an excellent conductor, the light and shade displayed in some of the pieces being highly creditable. An overture, 'The destruction of Pompeii,' also exhibited Mr. Jackson's skill as a composer. The programme included Mendelssohn's 'Ruy Blas,' the '1812' overture (Tchaikovsky), and Mendelssohn's Pianoforte concerto in D minor, the solo part excellently interpreted by Madame Lily Henkel. Mr. W. Hayle was the vocalist.

Treorchy.—The Noddfa Choral Society gave an excellent performance of Elgar's 'Light of Life' on the afternoon of December 26 last. The singing of the choir of 250 was admirable, the voices being fresh and well balanced, and their expression excellent. The orchestra was also fully efficient, and Mr. J. T. Jones conducted with care and discretion. A miscellaneous selection preceded the oratorio, another selection being given in the evening programme, the chief feature of which was Spohr's 'Last Judgment.' The solo vocalists were Miss Ethel Wood, Miss May Peters, Mr. Lloyd Chandos and Mr. Charles Knowles.

Uxbridge.—The Uxbridge and Hillingdon Choral and Orchestral Society gave its fourth concert on January 9 in the Town Hall, under the able direction of Dr. Louis A. Hamand, when Sir Hubert Parry's 'Pied Piper' was the main feature of attraction. The choir, excellently balanced, sang with much spirit. The orchestra played the accompaniments to the cantata efficiently, and were no less successful in the 'Hebrides' overture, 'Peer Gynt' suite and Max Bruch's 'Canzona' for violoncello and orchestra (solo Mr. Herbert Kinze). At the final rehearsal on the previous Monday a presentation was made to Dr. Hamand by the members of the Society in token of their appreciation of his efforts in the cause of good music in the locality.

Ventnor.—The Musical Society gave its usual winter concert in the Town Hall on January 16, the programme consisting of Bennett's 'May Queen,' Handel's 'St. Cecilia's Day' and Mendelssohn's 'Loreley.' The choir deserved much credit for its spirited singing, and the small orchestra was satisfactory. The vocal solos were interpreted by Miss Patricia Plowman, Miss Maud Hess, Mr. Hubert Baker and Mr. Wallace Wheeler. Mr. Evan Jones conducted.

Wellington (N.Z.).—Elgar's 'King Olaf' was performed by the Musical Union on November 6. The band and choir numbered about 250, and the soloists were Mrs. Gower-Burns (of Christchurch), the Rev. S. J. Handover, and Mr. C. Clarkson, the whole being under the direction of Mr. Robert Parker. The performance of 'King Olaf'—the first in this city of any of the composer's larger works—may certainly be described as highly successful. The choir especially distinguished themselves, singing with intelligence and enthusiasm. The local orchestra—largely amateur—also did some admirable work. In the following week, on November 14, a varied and interesting programme was given, which included Mendelssohn's 'Italian' Symphony, Félicien David's 'The Desert,' Saint-Saëns's Concerto in G minor for pianoforte and orchestra, and Parry's 'Blest pair of Sirens.' The pianoforte part in the concerto was finely played by Miss Janet Ross.

Mr. Walter Fitton and Mr. John E. West have been elected Fellows of the Royal Academy of Music.

The following awards have been made at the Royal Academy of Music:—The Potter Exhibition (pianoforte playing) to Christian Carpenter (London); The Hine Prize (composition) to Olive M. Turner (New Barnet); The Broughton Packer Scholarships (violin) to Evan Williams (Llanelly) and (violoncello) to Harry W. Lodge (Clapham); The George Mence Smith Scholarship (female vocalists) to Frances E. Yeardley (Leeds).——The Goring Thomas Scholarship, shortly to be competed for, will be awarded to that candidate who may be adjudged to show the greatest promise of ability as Composer of Operatic or Dramatic Works for the Stage. The competition is open to British-born subjects of either sex who shall be not less than eighteen years of age on the date of competition. Full particulars of the competition can be obtained on application to the Secretary.

The London Sunday School Choir's annual spring choral festival will take place at the Royal Albert Hall on February 16. There will be a band and chorus of 1,200, and the programme will include anthems, part-songs and choruses conducted by Mr. William Whiteman, and accompanied by the London Sunday School Orchestra, which will also play various pieces under the direction of Mr. Wesley Hammet. Further particulars regarding the festival may be obtained on application to Mr. J. Barnard, 340, Green Lanes, Finsbury Park, N.

The Metropolitan Academy of Music is the new title of the music schools founded by Mr. W. Harding Bonner at Forest Gate in 1885, with branches at Ilford, Leytonstone and Southend. In 1904 these schools were amalgamated with the London Academy of Music, but by mutual arrangement this connection has been terminated, and Mr. Bonner and his son, Mr. Frank Bonner, will confine their energies to The Metropolitan Academy of Music, which, under its old name of the Forest Gate School of Music, has been attended with so much success.

The Bach Choir (conductor Dr. Walford Davies) announces two concerts to be given at Queen's Hall. On February 8 the programme will include Sir Hubert Parry's Sinfonia Sacra 'The love that casteth out fear,' Bach's Sanctus in D, and the choral fantasia of Beethoven, in which the pianoforte part will be taken by Mr. Richard Buhlig; and at the second concert, on March 19, Bach's Mass in B minor will be sung, with Madame Albani, Mr. Gervase Elwes and Mr. Frederic Austin as soloists.

A musical competition was held at Warrington on New Year's Day. It was very successful in some respects, but bad weather affected the attendance. Stockton Heath Wesleyan Choir (Mr. F. E. Penketh, Co-operative Male-voice Choir (Mr. A. E. Trow), and the Warrington Male-Voice Choir (Mr. W. S. Nesbitt) were first-prize winners. Dr. McNaught, Mr. Wilfrid Jones, and Mr. J. Partington were the adjudicators.

The syllabus of the South London Musical Festival (President, Sir Frederick Bridge) announces contests and examinations in every branch of music, to be held at Battersea Town Hall in March. A copy of this pamphlet can be had upon application to the Secretary, Mr. T. Lester Jones, Hampton House, Terrace Road, Upton Manor, E.

Answers to Correspondents.

L. M. D.—(1) Dr. E. J. Hopkins's 'Ellers' tune was originally written for unison singing, with a varied organ accompaniment to each verse, and it first appeared in 'The supplemental Hymn and Tune Book,' compiled by the Rev. R. Brown-Borthwick, third edition, with new Appendix (1869). The composer harmonized the tune for four voices at the request of the editor, Mr. Samuel Smith, for the Appendix to the 'Bradford Tune-book' (1872). This, in the author's harmonized version, is in the 'English Hymnal' (No. 273), and in 'The Church Hymnary' (No. 617). A differently harmonized version, by Sir Arthur Sullivan, appeared in the first edition of 'Church Hymns' (1874), and this has been followed in 'The Westminster Abbey Hymn Book.' The tune is named 'Benediction' in some books and 'Ellers' in others; but as 'Benediction' is given in 'The Temple Choral Service Book,' that designation would seem to have the authority of the composer. (2) We are sorry you are puzzled about the notices of organ recitals which are given in this journal month by month. You ask (*a*) 'Are they past, present or future?' and (*b*) 'Why is the programme limited to one piece?' To these interrogations we reply (*a*) Past; and (*b*) that owing to the exigencies of space it is only possible to select one piece (sometimes two) from each programme, the selection being carefully made, and excluding solos by Bach and Mendelssohn (except rarely), as every recitalist includes these composers' works in his programmes.

J. J.—The piccolo has the double advantage of being small in size and piercing in tone. It is not exactly the kind of instrument for the parlour, but rather for the attic, as its notes are so high. A piccolo can be purchased from 30*s*. upwards, a good instrument costing 50*s*. Richard Carte's Tutor for the piccolo can be recommended; it is published at 2*s*. by Messrs. Rudall, Carte & Co.

W. J. B.—'Practical Organ-building,' by W. E. Dickson (Crosby Lockwood & Co.), and 'Organs and Tuning,' by Thomas Elliston (Weekes & Co.) may help you in the matter of amateur organ-building. You would probably find some difficulty in utilizing the keyboard and bellows of a harmonium in making a pipe-organ.

F. H. S.—We regret we cannot throw any light upon the strain of music on the old tombstone of 1802. The fact that 'the first four bars of the composition are covered up,' (doubtless like the composer), makes it rather difficult to trace the source of the music. It may have been composed by the John Pearse upon whose tombstone the notes are inscribed.

DIE GLOCKE.—A teacher who holds the foreign certificates you name should not have much difficulty in obtaining 'a violin mistress-ship' in a school, though an English diploma of repute would be an additional advantage. The salaries of such appointments naturally vary.

E. J. L.—In the *Arietta* movement of Beethoven's Pianoforte sonata in C minor (Op. 111), the time-signatures $\frac{6}{16}$ and $\frac{12}{32}$ are merely counting conveniences and do not affect the triple rhythm of the whole movement, which is shown throughout in the grouping of the notes.

DER FREISCHÜTZ.—Complete editions of Weber's pianoforte works, solo and duet, are published in the Peters edition. A pianoforte arrangement of the opera 'Sylvana' has been issued, but not of 'Peter Schmoll,' 'Turandot,' 'Ruler of the Spirits,' and 'Abu Hassan.'

STUDENT.—(1) Schubert composed about 630 songs, of which 610 have been published in ten volumes, price 7*s*. 6*d*. net each. (2) Two volumes of songs by Peter Cornelius, for a low voice, are obtainable at 3*s*. each volume.

GAMBA.—A short illustrated article on Winchester Cathedral appeared in THE MUSICAL TIMES of November, 1901, but the subject-matter was not so developed as that of subsequent articles on cathedrals.

J. E. W.—Try 'Nursery Rhymes,' Sets 1, 2, and 3, by Collingwood Banks, 'A Musical Joke,' by C. E. Horsley (Novello); and 'Nursery Rhymes,' by John Farmer (J. Williams).

L. R. B.—Dr. E. J. Hopkins's hymn-tune 'Ellers' is published separately by Messrs. Novello; and Dr. Peace's 'Lux Beata' is No. 246 in 'The Scottish Hymnal' (T. Nelson & Sons).

W. P.—You might look at Somervell's ''Prentice Pillar' and Mendelssohn's 'Son and Stranger' as being suitable for performance by your little amateur operatic company.

ALPHA.—There is a choral celebration of the Holy Communion every Sunday at St. Paul's Cathedral. We will make inquiries as to other cathedrals.

G. J. G.—It is slovenly to pronounce the word 'evil' as 'e-vle,' even in the Lord's Prayer, that being specially instanced in your question.

BATON.—Messrs. Novello will send you, upon application, a list of baritone songs with accompaniment for pianoforte, harmonium and quartet of strings.

A CONSTANT READER.—You will solve the mysteries of the notations of transposing instruments if you consult Prof. Prout's Primer on instrumentation.

T. L. V.—We should advise you to get into communication with an English pupil of Prof. Leschetizky.

ZEPHYR.—Why not study the organ? By all means cultivate your voice, but beware of the blandishments of the voice strainer.

H. C. W.—Why not write to Dr. Torrington direct, and ask him for the information?

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THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encored at rehearsal, had to be repeated this evening.

MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals," composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance, is specially characteristic, and the accompaniment has been cleverly scored.

THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encored.

HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

THE TRIBUNE.

London Symphony Concert, Queen's Hall.—Mr. Coates, besides singing "From boyhood trained," from "Oberon," with fine vigour and much vocal skill, was wisely inspired to bring forward the "Three Elizabethan Pastorals," by Dr. A. H. Brewer, which were produced at the Hereford Festival last year. They are, indeed, little masterpieces of fresh melody.

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The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

STANDARD.

Music of great strength and originality. . . . Sir Edward Elgar has with little short of a stroke of genius made a singable and an interesting libretto out of the Gospel story, and with perfect literary sense of the fitness of things he has only added as an extra number a beautiful translation of the prayer of consecration that is with reason regarded as the original used by the Primitive Church.

Nothing more distinctive as a whole has been done for English oratorio of its kind than both this new libretto and this intensely well-conceived new music of our chief composer. . . . The whole work fulfils briefly its promise, and is frankly more secular and more dramatic, while it is infinitely less contemplative than its predecessor, and is as much itself a section as Siegfried is different from the Valkyrie. . . . To sum up briefly, "The Kingdom" is a live work, a combination of skill and inspiration that marks it as an English oratorio, not only of a new kind, but one that will go abroad and prosper and command respect.

MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . The *Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

PALL MALL GAZETTE.

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DAILY CHRONICLE.

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DAILY GRAPHIC.

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TRUTH.

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BIRMINGHAM DAILY GAZETTE.

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BIRMINGHAM DAILY MAIL.

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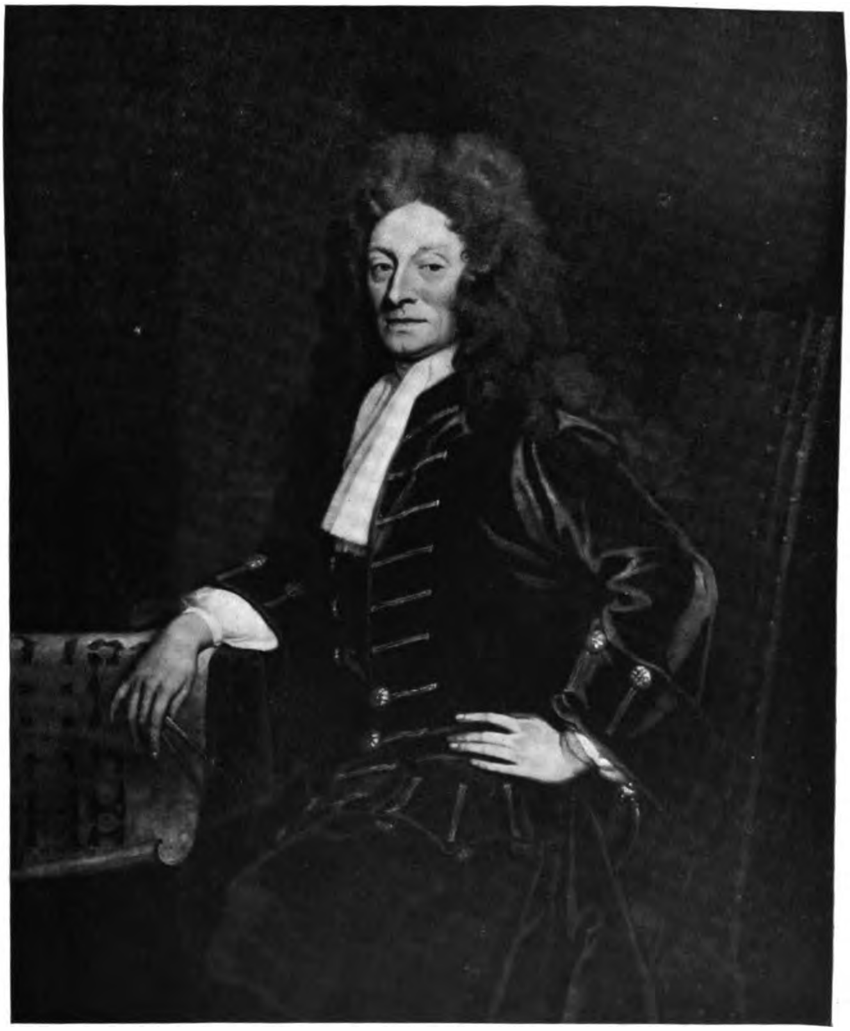

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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The next F.R.C.O. Examination begins on July 15, 1907. The Solo-playing Tests are:—Sonata No. 6 in G major (last movement "Allegro" only), J. S. Bach (Peters, vol. 1, p. 71); (Novello & Co., Book 5, p. 159); (Augener & Co., vol. 8, p. 606); (Breitkopf & Härtel, vol. 6, p. 88). Concertsatz in E flat minor, Op. 141, Merkel (Leipzig ed., J. Rieter-Biedermann). Sonata No. 6, Op. 86 (Fugue and Adagio only), Guilmant (Schott & Co.).

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Candidates must have a good ear and good voice, and should be between 9 and 12 years of age.

For particulars apply to the Dean.

Names to be sent in by May 9.

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Warden:
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March 6. Elocutionary Recital by Mr. Charles Fry (Professor) at 5 p.m.

March 7. Orchestral Concert at 3 o'clock (Conductor: Mr. Emil Kreuz).

March 9. Last day of entry for the Maybrick Prize for Ballad Singing, and for the Pianoforte Accompaniment Prize, each value Five Guineas.

March 20. Chamber Music Concert at Queen's Hall, at 3 p.m.

March 30. Last day of entry for three Scholarships, tenable at the College. These Scholarships are awarded for Composition, Pianoforte, Organ, Singing, Violin, &c., and are open to competition to all British subjects of either sex up to certain age limits, and carry with them in some cases a maintenance grant not exceeding £50 a year.

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The EXAMINATION for ASSOCIATESHIP will take place in April. Last day for sending in official entry forms, March 1.

The NEXT TERM will commence on Monday, May 6. Entrance Examination, Thursday, May 2.

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FELLOWSHIP EXAMINATION, JULY, 1907.

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The Musical Times.

MARCH 1, 1907.

SPECIAL NOTICE.

The Editorial and Advertisement Offices of 'The Musical Times' are now removed to

160, *Wardour Street, Soho, W.*

THE GRENADIER GUARDS BAND.

British military music seems to have had its origin in the Grenadier Guards. This premier infantry regiment in his Majesty's forces was founded by Charles II., in the year 1656, as the 'Royal Regiment of Guards': it was subsequently called the 'First Regiment of Foot Guards.' The familiar Grenadier designation came into vogue just after the Battle of Waterloo, according to the following order:

> War Office. July 29, 1815.
>
> His Royal Highness [The Prince Regent] has been pleased to approve of the 1st Regiment of Foot Guards being made a regiment of Grenadiers and styled the 1st or Grenadier Regiment of Foot Guards, in commemoration of their having defeated the Grenadiers of the French Imperial Guard upon this memorable occasion. [Battle of Waterloo.]

When the regiment was first raised (in 1656) it was musicless, unless seven drummers—three in the King's company, two in the Colonel's company, and two in 'one other company' at 12*d.* per day—come under the designation 'music.' Even so important a person as the drum-major was omitted at the raising of the regiment, but in October, 1662, he was created with the pay of 1*s.* 6*d. per diem*, or, two guineas *per mensem*. One solitary piper (fifer), at a shilling a day, was also added to the strength of the regiment. In 1674, by Royal warrant, an allowance of 1*s.* 6*d.* a day was granted to one Peter Vanhausen, to instruct one man in each company in the use of the pipe (fife). So far, drums and fifes only. The late General Sir F. W. Hamilton, author of 'The origin and history of the Grenadier Guards' (1874-77), is the authority for fixing the date of the introduction of military music into the British Army. He says, under date 1685—the year of the birth of Bach and Handel:

> Musicians were at this period introduced into the British Army, and a warrant signed by Charles II., dated January 3, 168$\frac{4}{5}$, authorising the entertainment [maintenance] of twelve hautbois in the companies of the King's Regiment of Foot Guards in London, and that a fictitious name should be borne on the strength of each of the other companies of the regiment quartered in the country, with a view of granting these musicians higher pay, was one of the last acts performed by the King concerning the Army.

There are however references in the State Papers of the year 1678 to payments for the liveries 'for two hautboys for the troop of Granadeers under His Grace the Duke of Monmouth for the war against the French King'—not that the hautboys were thereby clothed, but the mounted men who played them. The accounts for 1686 mention 'liveryes for the hautboyes and for six drummers,' their uniforms being 'trimmed with silk and silver lace.' Even if space permitted us to trace the development of music in the Army, the historical material is so scanty that any attempt at completeness would be futile. It appears, however, that by the middle of the 18th century the Foot Guards had 'an excellent band,' the authority for this statement being a no less dependable person than Dr. Burney. In his 'Present state of music in Germany,' he writes, under 'Mannheim' (1772):

> The first music I heard here was military. I lodged on the *Place d'Armes*, or parade; the *retraite* had only drums and fifes; and in the morning there was nothing worth listening to. If I had had an inclination to describe, in a pompous manner merely the effects of wind instruments in martial music, there had been no occasion to quit London; for at St. James's, and in the Park, every morning, we have now an excellent band; and hitherto, as I had not seen more soldierlike men in any service than our own, so the music and musicians, of other places, exceeded ours in nothing but the number and variety of the instruments; our military music, at present, must seem to have made great and hasty strides towards perfection, to all such as, like myself, remember, for upwards of twenty years, no other composition made use of in our foot-guards, than the march in Scipio, and in our marching regiments, nothing but side-drums.

Burney's reference to the March from *Scipio* recalls the tradition that this stately strain, still played on parade, was 'specially composed by Handel as a Parade Slow March for the Grenadier Guards, before it was introduced into *Scipio*.' While on the subject of the Scipio march, reference may be made to a march specially composed for the Guards by Samuel Wesley as a child between the age of seven and eight. Its origin can best be told in the words of the composer's father, the Rev. Charles Wesley, the hymn-writer, who says:

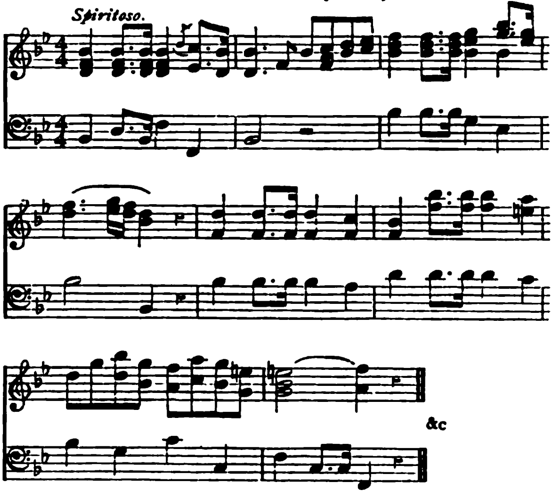
> He [Samuel] was desired to compose a March for one of the regiments of Guards, which he did, to the approbation of all that heard it; and a distinguished officer of the Royal Navy declared that it was a movement which would probably inspire steady and serene courage when the enemy was approaching. As I thought the boy would like to hear the march performed, I carried him to the Parade at the proper time, when it had the honour of beginning the military concert. The piece being finished, I asked him whether it was executed to his satisfaction, to which he replied, 'By no means.' I then immediately introduced him to the band, which consisted of very tall and stout musicians, that he might set them right. On this, Sam said to them: 'You have not done justice to my composition'; to which they answered the urchin with astonishment and contempt, 'Your composition?' Sam

replied, however, with great serenity: 'Yes, *my* composition,' which I confirmed. Then they stared, and severally made their excuses by protesting they had copied accurately from the manuscript which had been put into their hands. This he most readily allowed to the hautboys and bassoons, but said it was the French horns that were in fault; who, making the same defence, he insisted upon the original score being produced, and showing them their mistake, ordered the march to be played again, to which they submitted with as much deference as they would have shown to Handel.

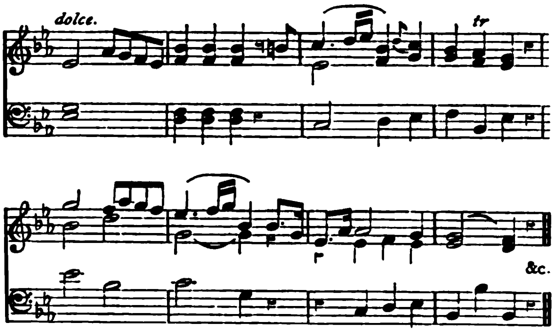
Here are two themes from the said March, composed by Master Sam:—

A NEW MARCH.
As Performed upon the Parade and at St. James's.

Composed by Samuel Wesley.



The *Trio* is in this melodious strain:



The Lieut.-Colonel commanding the regiment, Colonel the Hon. J. T. St. Aubyn, C.V.O., has kindly allowed the following information relating to the Grenadier Guards Band to be copied, specially for this article, from the old Regimental Orders:

June 24, 1768.

The Field Officer in Waiting orders that the Officers of the Brigade be in Hyde Park tomorrow morning at half past 7 o'clock, instead of half past 6, as before ordered; he likewise orders that the Musitions of the three regiments play the Dorsetshire March when the Brigade are marching slow, and the Bellisle when they are marching quick.

June 26, 1768.

The French Cotillon is to be played in the quick time on the day of review.

September 1, 1790.

The Musicians of the Regiment are to take the greatest care of their instruments, as each of them will be ordered to make good any deficiencies that may happen from neglect or carelessness.

Horse Guards,
General Orders. 5th August, 1803.

It is His Majesty's pleasure that in regiments having bands of music not more than one private soldier of each troop or company shall be permitted to act as musicians, and that one non-commissioned Officer shall be allowed to act as Master of the Band. These Men are to be Drill'd and instructed in their Exercise, and in case of actual Service are to fall in with their respective Troops or Companies compleatly Armed and Accoutred.

His Royal Highness the Commander in Chief desires that General Officers Commanding in Districts will immediately communicate the above Order to the several Regiments under their Command and strictly enforce its Observance.

While these extracts speak for themselves, it is clear that at this time the Bandmaster was acknowledged at the War Office. As to the exact date when the dusky percussionists of the Band were introduced it is impossible to say with any certainty. It was certainly before 1793, as is proved by the following letter, written on July 2 of that year by Mr. W. J. Mattham, an innkeeper of Lavenham, Suffolk, and a member of the West Suffolk troop of Yeomanry. He says:

> We have had four companies of the West Middlesex Militia quartered upon us for three days, consisting of three officers and forty-nine men, who had the best band I ever heard,—'tis worth mentioning to those who are lovers of superior music. It consisted of five clarionets, two French horns, one bugle horn, one trumpet, two bassoons, one bass drum, two triangles (the latter played by boys about nine years old), two tambourines (the performers *mulattos*); and the clash-pans by a real *blackamoor*, a very active man, who walked between the two mulattos, which had a very grand appearance indeed.

The illustration given on p. 151 not only shows the 'blackamoors' of the Grenadier Guards, but furnishes evidence of the constitution of the Band. Moreover, it will be observed that the drummers have a dark band on the left arm, a feature of the uniform which is still continued, but only by the Grenadiers. This band, now of dark blue cloth, goes half round the arm. It is supposed to be the relic of an old mourning band, probably for Charles II., who instituted the hautbois, and died so very soon after.

No account of this famous Band would be complete without some reference to that stirring and typically British tune 'The British Grenadiers.' Concerning it, Chappell says: 'The correct date of this fine old English melody appears altogether uncertain, as it is found at different periods.' As the tune is intimately related to other airs, and thus became very popular, it may have been adapted to the military words, which, however, must be of ancient origin. Here they are:

1.

Some talk of Alexander,
And some of Hercules,
Of Hector and Lysander,
And such great names as these;
But of all the world's great heroes
There 's none that can compare
With a tow row row row row row, row,
To the British Grenadiers.

2.

And when the siege is over,
We to the town repair,
The townsmen cry, Hurrah, boys!
Here comes a Grenadier!
Here come the Grenadiers, my boys,
Who know no doubts or fears,
Then tow sing row row row row row,
The British Grenadiers.

3.

Then let us fill a bumper,
And drink a health to those
Who carry caps and pouches,
And wear the louped clothes:
May they and their Commanders
Live happy all their years,
With a tow row row row row row, row,
For the British Grenadiers.

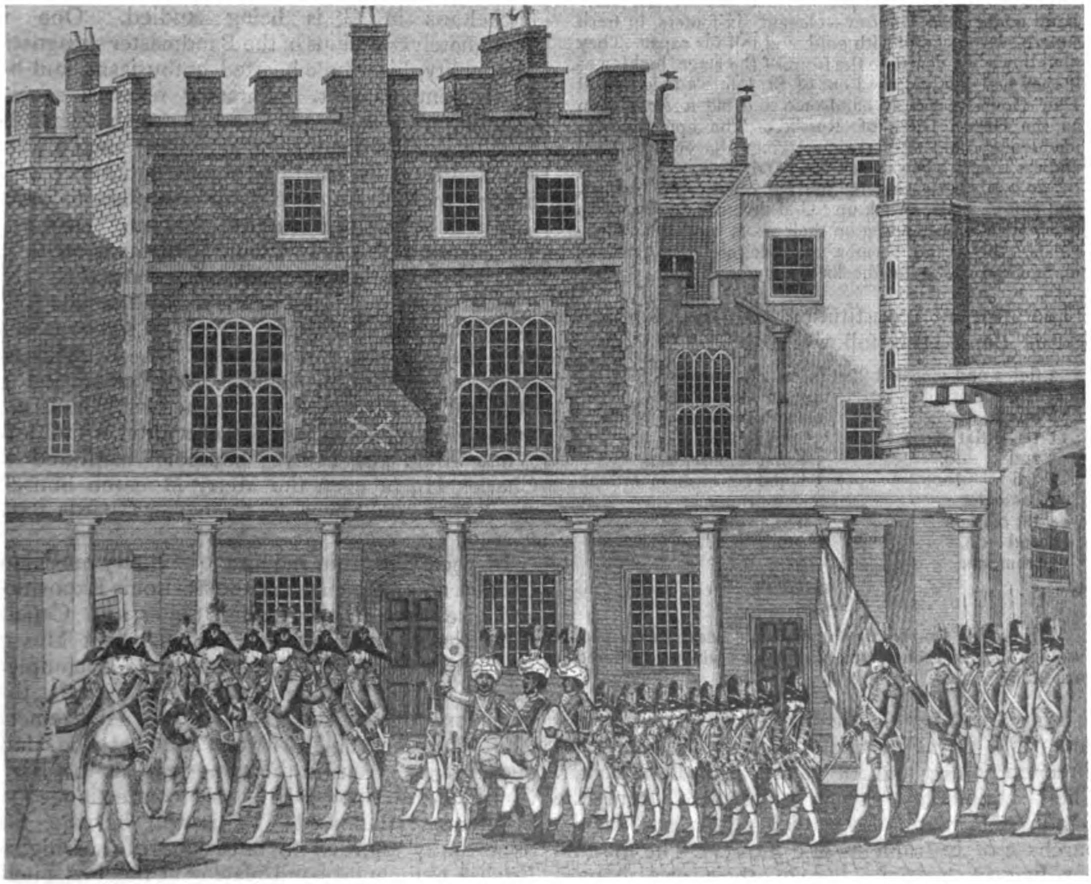
According to the Regimental Records the following are the known Bandmasters preceding the late Lieut. Dan Godfrey:

Mr. Blaney (during the occupation of Paris).
Mr. William Hardy, 1835, and *ante*.
Mr. Sibold, *c.* 1838.
Mr. A. J. Schott, appointed August 12, 1844.

So far the Regimental Records. But a perusal of that scarce book, the Musical Directory of 1794, has enabled us to discover an earlier Bandmaster than has hitherto been given, in the person of one Elrington, who is stated to be a flute player and 'Master of the 1st Guards Band,' residing at 34, Tufton Street, Westminster. The above source of information furnishes sixteen members of the Grenadier Guards Band, of whom five resided under the same roof as the Bandmaster. The instruments are distributed thus:

Flute	1
Clarinets	6
Trumpet	1
Horns	3
Bassoons	3
Serpents	2
Total	16

There were, perhaps, other players in the Band whose names were not inserted in that old



MOUNTING OF THE GUARD AT ST. JAMES'S PALACE IN OLDEN TIMES.

(*Reduced reproduction from a print, circa 1760.*)

Directory, but this information is an addition to the history of the subject that is not without interest. Mr. Blaney, the first Bandmaster named in the Regimental Records, is doubtless the James Blaney, a clarinet player in the regiment, whose name appears in the Directory. He lived with Elrington and probably succeeded him in the bandmastership. Mr. A. J. Schott, the immediate predecessor of Dan Godfrey, published a Journal of military band music, one of the earliest of its kind, at his shop in St. James's Street. Upon Schott's retirement in 1856, Dan Godfrey, then a young man of twenty-five and a former student of the Royal Academy of Music, was appointed Bandmaster, a post he held with distinction for forty years. Godfrey was the first bandmaster in the British Army to receive a commission, when, on the occasion of Queen Victoria's Jubilee in 1887, he was gazetted an honorary second lieutenant. During his long régime he not only greatly increased the size of the Band but made it famous. One of the chief events during his period of office was the visit of the Band to the United States in the summer of 1872, to take part in the 'International Peace Jubilee' held at Boston, when the Band was received with unbounded enthusiasm. An American girl thus described its first appearance in America:

> The great 'hit' of the performance was the Grenadier Band under Dan Godfrey—elegant six-footers, in fresh superb scarlet, faced with gold, and tall fur caps. They filed down the centre to the front of the stage, looking as if they had just marched out of St. James's Palace, and Dan Godfrey was as handsome and big a *blond* man as the Grand Duke of Russia. The applause was maddening, and after their playing, the encores were endless; and when at last his band, accompanied (*sic*) by 20,000 chorus-singers, the big organ, the cannon, and church bells, struck up 'God save the Queen,' with every spectator standing on their seats, waving handkerchiefs, the scene became so exciting that tears of delight ran down the cheeks of thousands.

The present constitution of the Grenadier Guards Band is as follows:

3 flutes and piccolos
3 E flat clarinets
2 oboes
11 1st B flat clarinets*
5 2nd do.
3 3rd do.
4 bassoons
4 1st cornets
3 2nd do.
3 trumpets

6 French horns
4 tenor trombones
1 bass trombone
3 euphoniums
3 E flat bombardons
3 E flat contra-bombardons
2 side-drums
1 bass drum
1 cymbals
—
65 Total.

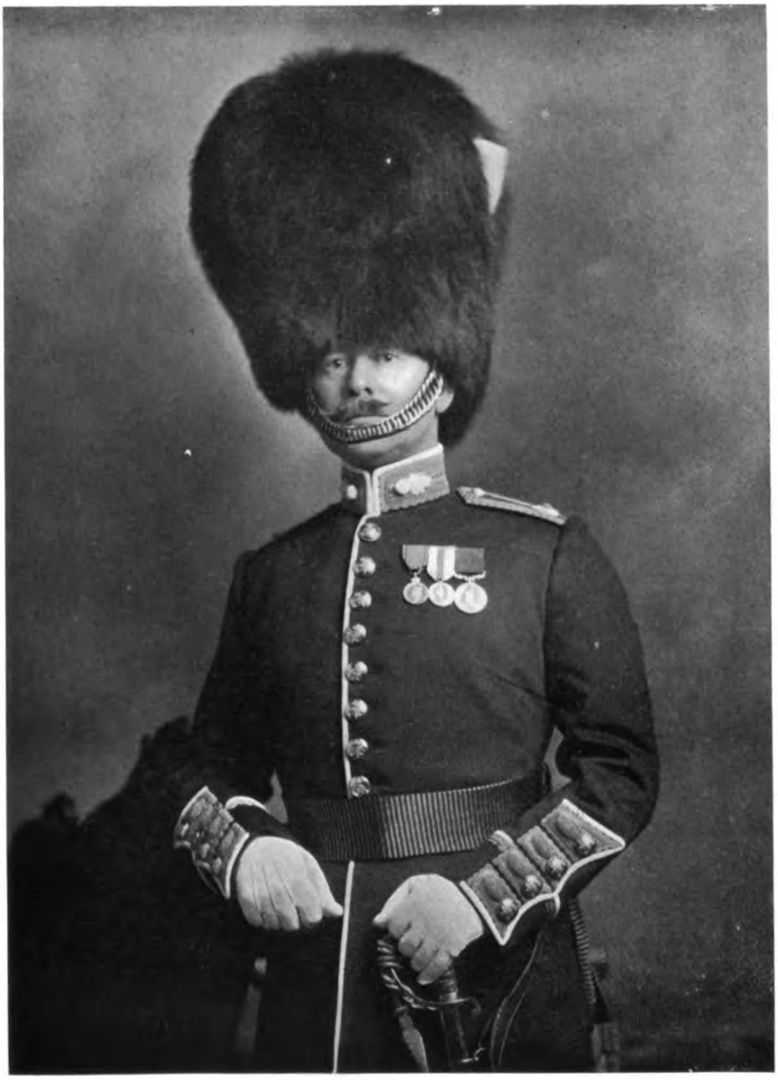
* Some of the 1st B flat clarinets occasionally play saxophones in French and other music when considered essential.

Every member of the Band has to enlist and ranks as a private, except the three serjeants and three corporals, and of course the Bandmaster. Their regimental pay is augmented from the Band Fund, which also provides the means for the purchase of instruments and music. The men do not live in barracks but in their own homes, therefore they have an allowance for lodging, rations and fuel, and are supplied with their uniforms. In turn with the three other bands of the Household infantry regiments—the Coldstreams, Scots Guards, and Irish Guards—the Grenadier Band is on duty at the mounting of the guard which takes place every morning at Buckingham Palace (when the King and Queen are in residence) or at St. James's Palace. A similar arrangement is in operation in regard to the Sunday services at Wellington and Chelsea Barracks. When the Sovereign is at Windsor, the Band of whichever regiment is quartered in the Royal borough has to attend the mounting of the guard there, the men travelling daily to and from Windsor for that purpose. The many engagements, in all parts of the country, which the Band fulfils, no less than the private engagements of its individual members at theatres and concerts, greatly augment the emoluments received from the military authorities.

It is very interesting to attend a rehearsal of the Band which, by the courtesy of Lieut. Williams, we were permitted to do on a recent morning. The practice is held in a large room of the Soldiers' Home, Buckingham Gate. The players are in mufti, bereft of their resplendent uniforms, and one looks in vain for a busby. Hard work and strict discipline are the tonic and dominant of the practice hour. The men are seated down the length of the room, and Lieut. Williams conducts from a platform. Meyerbeer's imposing Fackeltanz in C is being studied. One is immediately conscious of the Bandmaster's magnetic personality, his whole hearted enthusiasm, and his poetic temperament. Phrasing receives special attention; a *diminuendo* is asked for that shall be 'as it were, the shadow of a ghost'; such a word as 'feathery' is used to obtain lightness; and, indeed, mere technical phrases give place to words that shall stimulate poetic imagination. How wise and practical this is! Lieut. Williams is anything but a four-in-the-bar type of conductor. No wonder that he obtains such splendid results from his alert and capable men. A test of sight-reading, in a new march composed by Mr. R. Meyrick Roberts for the St. David's Day celebration at St. Paul's Cathedral is easily accomplished, and the tone is as superb as the execution is faultless. What would the twelve 'hautbois' instituted by Charles II., or even the Merry Monarch himself, say if they could hear the Grenadier Guards Band of 1907?

In 1904 this 'thin red line' of military musicians fulfilled an engagement at the St. Louis Exposition and elsewhere in the United States and Canada with triumphant success. For that visit Messrs. Boosey & Co. specially manufactured a complete set of instruments tuned to the low pitch, that being one of the conditions of the engagement. The same instruments were used at the daily performance given (in the same year) at the Earl's Court Exhibition. In this connection The Musical Times said: 'This will be the first opportunity afforded to musicians of hearing an English regimental band playing at the low pitch; a fact which cannot fail to be one of interest, and, indeed, of satisfaction.' An American

Photographed specially for THE MUSICAL TIMES, *by Messrs. Russell & Sons.*



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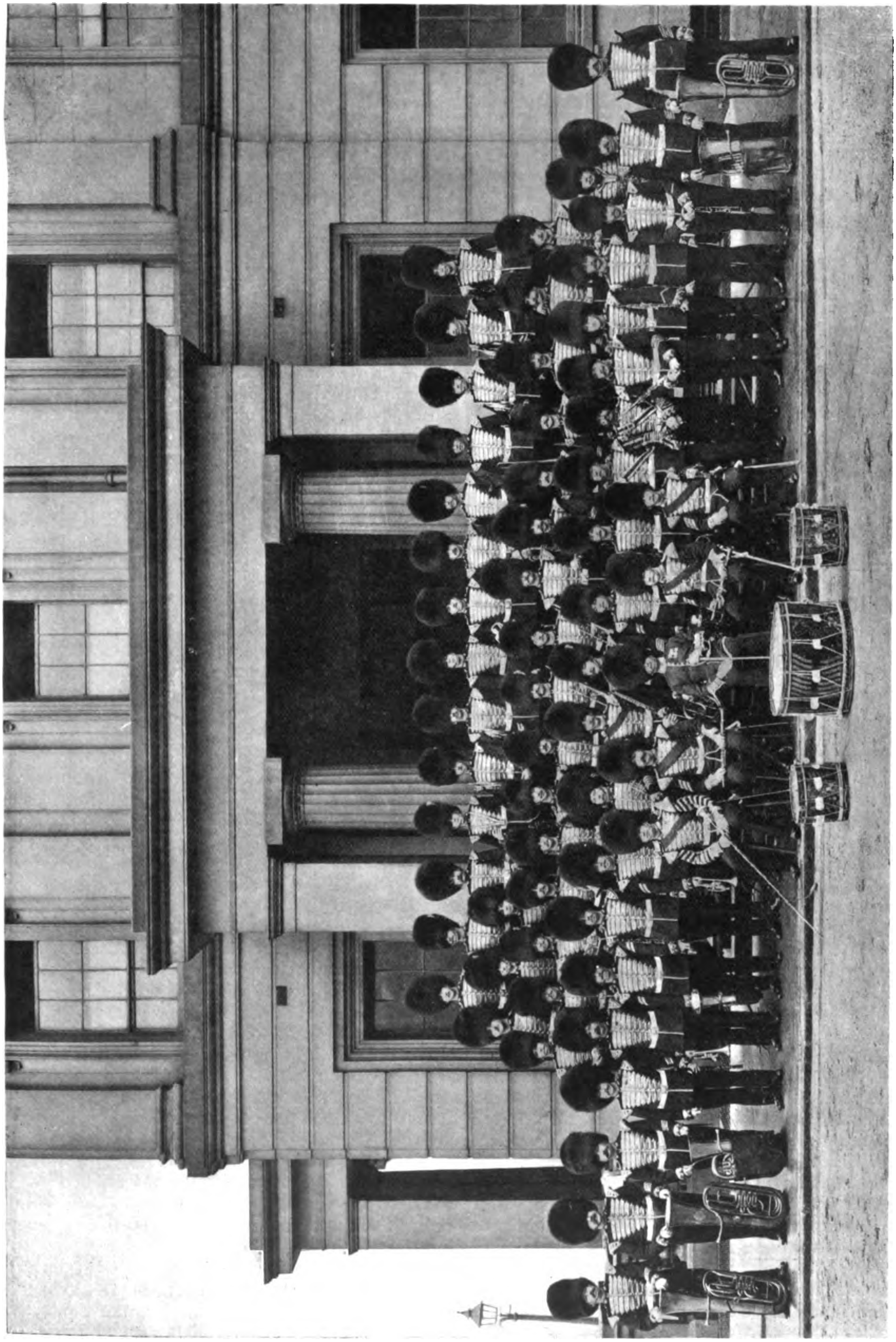
LIEUT. A. WILLIAMS, MUS. D. OXON.



The Grenadier Guards Band.

(*Photographed specially for* The Musical Times *by Messrs. S. R. Bolas & Co.*)

'appreciation' of the Grenadier Band may be quoted as furnishing a specimen of Chicago feminine journalism:

> Anybody expecting last night at the Auditorium that the brass would crash, the trumpets bray, met with a charming disappointment as his majesty King Edward's Grenadier band was made of singing woods and silver, some soft-toned gold and two giant strings to round out its beautiful measure of splendid melody.
>
> An audience of vehement patriotism assembled to greet the dandy musicians of the King, not a society audience at all, but one British to the core, full of Trafalgar and the gallant ghost of Nelson, hungry for the old English war songs and folk tunes and marches and up to the chest heavy in the feeling that England expected every man to do his duty in the manner of being strictly English. . . . . .

In regard to the conductor, the account goes on to say:

> His management of the baton is buoyant, dynamic, vivacious and graceful, without one iota of pose or other trait than vigorous individuality and magnificent command. He holds his scepter—a slender, tiny wand—delicately between his thumb and one finger and picks the notes out of every instrument with an elegance which is almost amusing were it not so masterly and magnetic.

It has been said that every private soldier carries a Field Marshal's baton in his knapsack. Whatever truth there may be in this statement, it is quite certain that a poor drummer-boy can become Bandmaster of the Grenadier Guards, a Doctor of Music at the University of Oxford, and receive a commission in one of the crack regiments in the British Army. Let the following biographical sketch furnish the necessary proof.

Lieutenant Albert Edward Williams, Mus.D., Bandmaster of the Grenadier Guards, was born at Newport, Monmouthshire, March 6, 1864. His father, a master mariner, died when his son was a child, leaving the family in anything but affluent circumstances. The boy was sent to the care of an unsympathetic uncle who kept a school in Derbyshire, where, when not assisting in the school, he was set to do menial work in the household. One day his uncle gave him money to pay his fare to Newport. He got as far as Bristol, whence he despatched a post-card to his uncle saying that he should not return to the school. At Bristol the 61st Regiment had its depôt, and the boy, aged only thirteen, then and there enlisted. While at the depôt he learned to play the drum and fife. Upon joining the regiment, then stationed at Malta, he entered the band as a euphonium player, and the next six or seven years (in India) were devoted to serious study of the theory of music under the guidance of the Bandmaster of the regiment, Herr Carl Barthmann. He attained the rank of corporal in October, 1885, and a few weeks after that of serjeant in the band in order that he might enter the Military School of Music at Kneller Hall and qualify for a bandmastership. Perseverance and hard work have been the predominating characteristics of his life. He returned to England and became a student at Kneller Hall in January, 1886. He made rapid progress in his studies, and at the end of two years he qualified for the important appointment of Bandmaster of the 10th Hussars. At that time the Band president was the late Prince Albert Victor and the regiment was stationed at York. The next four years were devoted to hard study under the late Dr. Naylor, organist of York Minster, with the result that the Bandmaster of the 10th Hussars obtained the degree of Bachelor of Music at Oxford in November, 1891, his *testamur* being signed by Sir John Stainer, then Professor of Music at the University.

At that time the Bandmaster of the Royal Marine Artillery, Portsmouth, was John Winterbottom, formerly a famous bassoon player in Jullien's band, and a veteran soldier nearly seventy years of age. Upon his resignation in 1892 Albert Williams, then aged twenty-eight, obtained that important appointment. Among his large collection of letters, one which he specially cherishes is that written by General Sir Dighton Probyn on behalf of the King, then Prince of Wales, to the Commandant, warmly recommending Williams for the post. During the next five years at Portsmouth he did much public work outside his military duties. He conducted the Philharmonic Society which gave admirable performances of such works as Sullivan's 'Golden Legend.' He also inaugurated a series of Symphony concerts which have since been imitated at other seaside resorts on the south-coast. For these concerts he wrote his own analytical programmes. So efficient did the Royal Marine Artillery Band become under his inspiring leadership that Queen Victoria 'commanded' its attendance at Osborne on several occasions.

In 1897 the retirement of Lieut. Dan Godfrey, after forty years' service, from the Bandmastership of the Grenadier Guards caused that blue riband appointment in the Service to become vacant. As in the case of the 10th Hussars, the Royal Marine Artillery was only a stepping-stone whereby Bandmaster Williams was to attain to the coveted post so long held by Godfrey. He obtained it; and during the ten years he has held the appointment the Grenadier Guards Band has fully justified the choice, not only by the high reputation it holds in military circles, but by the favour in which it is regarded by the general public. In November last he took the degree of Doctor of Music at Oxford, being the first Bandmaster in the British Army to obtain that distinction. After Dr. Williams had received his degree the Vice-Chancellor shook hands with him and said: 'I understand you are a pioneer in the Army in regard to the degree of Doctor of Music: I hope it will bear the fruit it deserves.' On that occasion the whole of the Grenadier Guards Band voluntarily went to Oxford to witness the ceremony of conferring the degree upon their Bandmaster. Moreover, these excellent musicians offered to give a concert in the Town Hall the same afternoon (December 6, 1906) in aid of the Radcliffe Infirmary, an offer which was accepted and which secured the sum of £60 for that excellent institution.

The compositions of Dr. Williams include a setting of Psalm xxx., and the oratorio 'Elisha,' written for his degrees of Bachelor and Doctor of Music respectively; a setting of Psalm lxxxiv.; an Evening Service in D; a Te Deum and Jubilate in E flat; three Overtures for military band; some Military Marches; several songs, &c.

Dr. Williams has received many congratulations and still continues to receive them—one from a regiment stationed at Pretoria—upon the honour recently conferred upon him by the King: that of a commission as Second Lieutenant in the regiment he has served so faithfully and efficiently.

ST. PAUL'S CATHEDRAL.

(*Concluded from page 89.*)

When the building committee of the present cathedral had to select an organ-builder, to whom should they go but to Bernard Smith? His great reputation, no less than his victory over Renatus Harris, his formidable rival, in connection with the Temple Church organ, marked him out as the master-craftsman who would build an instrument worthy of the great cathedral. From a document in the possession of Dr. W. H. Cummings we find that at a committee meeting held on October 19, 1694—those present including the Archbishop of Canterbury, the Bishop of London, 'Mr. Dean of St. Pauls,' the Lord Mayor and Sheriffs (Mr. Sweetaple and Mr. Cole), and Sir Christopher Wren—it was

> *Ordered* that it be referred to the Dean and Chapter of St. Pauls and to Sr. Chr. Wren and Dr. Blowe to receive Proposalls from Mr. Smith Organ-Maker and to treat and agree with him to make the Organ for St. Pauls.

Two months later the committee considered, approved and confirmed the following contract:

> Memd: That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of St. Pauls and ye Surveyor of the Workers of St. Pauls Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe stops, according to Two Lists of ye said stops hereunder expressed as followeth:
>
> [This Father Smith specification will be given later, in order that it may be compared with that of Father Willis.]
>
> And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellowes thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all Ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of St. Pauls at the Charge of ye said Coms.; the said Bernard Smith being only at ye expence of all ye inside work,—of ye Pipes, Conveyances and Movements as afforesaid to render it a compleat Instrument, from Double F fa ut to C sol fa in Alt inclusive.
>
> And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the afforesaid Lists at or before the ffive and Twentieth Day of September which shall be in ye yeare of Our Lord 1695. And the rest of the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sume of Two Thousand Pounds, to be paid in manner following (that is to say) ffoure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye Sound-board and first Setts of Pipes (expressed in ye first of the afforesaid Lists) shall be made and provided, the further sume of One Thousand Pounds, and the residue to make up ye entire Sume, when ye said Organ shall with all ye stops be ffixed in the Case provided, and shall be approved by able Organists and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of St. Pauls shall nominate.
>
> In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.
>
> Witnesse. BER: SMITH.
>
> JO: OLIVER.
> LAW: SPENCER.
> JOHN WIDDOWS.

Sir George Martin has extracted from the paybooks used at the building of the cathedral some interesting information concerning the cartage of Father Smith's pipes. In November, 1695, payments were made:

ffor Iron work for a new sledge to bring ye Organ Pipes to ye Church, wt. 1 c. 2 qrs. 12 lbs. at 4d. per lb. - - - - -	03. 05. 00
ffor Carriage of Organ Pipes from Suffolk Street to ye Church with one teame, 2 days - - - - - - - -	01. 04. 00
ffor 2 days work of one Teame to fetch Organ Pipes - - - - - -	01. 04. 00

Father Smith—who lived in a house 'over again the Cock, in Suffolck Street, near Chering Crose'—was paid £2,000 for the organ, exclusive of the case, a sum which would be equal in the present day to about £8,000. And this was not all. The committee paid (September, 1696):

For the Frame within ye case to support ye Pipes and Sound Boards - - -	40. 00. 00

Two amounts of £90 and £66 10*s*. were paid for 'gilding ye organ pipes,' and among the odds and ends of charges was one of £16 8*s*. 'for charcoale and old coale for Mr. Smith.' The case—of which an illustration appeared in THE MUSICAL TIMES of December, 1900—was provided with window-sashes fitted with glass, which could be drawn down when the organ was not in use, with the idea of keeping out the dust. Charles Hobson, the joiner, made the frames at a cost of £31 10s.; Grinling Gibbons carved them for £8 18*s*. 6*d*., and John Oliver supplied the glass—the 89 panes costing £117 14*s*.! But, as Sir George Martin says, 'We must not forget that the glass was *Christalle*.' The octet of statue angels on the top of the organ, about 5 ft. 6 in. in height, and carved in oak, cost £20 each, while 'The Draperry and whole Boys, and two halfe Boys' were supplied for £25. These are above the central panel of pipes in the Chayre organ, where the organist sits. A further payment was made to Hobson, the joiner, of £339 15*s*. 10*d*. for his share of the case, and Grinling Gibbons received £610 18*s*. 2*d*. for the carving. The latter seems a large sum, but we have in Grinling Gibbons's work an inheritance that can never be replaced. The photograph on p. 157 brings out details of Gibbons's carving that are not visible to the naked eye owing to the dim light of the cathedral.

Sir Christopher Wren wished to place the organ on the north side of the choir, as in the old cathedral, in order not to interrupt the view from one end of the building to the other; but he was overruled by the Dean, who decreed that the instrument should be placed on a screen erected in the choir a few feet eastward from the dome. After Wren had designed the case, Smith extended his scheme—making the manual compass to CCC—whereby more room for the pipes was needed. But when Smith asked Wren to enlarge the case he refused, declaring that the building was already spoiled by that 'confounded box of whistles'! Smith showed his revenge by causing some of the largest pipes in the two side towers to project through the top of the case nearly a foot. No wonder that Wren was angry with Father Smith, but he soon overcame the difficulty by adding the angels, with trumpets, standing at the side of a small altar.

Renatus Harris was naturally jealous of Smith for having been selected to build the St. Paul's organ. He subsequently (about 1710) made a proposal for erecting a large organ in the Continental style over the west door of the cathedral; the complete text of this important proposal was given in The Musical Times of August, 1905 (*p.* 533). Harris, or one of his friends, was doubtless the author of the following examination-paper, the original of which, printed on a broadside, is preserved at the British Museum:

QUERIES ABOUT ST. PAUL'S ORGAN.

I.—Whether Sir Christopher Wren wou'd not have been well pleas'd to have receiv'd such a Proposal from the Organ-builder of St. Paul's, as shou'd have erected an Organ, so as to have separated 20 Foot in the Middle, as low as the Gallery, and thereby given a full and airy Prospect of the whole length of the Church, and six Fronts with Towers as high as requisite?

II.—Whether the difficulty this Organ-builder finds in making Pipes to speak, whose bodies are but 16 Foot long, does not prove how much harder it wou'd have been for him, to have made Pipes of 22 Foot speak, as those at Exeter; or 32 Foot, as several organs beyond Sea? And whether he has reason to complain of want of height, or room in the Case for higher, and larger Pipes, since those of a common size have put him to a Non-plus? And whether he has not the greater Reason, because he gave the Dimensions of the Case himself?

III.—Whether the double Bases of the Diapasons in St. Paul's Organ speak quick, bold, and strong (with a firm, plump, and spreading Tone) or on the contrary, slow, soft, and only buzzing, when touch'd singly? And whether they may not more properly be call'd Mutes than speaking Pipes?

IV.—Whether the Organ be not too soft for the Quire now 'tis inclos'd? And if so, what will it be when laid open to the Cupulo and Body of the Church? And what further Addition of Strength and Lowdness will it require to display its Harmony quite through the large Concave of the Building, and answer the Service of the Quire, which is the noblest for Eccho and Sound, and consequently of the greatest advantage to an Instrument, of any in Europe?

V.—Whether the Sound-boards, and Foundation of the Instrument, as well as Contrivance, and Disposition of the whole Work, will admit of more Stops to render the Organ in Proportion, five times as Lowd as now it is?

VI.—Whether if 12 Stops (supposing there were so many in the great Organ) were plaid full in Chorus, 'twould not make S. Paul's Organ vibrate and faint? And if so, how can it be render'd lowder by the Addition of Stops, since the Wind that does not well supply 12, must of necessity worse supply 13, and so onward?

VII.—Whether 'tis possible to make an Organ lowder, that has all the Strength it can contain already?

VIII.—Whether there been't Organs in the City lowder, sweeter, and of more variety than St. Paul's (which cost not one 3d. of the Price) And particularly, whether Smith at the Temple, has not out-done Smith of St. Paul's? And whether S. Andrew's Undershaft,* has not out-done them both?

IX.—Whether the Open Diapason of Metal that speaks on the lower set of Keys at S. Andrew's Undershaft, be not a Stop of extraordinary Use and Variety, and such as neither St. Paul's has, or can have?

X.—Whether Depth in the Case gives not Liberty for containing the greater Quantity and Variety of Work? And if so, why should not St. Paul's have as great Variety as other Organs, and the order of the Work be as well contriv'd, and dispos'd for Tuning and other Conveniences, since its Case is near double the Depth to any in England?

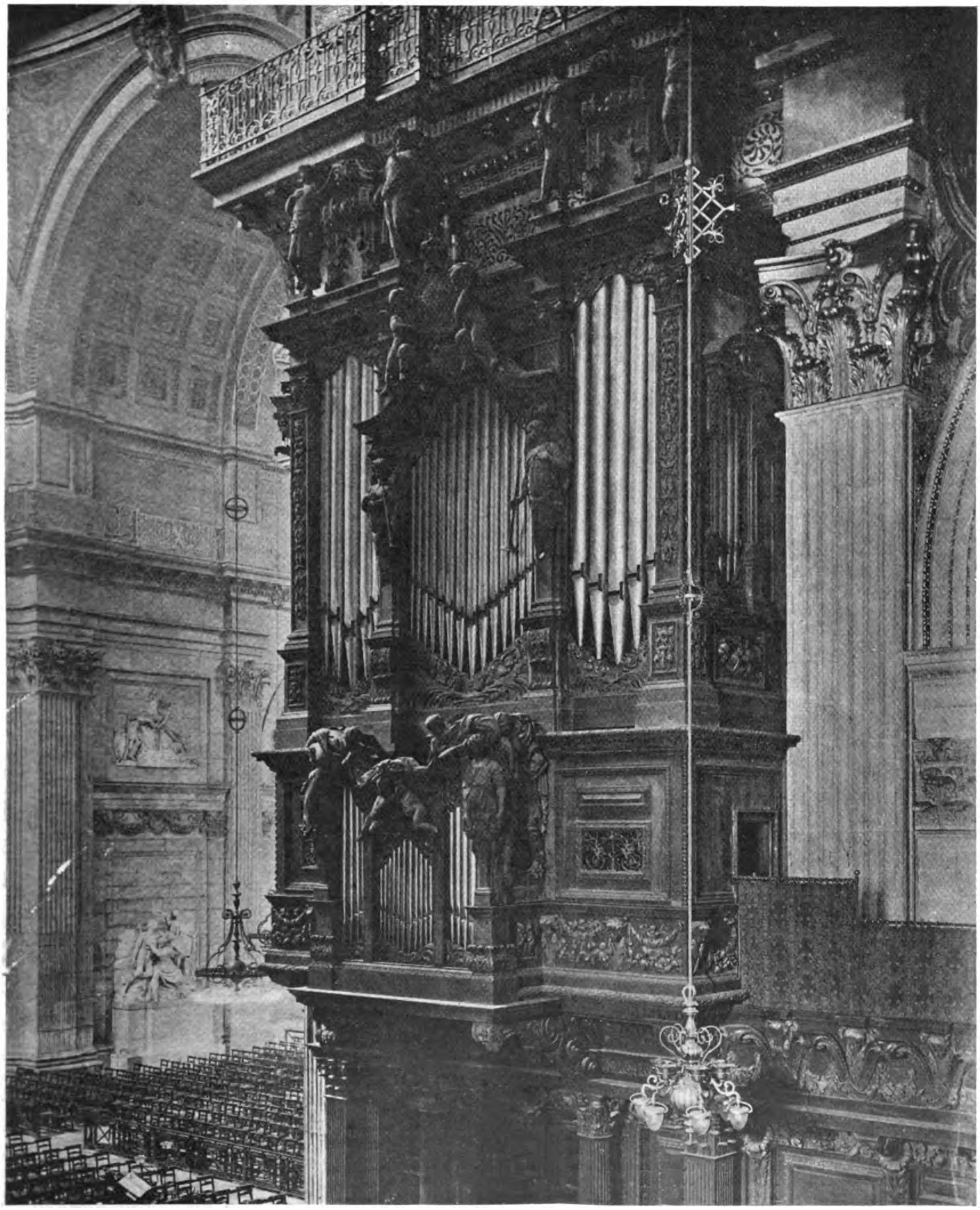
XI.—Whether the great Organ-builder will condescend to submit his Organ to the same Scrutiny, which all Artists of the same Profession do in all Countries? And if it be deny'd whether it will not give the World, and particularly the Dean and Chapter of St. Paul's reason to fear, that this *Noli-me-tangere* proceeds from some secret Cause? And to Question—

XII.—Whether the Cupulo, or the organ at St. Paul's, will be first finished?

* Built by Harris at a cost of £1,400, and opened May 31st, 1696.

Father Smith's organ originally consisted of *two* manuals. In the latter part of the 18th century Byfield tuned the instrument at a charge of £10 per annum, and Crang added a miserable little swell of seven stops, only to tenor C (4 feet compass)! In 1802 (or thereabouts) a Swede named Orchmann (or Ohrmann) and his son-in-law named Nutt took the organ to pieces and lowered the pitch by a semitone, whereby they had to supply a new series of pipes for the CCC key. It is said that both these artificers—unknown to fame—died from the effects of colds caught in the cathedral while carrying out the work. In 1826 Bishop made several additions, including an octave of large pedal pipes acted upon by toe pedals: previous to that time this noble instrument had no independent pedal organ! William Gardiner, of Leicester, in his 'Music and Friends' (vol. ii., p. 651) describes a visit he paid to St. Paul's on the afternoon of a Whitsunday (*circa* 1832). He there mentions that the organ had 'lately received an addition of pedal pipes of the largest size, descending an octave below the original notes. These, under the gigantic tread of Cooper, have conferred a grandeur upon the instrument never surpassed.' Bishop further improved the organ in 1849 with a new swell, and added new keys and pedals; up to that time the naturals were white and the sharps were black. What a pity that the old keyboards, on which Handel and Mendelssohn played, have not been preserved.

In 1860, Messrs. Hill removed Smith's organ from the screen and placed it in the second arch of the north side of the choir, as shown in the illustration on page 159. The first services under the new conditions were those of Advent Sunday, December 2, 1860. Following the example of Canterbury, the keyboards were placed on a level with the choir stalls; but after having been more or less buried for three years, Goss made such a strong protest that the keyboards were transferred to a position above the stalls and on a level with the instrument itself. This was carried out by Father Willis and formed the beginning of that distinguished artist's connection with St. Paul's. In 1872 the organ was divided as we now know it—Father Smith's case being cut in two, so to speak, and a replica of the 'chayre organ' made for the south case in order to match that on the north side. The keyboards of this organ—upon which Sir John Stainer played during the whole of his organistship—are now preserved in the Trophy Room. In 1899 Father Willis built the present magnificent instrument, incorporating much of his 1872 work, which stands to-day as a triumph of his mechanical skill and organ-building genius. For the purpose of comparison we give in



THE NORTH ORGAN CASE.

(Photograph by Mr. William H. Welsh.)

juxtaposition the specifications of the St. Paul's organs of Father Smith and Father Willis:

THE ORGAN BUILT BY FATHER SMITH, 1695-97.

THE FIRST LIST.

(To be ready September 25th, 1695.)

Stops in the Great Organ.

Two open diapasons.*
Stop diapason.
Principall.
Great twelfth.
Fifteenth.
Cornet.
Mixtures.
Sesquialtera.
Trumpet.

* 'Front pipes' and 'Back pipes'—*i.e.*, one open diapason facing the dome, the other on the Choir or keyboard side of the case.

Stops in the Chayre Organ.

Principall.
Stop diapason.
Hol fleut.
Voice humane.
Crum horne.

Echoes or Halfe Stops.

Diapason.
Principall.
Cornet.
Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol fleut.
Small twelfths.

Stops in the Chayre Organ.

Quinta dena diapason.
Great twelfth.
Fifteenth.
Cimball.

Echoes or Halfe Stops.

Fifteenth.
Nason.

THE PRESENT ORGAN BUILT BY FATHER WILLIS, 1872-99.

The organist sits on the north side of the choir in that part of the instrument which juts out from the rest of the case; the connection with the opposite side is made by pneumatic tubes which pass under the floor of the Choir.

There are five rows of keys or manuals, and pedals. The connection with the quarter dome part is by means of electricity, and the weight imposed on the bellows for the most powerful stops is about three tons.

Two-thirds of the pedal organ and three of the most powerful tubas are placed in the north-east quarter dome, invisible except from the Whispering Gallery.

There are 4,822 speaking pipes in the instrument, and 76 sounding stops, and, reckoning couplers, 102 stops in all.

The following is the specification of this magnificent instrument:

PEDAL ORGAN (15 stops).

(*In North-east quarter gallery of the dome.*)

		Feet.	
Double diapason,	wood	32	Willis, 1872.
Open diapason	,,	16	,, 1899.
Open diapason	,,	16	Bishop, 1826 and 1849.
Violone open diapason,	metal	16	Willis, 1899.
Violoncello	,,	8	,, 1872.
Octave	,,	8	Smith (presumably)
Mixture, 3 ranks	,,	—	Willis, 1872.
Contra posaune	,,	32	,, ,,
Bombardon	,,	16	,, ,,
Clarion	,,	8	,, ,,

(*Under West arch on North side of Choir.*)

		Feet.	
Violone,	metal	16	Willis, 1899.
Bourdon,	wood	16	,, ,,
Open diapason	,,	16	,, ,,
Octave	,,	8	,, ,,
Ophicleide,	metal	16	,, ,,

CHOIR ORGAN (11 stops).

(*On the South side.*)

		Feet.	
†Contra gamba,	metal	16	Smith, 1695, & Willis, 1899.
Open diapason	,,	8	Willis, 1872.
Violoncello	,,	8	Smith, 1695, & Willis, 1899.
Dulciana	,,	8	Willis, 1872.
Lieblich gedeckt,	metal and wood	8	,, ,,
Clarabella flute,	wood	8	,, ,,
Principal,	metal	4	,, ,,
Flûte harmonique	,,	4	,, ,,
Flageolet	,,	2	,, ,,
Corno bassetto	,,	8	,, ,,
Cor Anglais	,,	8	,, ,,

† This stop—formerly the pedal violone, being the front pipes on the South organ—is now added to the choir manual, in place of the Bourdon.

GREAT ORGAN (16 stops).

(*On the North side.*)

		Feet.	
Double diapason,	metal	16	Smith, 1695.
Open diapason, No. 1	,,	8	Willis, 1872.
Open diapason, No. 2	,,	8	Smith, 1695.
Open diapason, No. 3	,,	8	Willis, 1899.
Open diapason, No. 4	,,	8	,, ,,
Open diapason, No. 5	(wood, and open throughout)	8	,, ,,
Quint,	metal	5⅓	,, 1872.
Flûte harmonique	,,	4	,, ,,
Principal	,,	4	Smith, 1695. & Willis, 1872.

(The 22 lowest notes are by Father Smith.)

		Feet.	
Octave quint,	metal	2⅔	,, ,,
Fifteenth		2	Smith, 1695, & Willis, 1872.

(The 12 lowest notes are by Father Smith.)

		Feet.	
Furniture,	metal, 3 ranks	—	Willis, 1872.
Mixture	,, ,,	—	,, ,,
Trombone	,,	16	,, ,,
Tromba	,,	8	,, ,,
Clarion	,,	4	,, ,,

SWELL ORGAN (12 stops).

(*On the South side.*)

		Feet.	
Contra gamba,	metal	16	Willis, 1872.
Open diapason	,,	8	,, ,,
Salcional	,,	8	,, ,,
Lieblich gedeckt	,, and wood	8	,, ,,
Vox angelica	,,	8	,, ,,
Principal	,,	4	,, ,,
Fifteenth	,,	2	,, ,,
Echo cornet	,, 3 ranks	—	,, ,,
Contra posaune	,,	16	,, ,,
Hautboy	,,	8	,, ,,
Cornopean	,,	8	,, ,,
Clarion	,,	4	,, ,,

SOLO ORGAN (13 stops).

(*Under Western arch of North side.*)

(Not in swell-box.)

		Feet.	
Flûte harmonique,	metal	8	Willis, 1872.

(In swell-box.)

		Feet.	
Open diapason,	metal	8	Willis, 1899.
Gamba	,,	8	,, ,,
Flûte harmonique	,,	8	,, ,,
Concert flûte harmonique	,,	4	,, 1872.
Piccolo	,,	2	,, 1899.
Contra fagotto	,,	16	,, ,,
Contra posaune	,,	16	,, ,,
Corno bassetto	,,	8	,, 1872.
Cor Anglais	,,	8	,, 1899.
Orchestral hautboy	,,	8	,, 1872.
Cornopean	,,	8	,, 1899.
Trumpet	,,	8	,, ,,

ALTAR ORGAN (4 stops).

(*In a swell-box under middle arch, North side.*)

Played through the solo organ keys.

		Feet.	
Contra gamba,	metal	16	Willis, 1890.
Gamba	,,	8	,, ,,
Vox humana	,,	8	,, ,,
Vox angelica	,, 3 ranks	—	,, ,,
Tremulant			,, ,,

TUBA ORGAN (5 stops).

(*In the North-east quarter gallery of the dome.*)

		Feet.	
Double tuba,	metal	16	Willis, 1899.
Tuba	,,	8	,, ,,
Clarion	,,	4	,, ,,
Tuba major,	metal	8	Willis, 1872.
Clarion	,,	4	,, ,,

Manual compass: CC to C = 61 notes.
Pedal compass: CCC to G = 32 notes.

(*In the Chancel.*)

COUPLERS AND ACCESSORIES.

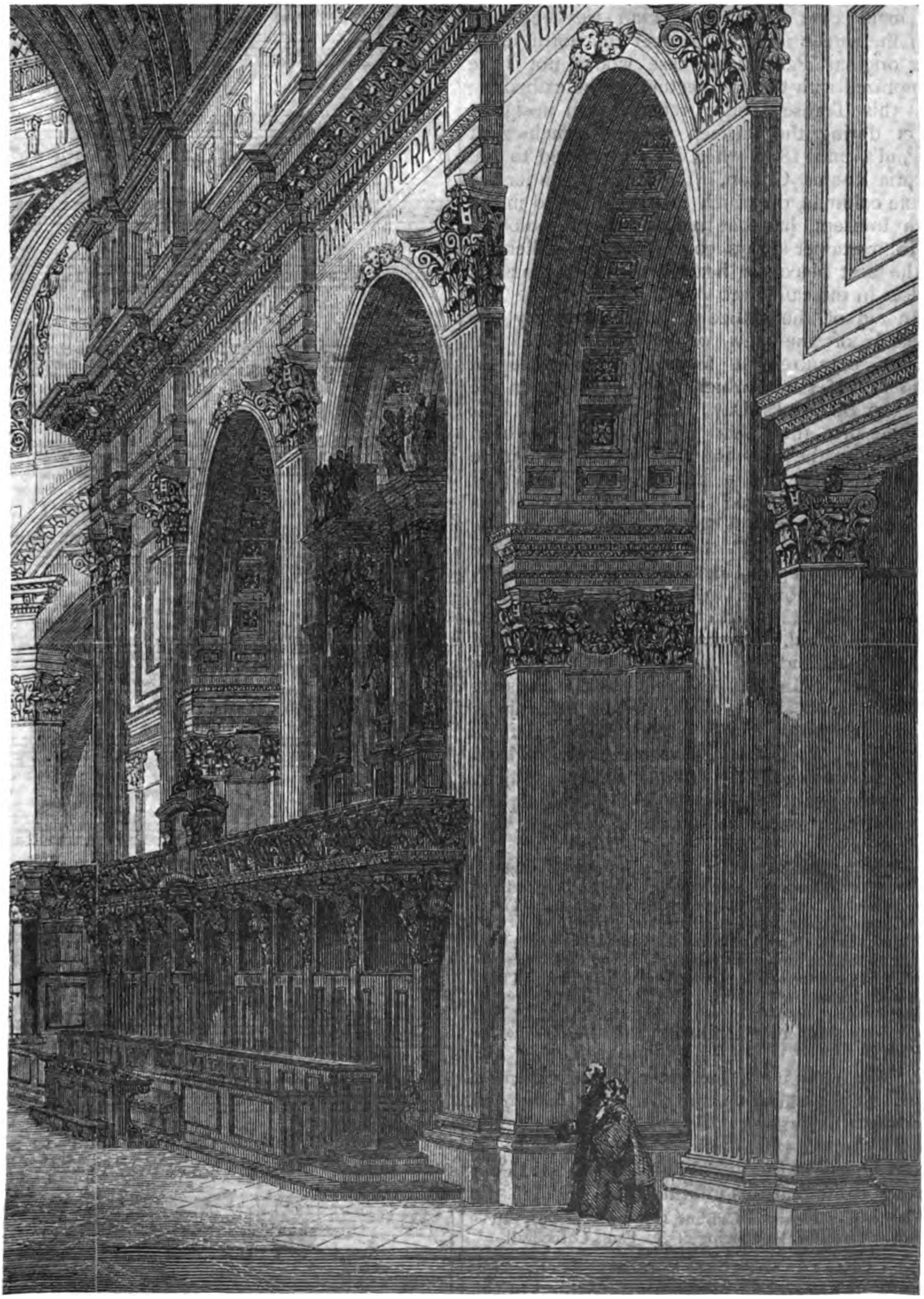
Swell to great sub-octave	pneumatic.
Swell to great unison	,,
Swell to great super-octave	,,
Solo to swell	,,
Swell to choir	,,
Dome tubas to Great	,,
Chancel tubas to Great	,,
Solo on	,,
Altar on	,,
Tuba to pedals	mechanical.
Solo to pedals	,,
Swell to pedals	,,
Great to pedals	,,
Choir to pedals	,,
Swell pistons to composition pedals	pneumatic.
Great pistons to composition pedals	,,

Seven composition pedals acting on the pedal stops.
Six pistons acting on the choir organ stops.
Eight pistons acting on the Great organ stops.
Six pistons acting on the swell organ stops.
Six pistons acting on the solo organ stops.
Four pistons acting on the tuba organ stops.
One piston Great to pedals, on and off.
One piston dome and chancel tubas to Great, on and off.
Coupler for swell pedals.

All these pistons are placed in the key slips. Besides these there eight pistons placed in the key-frame, which act, according arrangement, on all the other pistons.

The wind is supplied by an Otto gas-engine and four hydraulic engin

Two other organs must be mentioned. In 1851 Messrs. Bishop erected a temporary organ at the west end of the cathedral for the Sunday afternoon services held in the nave during the time of the Great Exhibition. At first placed in the west gallery and afterwards removed to a platform below, this instrument consisted of a great organ of nine stops, a tenor C swell, and a pedal open diapason of nineteen notes. In order to compensate in some measure for the removal of Father Smith's organ from the screen to the north side of the choir (in 1860), the Dean and Chapter



FATHER SMITH'S ORGAN ON THE NORTH SIDE OF THE CHOIR.

(*From the 'Illustrated London News' of December 15, 1860.*)

purchased from Mr. E. T. Smith—it is said for £500—Hill's organ, then in the Panopticon of Science and Art (now Alhambra), Leicester Square. This instrument consisted of four manuals and sixty sounding stops, including 'Drums CC—C' on the pedal! Placed in a gallery in the south transept, this organ was caseless, with the exception of the Wren-Smith 'chayre organ' case, detached from the main case when the organ was removed from the screen and rebuilt over the north stalls. The original Panopticon case would not have harmonized with the architecture of the cathedral: thus this Transept organ remained an unsightly object during the thirteen years it remained at St. Paul's, until 1873, when it was removed to the Victoria Rooms, Clifton. The gallery, with its five marble columns, on which this organ stood in the south transept, has but recently been removed. Sir John Stainer always considered this gallery to be the best place for hearing the great musical services in the cathedral.

'In aid of the cathedral fund, especially the purchase of the new organ,' the Dean and Chapter organized a festival performance of Handel's 'Messiah,' which took place under the dome on St. Paul's Day, January 25, 1861. It was the first time that an oratorio had been performed in the cathedral since its erection more than a century and a half before. The band and chorus numbered 600 performers. Goss conducted, George Cooper presided at the transept organ, and the solo singers were Lemmens-Sherrington, Mrs. Lockey, Sims Reeves, and Lewis Thomas, in addition to Francis, Winn and Buckland, who were officially connected with the cathedral. On that occasion the cathedral was warmed, and the charges for tickets were as follows: 'Under the dome, 21*s.*; transept, 10*s.* 6*d.*; nave, 5*s.*' This method of raising money drew forth some scathing denunciations from Mr. J. W. Davison in the *Musical World.* He wrote three leading articles on the subject. The first began: 'Amplitude is one of the principal elements of the sublime,' while the last ended thus:

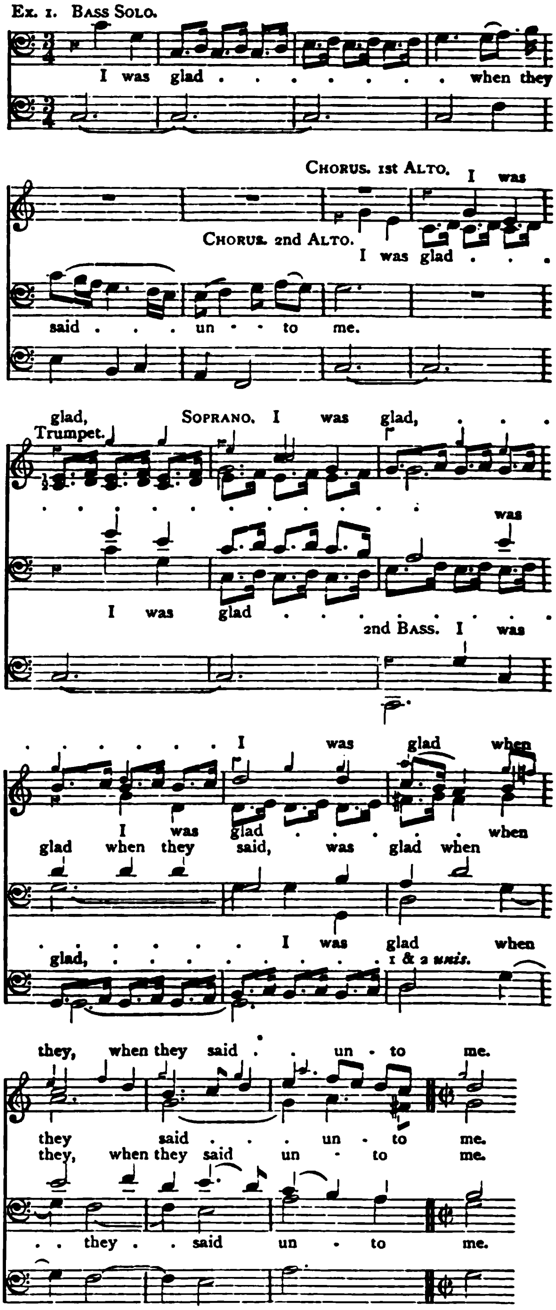
> Where are the Ecclesiastical Commissioners? Echo knows—and answers '*Where?*' Ubi (to emphasize the question) the Ecclesiastical Commissioners? The Dean and Chapter know—and answer, 'Ubi.'
>
> To conclude. Would not Mendelssohn's *St. Paul* have better suited the anniversary of the Festival of St. Paul's (or Saul's) conversion? Answer—decidedly not. The *Messiah* draws more money; the Dean and Chapter want money; they don't want *St. Paul; St. Paul* won't pay Mr. E. T. Smith; the *Messiah* will (perhaps).

For the opening of the choir of the cathedral and of Father Smith's organ Dr. Blow composed an anthem beginning 'I was glad when they said unto me,' which is still unpublished. A contemporary transcript at the British Museum contains at the end this information:

> This was made by Dr. Blow Octr. ye 15, 1697, att Hamton town for the opening of St. Pauls Cathedrall.

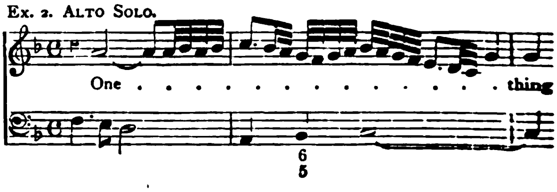
Various copies of Dr. Blow's anthem exist. One of them, at the British Museum—presented to the nation in 1849 by Vincent Novello and formerly in Dr. Hayes's collection—contains an instrumental introduction of fourteen bars, and is orchestrated for trumpets and strings (the strings doubling the voice parts) in addition to the organ. The vocal part of the anthem opens thus jerkily:

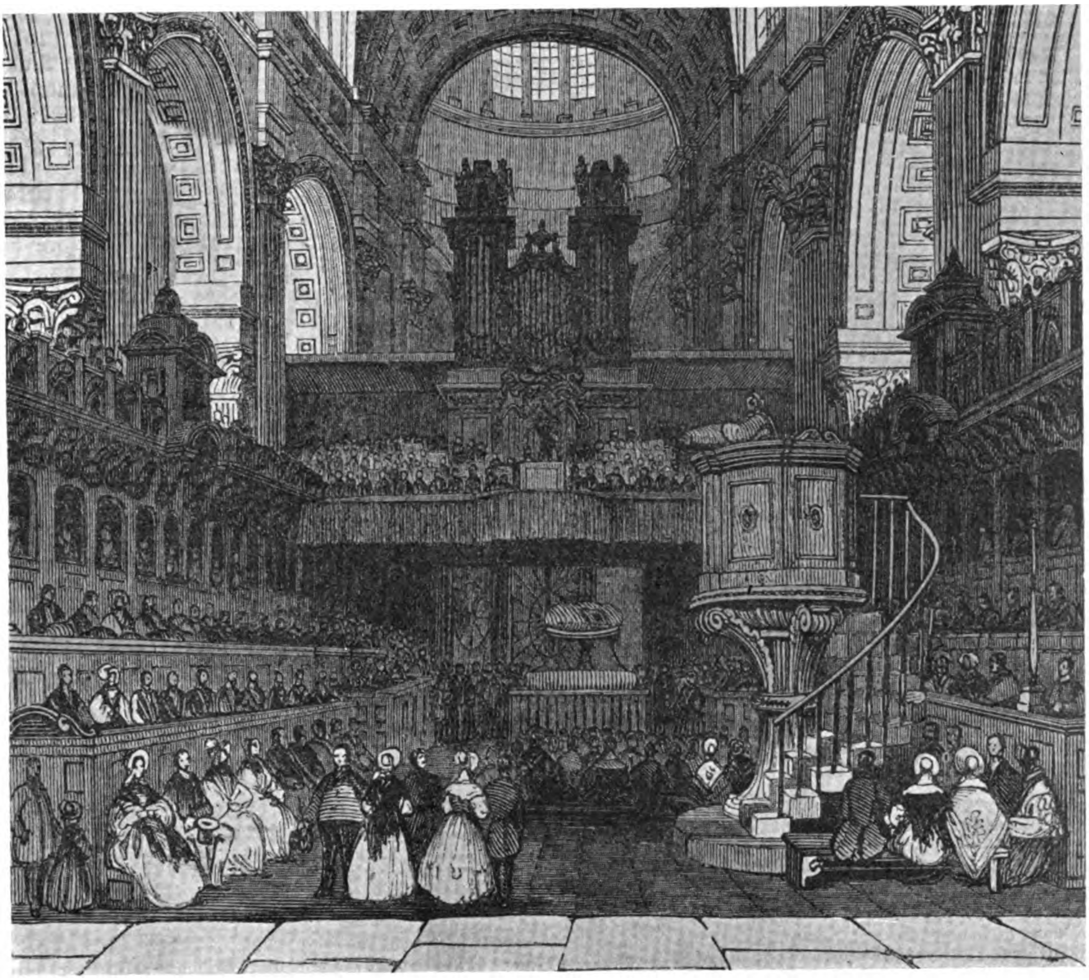
Ex. 1.


Bass Solo.
I was glad . . . . when they
Chorus. 1st Alto. I was
Chorus. 2nd Alto. I was glad . . .
said . . . un - - to me.
glad, Soprano. I was glad, . . .
Trumpet.
was
I was glad . . .
2nd Bass. I was
I was glad when
I was glad . . . . . when
glad when they said, was glad when
I was glad when
glad, ... 1 & 2 unis.
they, when they said . . un - to me.
they said . . . un - to me.
they, when they said un - to me.
. . they . . said un - to me.

An alto singer warbles the word 'one' to a full score of notes!

Ex. 2.

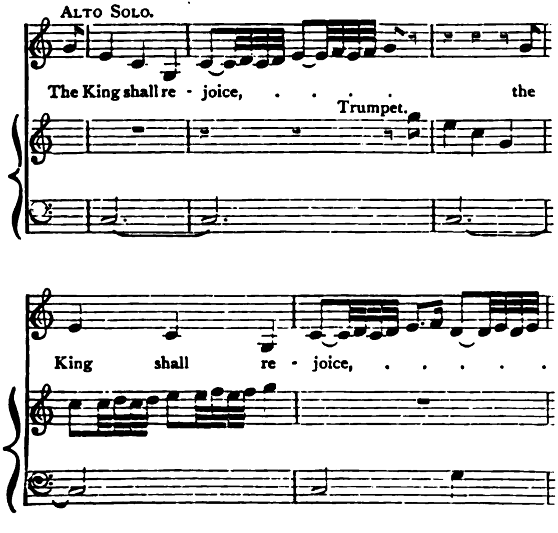


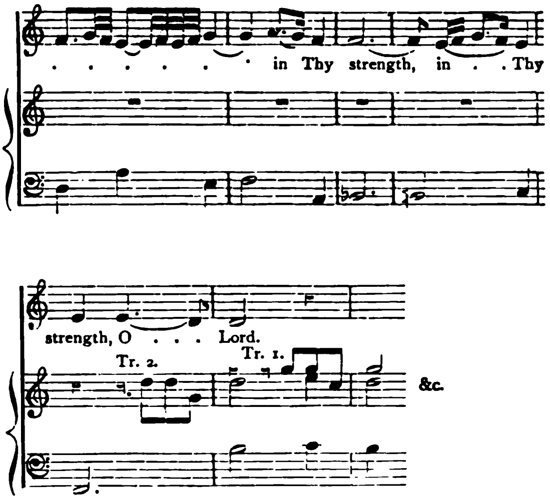


THE FESTIVAL OF THE SONS OF THE CLERGY IN 1843.
(From the 'Illustrated London News,' May 13, 1843.)

In another part of the anthem the alto soloist sings the word 'rejoice' in tremulous tones :

Ex. 3.


Alto Solo.
The King shall re - joice, ... the
Trumpet.
King shall re - joice, ...


. . . . . . in Thy strength, in . . Thy
strength, O . . . Lord.
Tr. 2.
Tr. 1.
&c.

Handel frequently played upon Father Smith's organ during the organistship of Dr. Greene.

One of the master's visits is thus recorded in *The Daily Journal* of August 25, 1724:

> Yesterday their Royal Highnesses the Princess Anne and Princess Carolina, came to St. Paul's Cathedral, and heard the famous Mr. Handel (their Musick-Master) perform upon the Organ; the Reverend Dr. Hare, Dean of Worcester, attending on their Royal Highnesses during their Stay there.

As Dr. Hare was also a canon of St. Paul's, this accounts for his having been the cicerone of the royal party.

More than one hundred years later another master-musician passed his fingers over the keys of the St. Paul's organ, during Attwood's organistship. In the British Museum is preserved a little note, which reads:

> Sunday, May 27th, 8 o'clock [1832].
>
> Dear Novello—Mendelssohn has just received some manuscripts of Sebastian Bach which he purposes trying this morning, hope you will meet him—11 o'clock. Yours truly,
>
> Thos. Attwood.
>
> V. Novello, Esq.,
> 67, Frith Street, Soho.

It was most probably on this occasion that Mendelssohn played (from memory), to Attwood and Novello, Bach's little E minor prelude and fugue. Novello was so struck, as well he might be, with the beauty of the composition that he asked Mendelssohn to send him a copy of it, with the result that Novello published the work, and, moreover, for the first time in any country, even including Germany, the land of Bach's birth.*

Mozart, as a boy, most probably visited the cathedral during his only visit to England in 1764-5. Haydn certainly did in 1792, when he attended the annual service of the Charity Children. On that occasion he noted in his diary the florid double chant in D of John Jones, then organist of St. Paul's, and wrote underneath the copy: 'I was more touched by this innocent and reverent music than by any I ever heard in my life.' Berlioz was even more affected at a similar service in 1851. He, surplice-clad—Berlioz must have looked an imposing figure in a surplice—and his friend G. A. Osborne sang in the select choir. In an article he contributed to the *Journal des Débats* (afterwards reprinted in his *Les Soirées de l'Orchestre*) Berlioz speaks of the 'overpowering emotion' he experienced, and Osborne has recorded how the great French composer wept while listening to the simple strains sung by those poor London children. The last of these services, held for so many years at St. Paul's, took place in 1877, but under greatly altered conditions: after 1871 no tiers of seats were allowed to be erected.

The annual festival of the Sons of the Clergy has long been held at the cathedral. It now takes place under the dome with all due significance. Until 1854, however, singers, players and congregation were located in the choir, as shown by the illustration (on p. 161)—from the *Illustrated London News* of May 13, 1843, there stated to be an 'accurate picture'—when Sir George Smart conducted. Shortly after this the Bishop of London (Blomfield) forbade the use of an orchestral band, on account of the gross irreverence of some of the performers. The band was revived in 1873.

The first special Sunday evening service was on Advent Sunday (November 28), 1858, before the organ had been removed from the screen. A special choir (including ladies in 1861, if not earlier) was then enrolled, and thus constituted: sopranos and altos, 200; tenors, 150; basses, 150. At first the services were held from January to Easter, but since 1872 they have been held on every Sunday throughout the year, the music being of a simple, congregational character. In 1873, the year after Sir John Stainer's appointment as organist, those oratorio services were inaugurated at St. Paul's which have become such interesting features of the cathedral's music. The first was on St. Paul's Day, 1873, when a selection from Mendelssohn's oratorio 'St. Paul' was performed by a full band and chorus under Stainer's direction. To this followed Bach's 'St. Matthew' Passion (Lent, 1873) and the Advent service 'The Last Judgment' (1878), or Brahms's 'Requiem,' introduced in December, 1901. These services have been well sustained during the régime of Sir George Martin, who has entered thoroughly into their devotional spirit.

The almoners of St. Paul's—those who have been responsible for the choristers of the cathedral—have included Michael Wise, Jeremiah Clark, Dr. John Blow, Charles King ('the serviceable man'), William Savage, Robert Hudson, Richard Bellamy, John Sale and William Hawes. After Mr. Hawes (the last layman as Almoner) the music-masters of the choristers were William Bayley, Henry Buckland, and Mr. Frederick Walker. The last named resigned when the Choir School was established on the present basis, and Mr. (now Sir) G. C. Martin was appointed. As to the choristers themselves, have not some of them attained fame in the realm of English church music? Here are some names of cathedral organists and others, former choristers of St. Paul's, which will answer that question:

William Byrd.
Richard Brind, organist of St. Paul's Cathedral.
Jonathan Battishill.
John Alcock, organist of Lichfield Cathedral.
Samuel Porter ,, ,, Canterbury ,,
Maurice Greene ,, ,, St. Paul's Cathedral.
William Boyce ,, ,, The Chapel Royal.
R. J. S. Stevens, Gresham Professor of Music.
William Chard, organist of Winchester Cathedral and Winchester College.
Joseph Pring, organist of Bangor Cathedral.
Isaac Pring ,, ,, New College, Oxford.
George Ebenezer Williams, Organist of Westminster Abbey.
John Hopkins, organist of Rochester Cathedral.
John Stainer, organist of St. Paul's Cathedral.
Henry Gadsby.
Warwick Jordan.
Charles Macpherson, sub-organist of St. Paul's Cathedral.

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* See Novello's 'Select Organ Pieces,' No. 42, which contains a characteristic personal note by Vincent Novello as to how he obtained the transcript of one of the most beautiful of all the great Cantor's organ pieces.

The above list may serve as a stimulus to the present choristers of the cathedral in the discharge of their daily duties. As an illustrated article on the Choir School appeared in THE MUSICAL TIMES of May, 1900, there is no need to enlarge upon this splendid adjunct to the music of St. Paul's Cathedral.

The first recorded organist of St. Paul's after the Great Fire was Isaac Blackwell, who was appointed vicar-choral on February 7, 1686. As he was able to play the organ, he held the office of organist in 1687, when the present cathedral was being built. Until Sir John Stainer's time (1872) a vicar-choral's stall always went with the organistship, as in most cathedrals of the Old Foundation. Although he is mentioned by Hawkins, Mr. Blackwell is practically unknown, as no modern English dictionary notices him. That he was a composer is proved by the second set of Deering's 'Cantica Sacra' (1674), to which he contributed two anthems, 'Behold, how good and joyful' and 'Let my complaint come before Thee, O Lord' (both for two voices, cantus and bass), also a hymn for Good Friday, 'See sinfull soul, thy Saviour's sufferings see.' In John Playford's 'Choice Ayres, Songs and Dialogues' (1676), Blackwell's name appears as the composer of seven songs in that collection.

Jeremiah Clark appears to have succeeded Blackwell. As composer of the tune 'St. Magnus' Clark is widely known. In consequence of a love affair 'he shot himself with a little screw pistol in the side of the head, as he sat in his chair by the fireside,' as a broadside at the British Museum has it (see THE MUSICAL TIMES of January, 1906, p. 33, for further details). Upon the death of Jeremiah Clark, Richard Brind, a former chorister of the cathedral, was appointed organist on February 23, 1708. Beyond the fact that he composed a few forgotten anthems he is unknown to fame. As the next five organists (excepting John Jones, who held office from 1755 to 1796) have formed the subjects of illustrated biographies in this journal, there is no need to repeat what has already been set forth in detail. Their names are—Dr. Maurice Greene, Thomas Attwood (a pupil of Mozart's), Sir John Goss, and Sir John Stainer, a former chorister of the cathedral, and Sir George Martin, the present organist.*

Mention must be made of some of the sub-organists during the past century: George Cooper, senior, George Cooper, junior (a masterly performer), and William Hodge; also Mr. Charles Macpherson, a former chorister, who now holds the office of sub-organist and discharges his duties with distinction.

Of Sir George Martin, who succeeded to the organistship in 1888, it is sufficient to say that he is a worthy compeer of those men of genius whose names are household words in English church music, and who have held the important office of organist of London's great cathedral. It has been said that St. Paul's has a melodic school of its own. Is this true? The compositions of Attwood, Goss, Stainer, and Martin furnish an affirmative answer.

For valued help in the preparation of this article the writer is indebted to the Rev. W. P. Besley, M.A., minor canon and librarian, and Sir George Martin, M.V.O., organist of St. Paul's Cathedral, and in a special manner to Mr. John S. Bumpus, whose book 'The Organists and Composers of St. Paul's Cathedral' is a valuable contribution to the literature of the subject.

DOTTED CROTCHET.

CHINESE MUSIC.

A man without virtue, what has he to do with music?—OLD PROVERB.

'Ceremony and Music'—these seem to have been considered, in the life of ancient China, two of the most important things. As there were 'rules of propriety' to guide a man to the right and seemly manner in which to meet every situation of his life, so music was the inner force by which this outward form of reverent and comely action was inspired—music, that is, not merely of drum and bell, of psaltery and flute, but also of harmonious thought and word and deed. Thus music became to be regarded not only as an Art to be minutely regulated and carefully performed, but as itself the great regulating influence in state and family and individual life. One of the most famous instruments of antiquity was named, it is said, from the power it had to restrain the evil passions. Remembering all this, we are not surprised to find that Confucius, the great restorer of the ancient ways of virtue, was a lover of music; and there is something very fascinating in the thought of 'the master' himself as an enthusiastic musician, not merely valuing the political and moral uses of the art, but himself singing and playing and being deeply moved when he heard great music. Already in his day (*c.* 550 B.C.) the true old music was less practised, and, about a century later, as we learn from the protest of Mencius, vulgar modern music had supplanted the ancient even in royal performances. But it was not, perhaps, till the reign of the vandal Ch'in Shih-huang (*c.* 250 B.C.) that the old art was lost beyond hope of recovery.

'How to play music may be known,' said Confucius, when instructing the grand music-master of his own too degenerate state. 'At the commencement of the piece, all the parts should sound together. As it proceeds, they should be in harmony, but each part distinct and flowing without break, and thus on to the conclusion.' We wish he had told us in more detail 'how to play music'; we long to learn what the grand music-master, who probably, like most of his profession at that time, was blind, taught or rather should have taught. But we are doomed to disappointment. All that has been recovered from that early period, largely it seems through the research of Tsai Yü,* is some knowledge of the scales in use and of the instruments on which the music was performed.

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* For these biographical sketches, see THE MUSICAL TIMES as follows: Dr. Greene, February, 1903; Thomas Attwood, December, 1900; Sir John Goss, June, 1901; Sir John Stainer, May, 1901; and Sir George Martin, July, 1897.

Very early in their history the Chinese seem to have known the octave and the division of it into twelve semitones. These semitones were evolved from a series of perfect fifths, and were consequently not uniform in dimension (*cf.* Table, note *a*). The legends of the invention of this scale are variously interpreted; but they point at any rate to a time before the settlement of the people in China, and they may indicate, as some think, that elements were borrowed from the still earlier tribes through which the Chinese passed or among which they finally made their home. The simplest form of the story hints at a truth which is insisted on by scientific musicians to-day, that scales were derived from instruments, and that instruments were not primarily designed to play known scales† ; for when the 'Prime Minister' was ordered to make a scale, his first thought was to make himself a bamboo flute. The note of the first pipe he cut was D above middle C; this, as Tsai Yü tells us, was the note of *Huang Chung*, the foundation note of the whole theory of music in the earliest historical age. Later, and probably within the second millennium before Christ, the octave was artificially divided into *equal* semitones, and musicians seem to have given much attention to the art of transposition‡ made possible by the new equal-temperament (*cf.* Table, notes *b*, *c*). This mathematical treatment of the scale may have given rise to the belief, if it were not derived from the fact, that the pipe which gave the note *Huang Chung* was the foundation not only of music, but of all measures, whether of capacity or length.

A TABLE OF CHINESE NOTES AND SCALES.

The Notes of the Octave LÜ LÜ.					The Degrees of the Scale.		
Names.	Size of Pipes in English Inches.			Approximate Equivalents.	The Five Note Scale WU YIN	The Mongol Scale KUNG CH'Ê (*d*)	Approximate Equivalents.
	Length (*a*)	Length (*b*)	Bore (*c*)				
Huang Chung...	10·000	10·000	·353	D	Kung	Ho	Tonic
Ta Lü	9·364	9·438	·343	D♯			
T'ai Ts'u	8·888	8 908	·333	E	Shang......	Ssŭ	Supertonic
Chia Chung ...	8·323	8·408	·324	F			
Ku Hsi	7·901	7·937	·314	F♯	Chiao	I	Mediant
Chung Lü	7·399	7·491	·306	G		Shang......	Subdominant
Jui Pin	7·023	7·071	·297	G♯	(Pien Chih)	*Kou*.........	
Lin Chung	6·666	6·674	·288	A	Chih	Ch'ê	Dominant
I Tsê	6·242	6·299	·280	A♯			
Nan Lü	5 925	5·946	·273	B	Yü	Kung	Submediant
Wu I	5·549	5·612	·264	C			
Ying Chung ...	5·207	5·297	·257	C♯	(Pien Kung)	Fan.........	Leading note
Huang Chung...		5·000	·250	D	Shao Kung	Liu	Octave

(*a*) From *Lü Lü Ching I*, Vol. I, ff. 80-82. Notes found from a series of *fifths*. In older books the figures are often not correctly given after the first five steps. The *octave*, not given in the original, should be 5·000 as in column 2.

(*b*) (*c*) Id., Vol. IV, f. 6. Equal-temperament as restored by Tsai Yü.

(*d*) The symbols of this scale have also been used to represent fixed notes. The E of the upper octave has a special name, *Wu*.

Ancient musicians knew and named the notes of the octave below and of the octave above their original or normal octave. But besides the thirty-six notes of fixed pitch thus obtained, they had also a scale, *Wu Yin*, consisting of the well-known 'five notes' (*cf.* Table). This pentatonic scale may well have preceded the complete series of twelve notes; yet as early as it has been traced

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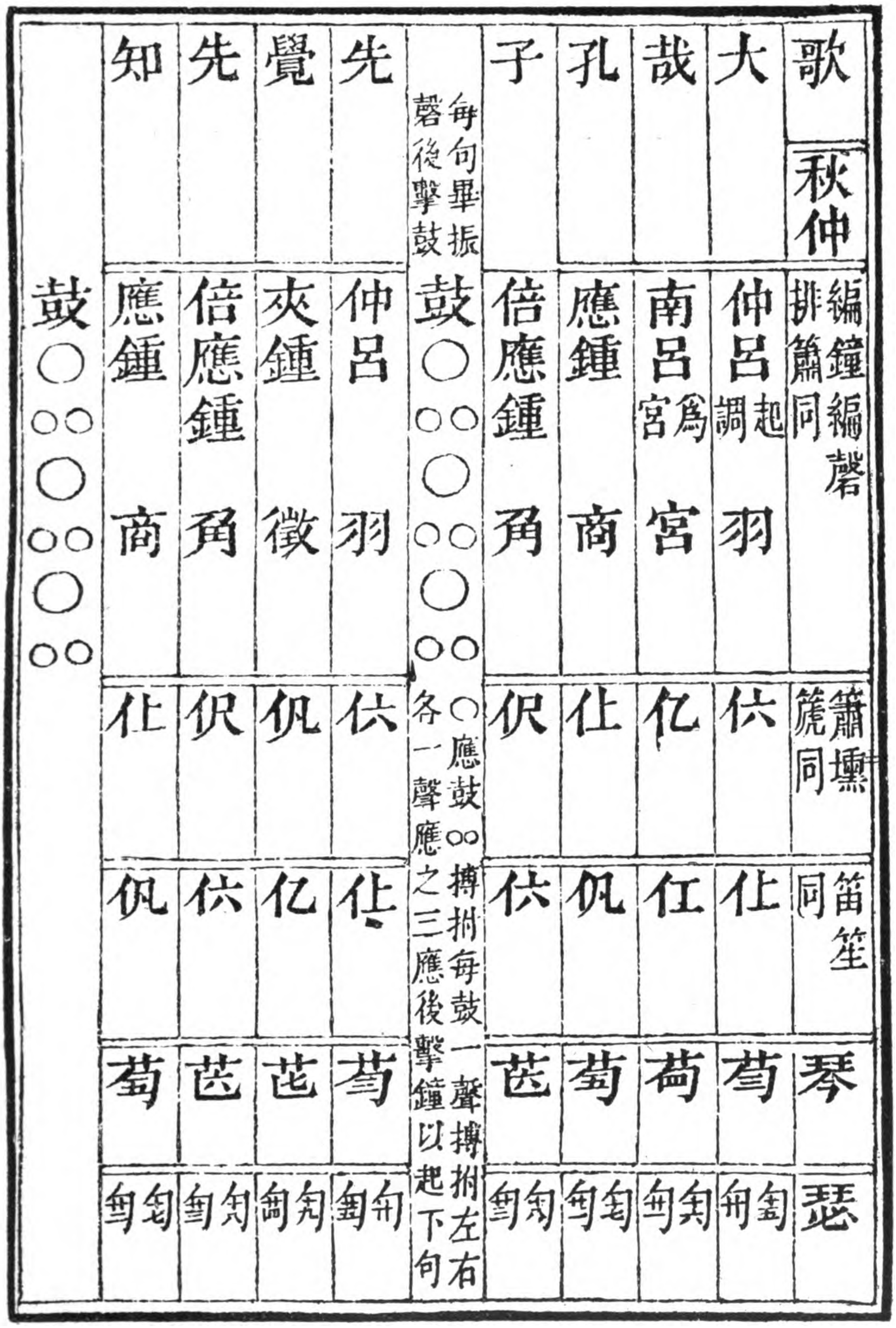
* Tsai Yü, who has been made familiar to European students of Chinese music by M. Amiot's 'Mémoire sur la musique des Chinois,' was a prince of the Imperial house of the Ming dynasty. His great book 'Lü lü ching i' was published A.D. 1596. He himself gives all the credit to his father.

† C. K. Wead, 'Contributions to the history of musical scales.' Washington, 1902.

‡ Detailed instructions for the transposition of the classical or state music are given in the official regulations. For instance, although the actual melody of the Confucian Hymn (on the opposite page) remains the same for each season, the key is transposed according to the moon during which the ceremony, at which it is sung, takes place. It is interesting to remember that Bach's first Twenty-four Preludes and Fugues were written to show the advantages of equal-temperament on the 'bundfrei' clavichord—his *Wohltemperirte Clavier*.



NOTATION OF THE FIRST TWO PHRASES OF THE CONFUCIAN HYMN.

EXPLANATION.—The above reproduction of a page from a Chinese 'Full score' is divided into eleven vertical columns—the first, on the right, gives the description of the vocal part and the names of the instruments; the next four columns give the vocal part and musical accompaniment or the four notes of the first phrase of the Hymn. The sixth column gives directions for the sounding of the stone gong and bell and the beating of the large and small drums (designated by circles). The next four columns contain the vocal and instrumental parts for the second phrase, and the last column is for the drums (solo).

The page is also divided into six horizontal sections. The uppermost section gives the vocal part, or rather, the words only; the second the notation (in two forms *Lü Lü* and *Wu Yin* or sol-fa) for the bells, stone chimes and panpipes; the third for the *Hsiâo* (vertical flute), *Hsuän* and *Ch'ih*; and the fourth for the *Ti* (transverse flute) and *Shêng* in *Kung Ch'ê* characters; the fifth for the *Ch'in*, and the sixth for the *Shê*. The two latter notations are in a form of tablature. The *Lü Lü* is a *fixed* notation. See the Table on the opposite page.

the names seem to indicate not fixed notes, but the *relative position* of the notes in a scale, corresponding to our tonic, supertonic, mediant, dominant and submediant, and bearing a close resemblance to the sol-fa system with its movable Doh. This was subsequently enlarged to seven notes by the addition of the semitones below the dominant and the octave. The existence of a diatonic scale implying or actually using semitones might show, if proof were needed, that the twelve equal divisions of the octave were not the first idea of a scale possessed by the Chinese. For such a scale might naturally have been divided into six whole-tones, and evidence of an actual tendency to do this exists in the fanciful division of the notes into six pairs, the six odd numbers being called active, and the even numbers passive.[*] Equal-temperament, however, never took firm root, so that when the study of music began to revive in the second century before Christ, and efforts were made to recover the lost ancient art, musicians declared the modulations and transpositions of which tradition spoke to be impossible on instruments of a fixed pitch like chimes of bells or stone gongs. It is characteristic of the confusion that now prevails in classical music (*i.e.*, the music of the state religion) that while the tunes are duly transposed according to the time of year, some of the instruments on which they are played are not conformed to the rules of equal-temperament.[†]

The two semitones added to the five-note scale, moreover, seem never to have become universally popular, though it is said that they are not uncommonly used in the north of China; and it may be broadly stated that the pentatonic scale, in some form very similar to that already given, has been continuously the characteristic Chinese scale from a very remote date. While this is so, the ancient names of the notes long ago gave place to names borrowed from a foreign scale which was introduced, it is said, by the Mongol tribes with which China had constant intercourse of peace or war from the beginning of the Christian era, until the whole country was conquered by Kublai Khan towards the end of the 13th century (*cf.* Table). The practical introduction of this foreign scale was, we may be sure, a gradual process to which it would be hard to assign an exact date. It is important, however, to notice that the scale had seven notes, and that it was nearly the same as the European diatonic scale; that is, that if we use only the *white* notes of the pianoforte, and take the ancient native scale as beginning on F, the first note of the Mongol scale is C. But there are indications that the scale, like the nation, conquered the conqueror. The outward form was changed, but the scale remained the same. First a new note and name (*kou*) were added to represent the augmented fourth of the old scale; but this seems to have been too artificial a device, and the new name is said to be now quite forgotten. The required result was attained, nevertheless, by treating the fourth note of the new scale as tonic instead of the first. Of this arrangement several incidental traces may be found in various music books; but, on the other hand, Tsai Yü very carefully gives the Mongol scale, though using the ancient notation, as the scale of an almost prehistoric flute.

There seems to be nothing at all like staff notation in China, nor any attempt to show the relative pitch of notes by the positions of the written symbols, though this latter device is, I believe, known in Thibet. The Chinese represent notes by words written just as any other words would be written. For many classical instruments ingenious special symbols have been used, as is shown in the accompanying reproduction of the Full-score of the first two phrases of the celebrated Confucian Hymn (page 165).

A. C. MOULE.

(*To be continued.*)

Occasional Notes.

Why these are very crotchets that he speaks;
Note, notes, forsooth, and noting.

SHAKESPEARE.
Much Ado About Nothing, II., 3.

The recent death of Viscount Goschen recalls the fact that he was a connecting link with Weber. In his interesting book 'The life and times of Georg Joachim Goschen: publisher and printer of Leipzig, 1752-1828,' the deceased statesman says: 'Weber became a friend of my grandfather (the subject of the above memoir) and of my father. The latter often visited the great composer when he was in London in 1826, and attended his sick bed during the illness to which Weber succumbed in that year in the house of Sir George Smart.' In the life of Weber, by his son Baron Max von Weber, there is a charming reference to Mr. Goschen, the late Lord Goschen's father. Two days before his death, Weber, fully under the impression that he would soon return to his native land, asked his friend Goschen: 'Have you anything to say to your father? At all events I shall tell him that his son has been a dear kind friend to me in London.' 'But you leave many friends and admirers here,' said Mr. Goschen. 'Hush! hush!' replied Weber, gently smiling, 'that's not the same thing, you know.' A few hours afterwards the spirit of the great composer had taken its flight.

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[*] This classification did not, perhaps, affect composition till the present dynasty, when, Van Aalst says, if a tune (in classical music) begins on an active note no passive notes may be admitted. This rule is no doubt connected with the eccentricities of the official manual of classical music, whose compiler gives a diagram showing a scale of fourteen semitones—the diatonic intervals all regarded as tones—and is driven to most curious devices to find equivalents among the ancient twelve notes for the last two of his fourteen.

[†] In modern popular music several different keys are used. Little attention, however, seems to have been paid to them as yet by foreign students, and, owing to the faulty intonation of voices and instruments, we cannot be sure whether the difference between one key and another is merely a difference of pitch or may involve to some extent a different succession of intervals. Compositions, it should be understood, do not wander from the limits of the diatonic scale, and there appears to be no direct evidence that the Chinese have ever used their knowledge of the twelve divisions of the octave except for purposes of transposition. In modern popular music even this use is forgotten, and keys are defined not by the ancient note names, but by the position of the dominant in each on some instrument, usually the tranverse flute.

The first performance in England of Signor Enrico Bossi's 'Paradise Lost' (noticed on p. 180), excites curiosity as to previous musical settings of Milton's great epic. In 1816—not 1817, as stated in Grove's 'Dictionary of Music and Musicians,' and other books of reference—an oratorio entitled 'The Intercession,' composed by Matthew Peter King, the text from Milton, was produced at Covent Garden Theatre on Whitsun Eve, June 1, of that year. The *Morning Post* of June 3, 1816, thus records the event:

> COVENT GARDEN THEATRE.
>
> On Saturday evening was produced at this Theatre, a new Oratorio, called *The Intercession*, taken from Milton's *Paradise Lost*. The music is the composition of Mr. M. P. King; and it decidedly surpasses all his former productions. The composer appears to have caught the inspiration of the Poet, and throughout has strongly portrayed the opposite effects of grandeur and beauty.
>
> The Overture and Choruses, particularly 'Heaven rung with jubilee,' are original and impressive. Mr. Braham was truly great in the air of *The Intercession*. Miss Stephens completely enraptured the audience in the beautiful air of *Eve's Lamentation;* and the whole Piece was hailed with the most universal and deserved applause.

This work contained the air known as 'Eve's Lamentation' ('Must I leave thee, Paradise?'), a song which had an extraordinary run of popularity. It may suffice merely to mention the oratorios on Milton's poem composed by John Christopher Smith and John Lodge Ellerton. The 'Paradise Lost' music of Dr. Wylde — performed by the New Philharmonic Society on May 11, 1853—must not, however, be passed over so slightly, by reason of the comment of *Punch* on the performance, which reads:

> MARRIAGE IN VERY HIGH LIFE.
>
> Married, at Exeter Hall, on Wednesday, the 11th instant, by Dr. Wylde, Music to Immortal Verse; the latter having been selected from Milton's 'Paradise Lost,' and the former composed by Dr. Wylde himself. The marriage ceremony attracted a large concourse of persons, to whom its performance appeared to afford high gratification. We have much pleasure in stating that the match is considered a very satisfactory one by the friends of both parties, notwithstanding the exalted position of one of them in the poetical world. The other, however, it should be remarked, is of genuine English parentage; a fact which refutes the fashionable supposition that the higher class of music is necessarily of Italian or German origin.

This reads as if it had been written by 'J. W. D.' To the above works must be added a setting of the poem by Rubinstein, which he called 'a sacred opera.' Although an early work of Rubinstein's, it did not receive its first performance in England till June 9, 1882, when it formed the programme of the Philharmonic Society's concert on that date. In 1878 the distinguished French composer, M. Théodore Dubois, obtained the Concours Musical prize, instituted by the city of Paris, by his oratorio 'Paradis perdu,' first performed in the French capital and at public expense on November 27, 1878. So far as we know, this work has not been performed in England. While the foregoing list makes no attempt at being complete, it serves to show that composers of different calibre have not hesitated to set to music Milton's 'immortal verse,' even though they have failed to immortalize themselves in the process.

Bath, like its neighbouring city Bristol, has its male-voice choir. To carry the analogy further, it is in a flourishing condition, thanks in no small degree to the efficient manner in which the Bath Orpheus Glee Society is conducted by Mr. H. J. Davis, who is a Licentiate of the Royal Academy of Music and organist of Christ Church. The active membership of the Society is just over two full scores—to be quite accurate, forty-one. At their annual concert, held at the Assembly Rooms on February 11, these well-attuned gleemen of Bath gave abundant evidence of their vocal powers and artistic restraint. Like other glee societies, it is the custom of the Bath singers to begin their programme (after the National Anthem) with the same piece year after year. Admitting the acceptance of this custom, no better choice could be made than that of Cooke's 'Strike the lyre,' that fine old glee so well-beloved of singers and so delightful to listen to. Versatility made itself manifest in the programme—to wit, Schumann's 'Battle song,' Dudley Buck's 'Hark! the trumpet calleth,' and Elgar's 'Yea, cast me from heights,' 'After many a dusty mile,' 'It's oh! to be a wild wind'—while humour found 'full fling' in 'The three chafers' and 'The owl and the pussy cat.' All the various moods suggested by the above compositions were very happily caught by the singers and their conductor, and the result was a very pleasant and enjoyable music-making in the famous old city of Bath.

The Hallé Choir, previous to the performance of 'Elijah' at Manchester on January 24, presented Mr. Santley with a large and handsome silver cigar case, to mark their appreciation of the veteran artist's distinguished service to music during a period of half a century. Mr. R. H. Wilson, the chorus-master, said it was Mr. Santley who sang the Prophet music on the occasion of the first performance of the oratorio at the Hallé concerts—in 1860. 'It is your hope and my hope,' said Mr. Wilson, addressing the choir, 'that Mr. Santley may long be spared to show to the world how the greatest dramatic character in sacred music should be faithfully and reverently portrayed.' The presentation was made by Mr. G. H. Kenyon, Chairman of the Choir Committee. In warmly acknowledging the gift, Mr. Santley said: 'I should like to correct both the gentlemen who have spoken, in one particular. I have been before the public longer than fifty years. I came to Manchester for the first time in 1854, to sing at St. John's Church, Salford, now the Roman Catholic Cathedral, when a Mass was performed, so that I am three years ahead of you. I have done my best.' With this modest reference to a distinguished, as well as a long career, the veteran vocalist brought his remarks to a close and was cheered to the echo.

Scotland is so rapidly becoming a musical nation —as our Edinburgh and Glasgow correspondents monthly testify—that the words which, nearly forty years ago, *Punch* put into the mouth of a canny Scot, seem likely to become more or less true. Here they are:

> A' music whatever is o' Scottish origin an' derivation. It a' cam Sooth frae ayont the Tweed. A' music just resolves itsel' intil' a meexture o' Tweed-ledum an' Tweedle-Dee — the Scottish Dee. The oreeginal St. Cecilia was a Miss MacWhirter. She invented the Bagpipes.

The Worshipful Company of Musicians should invite Miss MacWhirter to their next music-making on St. Cecilia's Day.

Mr. Percy Pitt is to be heartily congratulated upon his appointment of Musical Director to the Royal Opera, Covent Garden, in succession to M. André Messager. Born in London, January 4, 1870, Mr. Pitt studied music at Paris, Leipzig—where Jadassohn and Reinecke were his masters—and Munich, where he studied under Rheinberger. He first came before the English public as organist and accompanist at Queen's Hall in 1895. His connection with the Royal Opera began in 1903, when he was appointed *Maëstro al piano*. He subsequently became musical adviser to the Syndicate, stage conductor, and, in 1906, assistant conductor both for the summer and autumn seasons. Not the least important of his duties in connection with Covent Garden have been his journeys to the Continent to hear and engage singers for the Royal Opera.

MR. PERCY PITT.

(*Photograph by Lizzie Caswall Smith.*)

Mr. Percy Pitt's compositions include an Orchestral suite in four movements (1895); a suite 'Fêtes Galantes' (1896); a Coronation March (1897); a Clarinet concertino, Overture 'Taming of the Shrew,' and a choral ballad 'Hohenlinden' for male voices and orchestra (1898); a Ballade for violin and orchestra, a Symphonic poem 'Le Sang des Crépuscules' and 'Cinderella,' a musical fairy tale (1899); Suite de ballet 'Dance Rhythms,' and the incidental music to Mr. Stephen Phillips's play 'Paolo and Francesca' (1901); incidental music to 'Richard the Second' and 'Flodden Field,' for Mr. Tree's performances at His Majesty's Theatre (1903); two series of vocal poems with orchestral accompaniment, one for baritone (Philharmonic Society, 1903), the other for a mezzo-soprano voice (Queen's Hall Symphony Concerts, 1904), and the Sinfonietta composed for the Birmingham Musical Festival of 1906. This does not, however, exhaust the catalogue of the new director's creative output, as there must also be placed to the credit of his account a ballet, two cantatas, part-songs, chamber music, pianoforte pieces, studies, and songs. In addition to his high musical qualifications Mr. Pitt is an excellent linguist, therefore he is doubly equipped for a post in which he has many well wishers for complete success in the discharge of his onerous and important duties. It is most satisfactory that an Englishman has been selected for this responsible office, and with so able a colleague as Mr. Neil Forsyth—who is also to be congratulated upon being appointed General Manager to the Syndicate—great things may be expected of the régime of Mr. Percy Pitt.

Elgar's oratorio 'The Kingdom' is attaining popularity even more rapidly than the composer's previous works. Of six performances announced for March, two will take place on the same day (the 14th) at London and Leeds, and, curiously enough, three more on the same day a week later (the 21st), at Birmingham, Leicester and Sheffield, the sixth performance taking place at New York on March 26. April will bring with it two performances—Liverpool and Birmingham—on the 9th and 18th respectively, while Cambridge (in June), Cardiff (in September), Leeds (at the Triennial Musical Festival in October), Huddersfield (also in October), Berlin and Amsterdam, will have opportunities of hearing the work during the year.

The competition festival movement continues to extend. The second annual report of the Association of Musical Competition Festivals, which has just been issued, gives a list of fifty-seven places in England alone where competitions have been held. But there are numerous other events of the kind that are not registered on this list. Among the new centres starting this year are Belfast, Paisley, Ilkley, Doncaster, Buxton, Herts and North Middlesex. The sad deaths of Lady Althorp and Mrs. Stephen Massingberd deprived the Association of two staunch and influential supporters. A résumé of the papers read at the July conference is given in the report. The Association makes no claim to interfere with the freedom of the local managers of festivals. It is simply an organization to discuss ways and means and to unify the aims of the movement. The President is Her Grace the Duchess of Norfolk, Lady Mary Forbes-Trefusis is the Chairman of the Executive Committee (of which Miss Mary Egerton and Mr. J. A. Fuller Maitland are members), Mr. W. H. Leslie is the Treasurer—a not very burdensome office withal, as the subscription is only one shilling per annum!—and Miss Wakefield and Dr. McNaught are the Secretaries.

The Brighton Sacred Harmonic Society has received a legacy of £1,000 bequeathed by its lamented President, Dr. C. J. Oldham, an enthusiastic amateur who was seldom absent from his place among the violinists of the orchestra, and who had a wonderful collection of fine 'Strad' violins. Mr. Robert Taylor, conductor of the Society, and all who work with him are to be warmly congratulated on this munificent windfall. The Society, now in its eightieth season, gave an effective performance of Elgar's 'King Olaf' on February 14, under Mr. Taylor's inspiring direction, the concert having been opened with the 'Dead march in Saul' as a tribute of respect to the late President and benefactor of the Society.

A local paper in reporting a funeral service says: 'As the cortege left the church en route for the cemetery, the organist played Schumann's Quintett "O rest in the Lord."' Here we have the quintessence of a 'mix up.'

Church and Organ Music.

MR. WILLIAM WOLSTENHOLME.

THE COMMANDERY, FORMERLY THE COLLEGE FOR THE BLIND SONS OF GENTLEMEN, WORCESTER.
(Photograph by Messrs. Littlebury & Co., Worcester.)

No less remarkable than interesting is the fact that two of our most gifted composers of organ music are sightless. If the deprivation of sight has stimulated their creative faculties, then their loss is our gain, for which we have every reason to be thankful. The melodious and well-knit compositions of Alfred Hollins and William Wolstenholme not only brighten many a recital programme, but are greatly appreciated by those who play them and those who listen to them. A biographical sketch of Mr. Hollins—'Alfred the great,' as Mr. W. T. Best used to call him—has already appeared in THE MUSICAL TIMES, and now the life-story of his friend and brother musician is about to be told.

William Wolstenholme was born at Blackburn, Lancashire, on February 24, 1865. His father, Mr. James Wolstenholme, was an architect and surveyor in the town, while his grandfather, after whom he is named, was an intimate friend of Henry Smart during the latter's organistship of Blackburn Parish Church seventy years ago. Both the parents of William Wolstenholme were enthusiastic singers, and his father voluntarily taught singing to many young people of Blackburn. From his earliest childhood Willie had an acute sense of absolute pitch, and was gifted with a wonderful memory, and, as he was sightless from his birth, he lived almost entirely in a world of sound. When about six years old one of the little fellow's amusements was to drag a small portable harmonium close to the pianoforte; the two instruments were half a tone different in pitch, but Master Willie would play a melody, say, in the key of C on the harmonium and accompany it in the key of D flat on the pianoforte. It was about this time that he learned to read from the old-fashioned raised Roman type. One Easter Sunday morning a friend gave him a copy of St. John's Gospel in this form of type, the reading of which was a source of intense interest and absorbing delight to him, so much so that before Whitsuntide he had committed the whole volume to memory; and, given chapter and number of verse, he could, without the least hesitation, repeat any verse that was asked for.

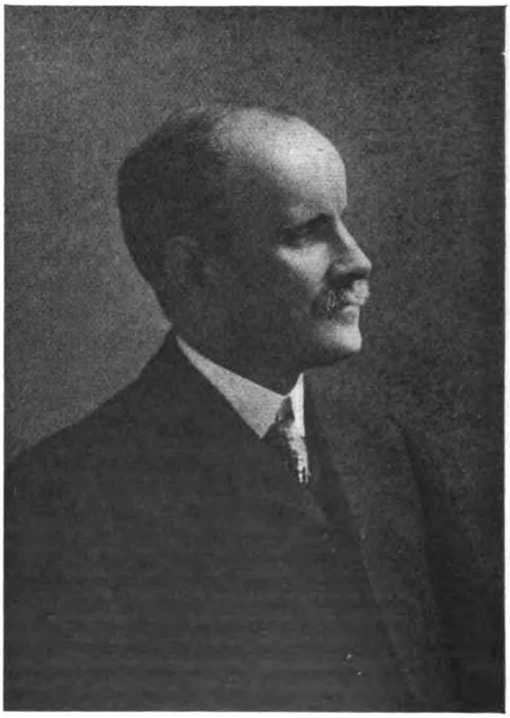
With the hope that he might enter the Church, his parents sent him, aged eight, to the 'College for the Blind Sons of Gentlemen' at Worcester, where for many years he found in the head-master, the Rev. S. S. Forster, a most kind friend and counsellor. At that time the College occupied the ancient building known as the 'Commandery,' built by the chivalrous old Knights Hospitallers in the days of the Crusaders (see the view above). Classics (especially) and the ordinary public school subjects formed the curriculum at the College, in which the Braille system greatly aided the boys in acquiring knowledge. Drill and music were 'extras.' From the late Dr. Done, organist of Worcester Cathedral, he received lessons in pianoforte and organ. One of his fellow pupils with Dr. Done was Dr. Hugh Blair, whose father, the Rev. R. H. Blair, was the first head-master of the College for the Blind, and afterwards rector of St. Martin's, Worcester. Wolstenholme soon became recognized as school-organist, and in that capacity officiated at a small chamber organ at morning 'Prayers,' and as a solo organist when opportunity offered.

Wolstenholme also learned the violin at Worcester, his teacher being one Edward Elgar, who has since been heard of in another capacity. A warm friendship sprang up between master and pupil, and when the latter decided to work for the degree of Bachelor of Music at Oxford, Elgar proved a most valuable and patient amanuensis. He wrote down from dictation the exercise necessary to obtain the degree, and Mr. Wolstenholme greatly cherishes the rough sketches, reminiscent of 'tobacco reek,' which the Worcester violin teacher made. Nor was this all. When the would-be graduate went up to Oxford for the examination, Elgar voluntarily went with him as his amanuensis, and it may be assumed that he was as pleased as the candidate himself when Wolstenholme—the first blind person to take the Oxford degree—passed. The subject of this sketch retains most pleasant memories of those Saturday afternoons at Worcester. Sometimes Elgar would say: 'Willie, I have a tune to play to you.' Then some fresh idea of his own, or something new from the outside music world, would be played for the benefit of his young friend, while 'tobacco reek,' as he called it, from the kind friend's pipe, filled the room, and the 'tune' spread itself over a happy hour or two! The degree exercise was a setting of Campbell's 'Lord Ullin's daughter,' and as the candidates were required to show an intimate knowledge of Beethoven's 'Fidelio,' Wolstenholme transcribed the full-score almost entirely into 'Braille' and then committed the opera to memory!

After taking his degree (in 1887) the subject of this sketch returned to his native town and became organist and choirmaster of St. Paul's Church, Blackburn, a post he held with distinction for thirteen years. Teaching, the giving of organ recitals, and composition helped to fill up his time. So popular did he become at Blackburn that, towards the end of 1897, a Wolstenholme Society was formed for the purpose of giving chamber concerts. 'The members of this little Society,' he says, 'were among the first friends to encourage and help me in a really practical way.'

In February, 1902, Mr. Wolstenholme settled in London, when he accepted the invitation to become organist of the King's Weigh House Church, Grosvenor Square. Two years later—in May, 1904—he became organist and choirmaster of All Saints' Church, Norfolk Square, Hyde Park, an appointment—formerly held by Dr. E. C. Bairstow, now organist of Leeds Parish Church—which he now worthily holds. In his vicar, the Rev. William Boyd, himself a musician, and composer of the well-known tune to 'Fight the good fight,' the organist has found an appreciative and sympathetic friend and helper. Mr. Boyd has kindly furnished the following 'appreciation' of his gifted organist:

> I have been singularly fortunate in my musical coadjutors. When I first came to London, in 1893, I was faced with the resignation of the then organist at All Saints', Norfolk Square. In twenty-four hours, by the help of my old friend Sir Frederick Bridge, I was put into communication with a growing lad—Edward Bairstow by name—with whom I soon became fast friends. I found him to be a musician of the very first quality. He remained with me four years, until, indeed, he left for Wigan. He is now Dr. Bairstow, organist of Leeds Parish Church, and one likely to make a mark in the annals of church music. Then came Mr. Hamilton Harty, from Ireland. But, as we both of us soon discovered that his métier lay in a direction other than that of organ playing, he left to ascend the ladder of accompanists, and I am told he has no superior in London. And now Mr. William Wolstenholme assumes, and has assumed for some three years, the responsibilities of organist at All Saints'. He is a friend of Dr. Bairstow's, and would in all probability have succeeded him if I had been quite sure that he knew his 'Psalms' as well as I do. I am now well aware that he knows them better than I do, and the charm and the finish, and the delicacy of his work, leave nothing to desire.
>
> To listen to William Wolstenholme every week as I do is to listen to a fresh spring charged with the sparkle and the gaiety of clear rushing water. He never tires or wearies one—there is always the unexpected, the possibility, the potentiality, and just when you think he may be getting a little volatile there comes a phrase, a chord, a suggestion of an old-time memory which carries you back to Gregorian times, and induces a picture of tonsured monks with their violoncellos rolling out the music which befits the great 'Amen.' The exordium—the preface—to the anthem is a work usually of extreme beauty and originality. Last Sunday for instance we were singing the 'Ave Verum' of Mozart. Wolstenholme's introduction might have been an excerpt from an unknown, an unfinished sonata. There were the tunes, the simple melody, their orchestration, the benignant and spontaneous flow. It was pure Mozart throughout, and as one listened the atmosphere cleared, man became attuned to the spiritual throb that inspired the music. Religion is 'touched with emotion,' as Matthew Arnold says, and I can only suppose that, as it is so with me, so it is with others who listen. The man who makes such music is a spiritual force. We feel it instinctively—intuitively.



MR. WILLIAM WOLSTENHOLME.

(*Photographed specially for* The Musical Times *by Messrs. Russell & Sons.*)

> And what shall I say of Wolstenholme as a friend and a comrade? Kindly, pleasant, genial, he has the best of tempers, and is as modest as he might be arrogant.

Ever since he has been with me our relations have been cordial and affectionate, and I do not know a more beautiful sight than to behold the care which the choirmen, one and all, take of their *Maestro*. They look upon him and handle him as a piece of precious blue china, while he responds to their gentleness with unfailing good humour and good breeding. In company he is the life and soul of the meeting. But I am bound to say that his jokes are sometimes 'hideous exceedingly,' while his love of tea is immoderate. He clasps his big cup, which he always insists on having, with two hands as the precious thing of life. Perhaps, however, this clasp is only to hand-warm and to preface an exhibition of extempore playing which is unique and wonderful. Of this prime fact—most difficult of all—he is a master *sui generis*. I never heard Liszt extemporise. I wish I had. I have heard Saint-Saëns and Widor, and Léfébure-Wély and Gounod. Gounod was, in his day, wonderful. It seems, somehow, to be always Wolstenholme's day, and we of All Saints' appreciate him and it to the full. He possesses, indeed, a gracious mind.

At All Saints' the Paragraph Psalter is used, and Mr. Wolstenholme has a Braille copy in order to assist him when rehearsing the Psalms. He writes out all the voice-parts of the music that is used at the services, whereby he is able to make any needful correction at rehearsal, but the organ accompaniments he memorises. The hymn-tunes are never played over: a prelude, foreshadowing the opening phrase of the tune, is given, and then choir and congregation 'go right away.' The Sunday services at All Saints' are fully choral, services like Barnby in E, and anthems such as 'Blessed be the God and Father' being sung.

Like Mr. Hollins, Mr. Wolstenholme is an excellent pianist. In December, 1885, he played, with much success, Mendelssohn's G minor Pianoforte concerto for the Worcester Philharmonic Society. In a notice of this performance a local newspaper said:

> In the second part of the programme Mendelssohn's Pianoforte concerto in G minor was played by Mr. W. Wolstenholme (a blind young gentleman). The manner in which he maintained his time in relation to the orchestra, the confidence and certainty of his touch in the most involved passages, and the animation with which he reproduced the music, were worthy of a gifted sighted pianist, and more than merited the burst of applause which greeted Mr. Wolstenholme as he concluded his performance.

He has also on several occasions shown himself to be a skilful performer on the harpsichord, his last performance being at a concert of old music given by the Chaplin Trio, when Bach's Concerto in C minor for two harpsichords and strings was performed.

As a composer Mr. Wolstenholme is widely known, especially through his organ music. He was started on his composing career, as a boy of fifteen, by Dr. C. H. Lloyd. In 1880 that genial musician, then organist of Gloucester Cathedral, came to Worcester in order to examine the boys of the Blind School in music. 'On that occasion,' says Mr. Wolstenholme, 'Dr. Lloyd encouraged me to extemporize, in three parts, in the key of E flat. I did my best and that was my starting-point as an improviser and composer.' As a matter of fact he extemporizes many of his organ compositions before writing them in Braille notation and dictating them to his sister. His well-known pair of pieces 'The question' and 'The answer,' are the outcome of two improvisations made in about the year 1893. In regard to the German titles of these twin pieces their composer tells us: 'Messrs. Cocks & Co., the original publishers, did not like the English titles, so I just Germanized them—*Die Frage*, *Die Antwort*, and the publishers were satisfied; but they are always known as "Question" and "Answer."'

The long list of Mr. Wolstenholme's compositions testifies to his versatility and creative industry. The published works include about fifty organ pieces, some twenty pianoforte solos, several pieces for violin, viola or violoncello, with pianoforte accompaniment; a Sonata in G for violin and pianoforte, a string Quartet in C, and an Intermezzo ('Phantasy') for orchestra. Five anthems, some songs, part-songs, &c., help to swell the list of printed works. But this is not all His most important unpublished compositions are:

Pianoforte quintet in D.
Pianoforte trio in C.
String quartet in B flat.
Wind instrument quintet in F (flute, oboe, clarinet, horn, and bassoon).
Overture in B flat, for organ and orchestra.
Legende, for solo viola and orchestra.
Suite in F, for stringed orchestra.
Pianoforte sonata in E flat minor.
Duetto for two pianofortes.
Morning service (*Te Deum* and *Jubilate*) in A flat.

In the course of conversation Mr. Wolstenholme refers in generous terms to Mr. Alfred Hollins—'one of the first to play my pieces,' he says. Therefore it is not unfitting that this brief sketch of a highly gifted composer, and one of the most modest of men, should conclude with a few words from Mr. Hollins, which, at our request, he has specially written. Mr. Hollins says: 'I have always greatly admired Wolstenholme's compositions, and, as he said to you, I was among the very first to play them. He has a wonderful power of grasping the genesis of any composition he wishes to write, and he can imitate any style to perfection, and at the same time be quite original. I always think he has an excellent idea of part-writing and lays out his chords in a very clear and finished manner. When you get to know him he is a most cheery soul, and has a keen sense of humour, though he appears a quiet fellow to those who first make his acquaintance. I always enjoy hearing him play his compositions, and he and I have had great music-makings together.' Need anything more be said? Yes, and that is to make honourable mention of Miss Maude Wolstenholme, her brother's amanuensis, correspondent, guide, and counsellor.

Dr. H. E. Ford, the doyen of English cathedral organists, recently celebrated the sixty-fifth anniversary of his appointment to Carlisle Cathedral, having played his first service there so long ago as February 12, 1842! He retired from the active duties of his office at the end of 1902, after having held the post for the long period of sixty-one years. Dr. Ford, who officially still retains the organistship of Carlisle Cathedral, is wonderfully active, and possesses a vitality which many a man several years his junior might envy. Long may he enjoy the vigour of perpetual youth!

The fourth annual dinner of the Huddersfield and District Organists' Association was held at Huddersfield on January 26, with the success which has hitherto attended this fraternal foregathering of organists. The president, Mr. J. W. Armitage, occupied the chair, and the guest of the evening was Mr. C. H. Moody, organist of Ripon Cathedral, who gave an interesting address, in which he said, and with perfect truth, that 'the musician—which of course includes the organist—must be in some sense a poet, otherwise he becomes a poor machine.' Although this Association has only been in existence four years, it already boasts of a membership of 108 organists, and it has been the means of accomplishing much from a social as well as from a musical point of view. May it continue to flourish like the sister society at Wakefield, and have many imitators in various parts of the country. The honorary secretary is Mr. George F. Garner, Lion Arcade, Huddersfield.

The two-manual organ in St. George's United Free Church, Edinburgh, was re-opened, after various alterations and improvements, on February 14, by Mr. Alfred Hollins, organist and choirmaster of the church. According to the programme the changes that have been made in the instrument are as follows:

> The most important of the alterations is the substitution of electro-pneumatic action for tubular pneumatic. This has been done in order to render the response instantaneous, and the result is a perfect success. With the former mechanism there was an appreciable delay between the pressure of the key and the answer of the pipes, most disconcerting to the player. Instead of the tubes connecting the console with the organ, there is now a flexible cable, along which, when a note is pressed, an electric message, as it were, is immediately flashed to a magnet which controls a tiny valve smaller than a threepenny-piece, and this in its turn operates the pneumatic machinery. Over 100 feet of this cable connect the pipes of the Great organ with the console. A reed stop, of seventy pipes, has been added, which is made to do duty as a trombone on the Pedal organ and as a tuba on the manuals. A clarion (four feet) has been substituted for the trumpet (eight feet) on the Great. The Open Diapason No. 1 on the Great, and the Great Bass on the Pedal, have been transposed up two notes in order to obtain a fuller and rounder tone. Two extra shutters have been added to the swell-box, and the wind pressures have been increased—main bellows from five to seven inches; pipe-work from three and a half to four inches; wind pressure of Trombone and Tuba, seven inches. All the above work has been carried out by Messrs. Norman & Beard, Ltd., and their system of electro-pneumatic action has been employed for the manuals and pedals, while the original tubular pneumatic draw-stop action remains.

At the re-opening recital Mr. Hollins played the following programme:

Overture in C (Op. 24)	*Mendelssohn.*
Andante in D	*Hollins.*
Scherzo	*Hoyte.*
Prelude and Fugue in D	*Bach.*
Improvisation	
Prière et berceuse	*Guilmant.*
Marche militaire	*Gounod.*
Concert Rondo	*Hollins.*

The Rev. M. O. Hodson, Precentor of Leeds Parish Church, gave an interesting lecture on January 31 at Leeds Church Institute, in aid of the Selby Abbey restoration fund, the subject of his discourse being 'Church music and how to listen to it.' In the course of his remarks the lecturer asked the question, 'Why do we have music in church?' To which he replied: 'Because man wished to worship with his whole nature, and the æsthetic faculty, which is part of his nature, finds expression in music.' Musical illustrations were efficiently sung by the Leeds Parish Church Choir, under the direction of Dr. Edward C. Bairstow, organist of the church.

The Sunday afternoon oratorio services at Brixton Parish Church continue to run their successful course. On February 3 Elgar's 'Light of Life' (*Lux Christi*) was sung by the oratorio choir, accompanied by a professional orchestra of forty performers, under the direction of Mr. Douglas Redman, organist and choirmaster. An immense congregation thronged the church to listen to a work that is admirably suited for an oratorio service.

A performance of Mendelssohn's 'Hymn of Praise' was given on February 11 at St. Margaret's Parish Church, King's Lynn, when the work was sung by Mr. Arthur Shirley's Festival Chorus of 200 voices, with contingents of singers from other places in the neighbourhood, accompanied by an orchestra and the organ. Mr. Arthur Shirley, organist and choirmaster of the church, conducted.

A correspondent writes: 'There is a choral celebration of the Holy Communion at Chichester Cathedral on every Sunday throughout the year, excepting two Sundays in August, when the choir are away for their annual holiday. I thought your correspondent "Alpha" would be glad to know this.'

A LENTEN BOOK OF VOLUNTARIES.

Under the editorship of Mr. John E. West the recent issue of 'The Village Organist' (Book 44) consists of 'Music for Lent and Holy Week.' The chief contribution to the book is a series of 'Variations on the tune Heinlein' (associated with the hymn 'Forty days and forty nights'), effectively written by Mr. H. M. Higgs, who has skilfully avoided difficulties. The authorship of this beautiful minor tune is not definitely known, but it was most probably composed by Martin Herbst, a 17th century German divine. The remainder of the pieces are arrangements—Chopin's beautiful Prelude in C minor, Mendelssohn's 'If with all your hearts,' 'Behold the Lamb of God' and 'He was despised' ('Messiah'), concluding with 'Procession to Calvary' from Stainer's 'Crucifixion.' It is proposed to issue a similar Book of Voluntaries suitable for Easter.

The following pieces were played at the organ recital given by the students of the Royal Academy of Music in the concert-room of the Institution on February 11:

Last two movements from Sonata in D minor	*Bach.*
Slow movement from Concerto—Violin and Organ	*Mackenzie.*
Allegretto, Presto comodo, from Sonata in G	*Elgar.*
Scherzo, Finale, from Sonata, No. 5	*Guilmant.*
Fantasia in F	*John E. West.*
Introduction and Fugue on a Choral	*Liszt.*

The Church Music Society has issued its 'First list of services', under the headings (*a*) Easy, (*b*) Moderately difficult, (*c*) Difficult, and Communion Services. No living composer's name appears in the list, the only modern composers being Garrett, Goss, E. J. Hopkins, Smart, Stainer, Turle, T. A. Walmisley and S. S. Wesley.

ORGAN RECITALS.

Mr. Herbert Dalton, Royal Dublin Society—Introduction and variations on the Austrian hymn, *Chipp.*

Mr. A. J. Gordon-Field, St. Paul's, Kandy—Chanson de nuit, *A. H. Brewer.*

Mr. Ewart West, Parish Church, Moreton-in-Marsh—Toccata, *E. d'Evry.*

Mr. Purcell J. Mansfield, Paignton Wesleyan Church—Cantilène in A flat, *Mailly.*

Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Grand chœur in B flat, *W. G. Wood.*

Mr. C. Roland Diggle, St. John's, Smith's Falls, Ontario—Overture in E flat, *W. Faulkes.*

Mr. S. Wallbank, All Souls', Leeds—'O Sanctissima,' *Lux.*

Mr. Charles F. Warner, Streatham Hill Congregational Church—Fanfare in D, *Lemmens.*

Mr. Eric Isherwood-Plummer, St. Thomas's, Princes Street, Edinburgh—Allegretto in B minor, *Lemare.*

Mr. Reginald Waddy, Emmanuel Church, Mannamead—(Recital of old English organ music) Introduction and Fugue in A, *Nares.*

Mr. R. H. Turner, Parish Church, Portsmouth—Overture in C minor, *W. G. Wood.*

Mr. Fred Gostelow, St. Alban's Tabernacle—Toccata in G, *Dubois.*

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Sonata in D minor, *Merkel.*

Mr. T. Westlake Morgan, St. Mary Magdalene's, Ashton-on-Mersey—Postlude in D, *Tours.*

Mr. John Pullein, St. Stephen's, West Bowling, Bradford—Scherzo, *Wolstenholme.*

Mr. Arthur G. Charles, St. Katharine Cree Church, E.C.—Andante in G, *Smart.*

Mr. Albert Orton, Woolton Parish Church—Sonata in F (MS.), *E. H. Thorne.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. R. T. Grossé, Christ Church, Lancaster.

Mr. F. Rowland Tims, Parish Church, Horsham.

Mr. Harry S. Vose, St. Mark's Church, Tollington Park.

Mr. W. H. Blackburn (Tenor), Birmingham Cathedral.

Mr. Sadleur Browne (Tenor), St. Matthias' Church, Richmond Hill.

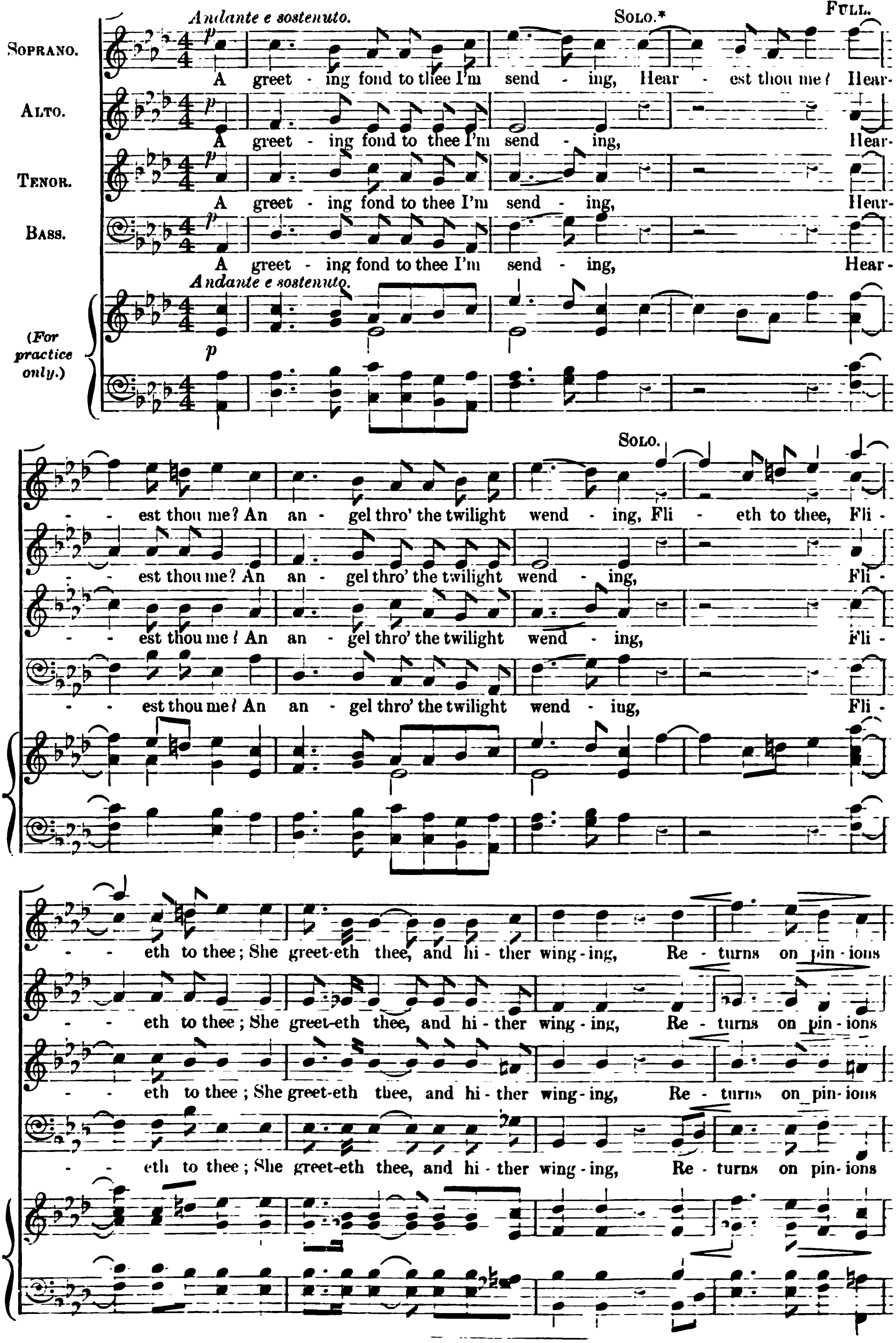
Mr. Alfred Osborne (Alto), St. Matthias' Church, Richmond Hill.

Good-night.

FOUR-PART SONG

Words by W. G. Rothery. Composed by Robert Schumann.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante e sostenuto.
Solo.*
Full.
Soprano.
Alto.
Tenor.
Bass.
(For practice only.)
p
A greet - ing fond to thee I'm send - ing, Hear - est thou me? Hear - - est thou me? An an - gel thro' the twilight wend - ing, Fli - eth to thee, Fli - - eth to thee; She greet-eth thee, and hi - ther wing - ing, Re - turns on pin - ions
A greet - ing fond to thee I'm send - ing, Hear - - est thou me? An an - gel thro' the twilight wend - ing, Fli - - eth to thee; She greet-eth thee, and hi - ther wing - ing, Re - turns on pin - ions
Solo.

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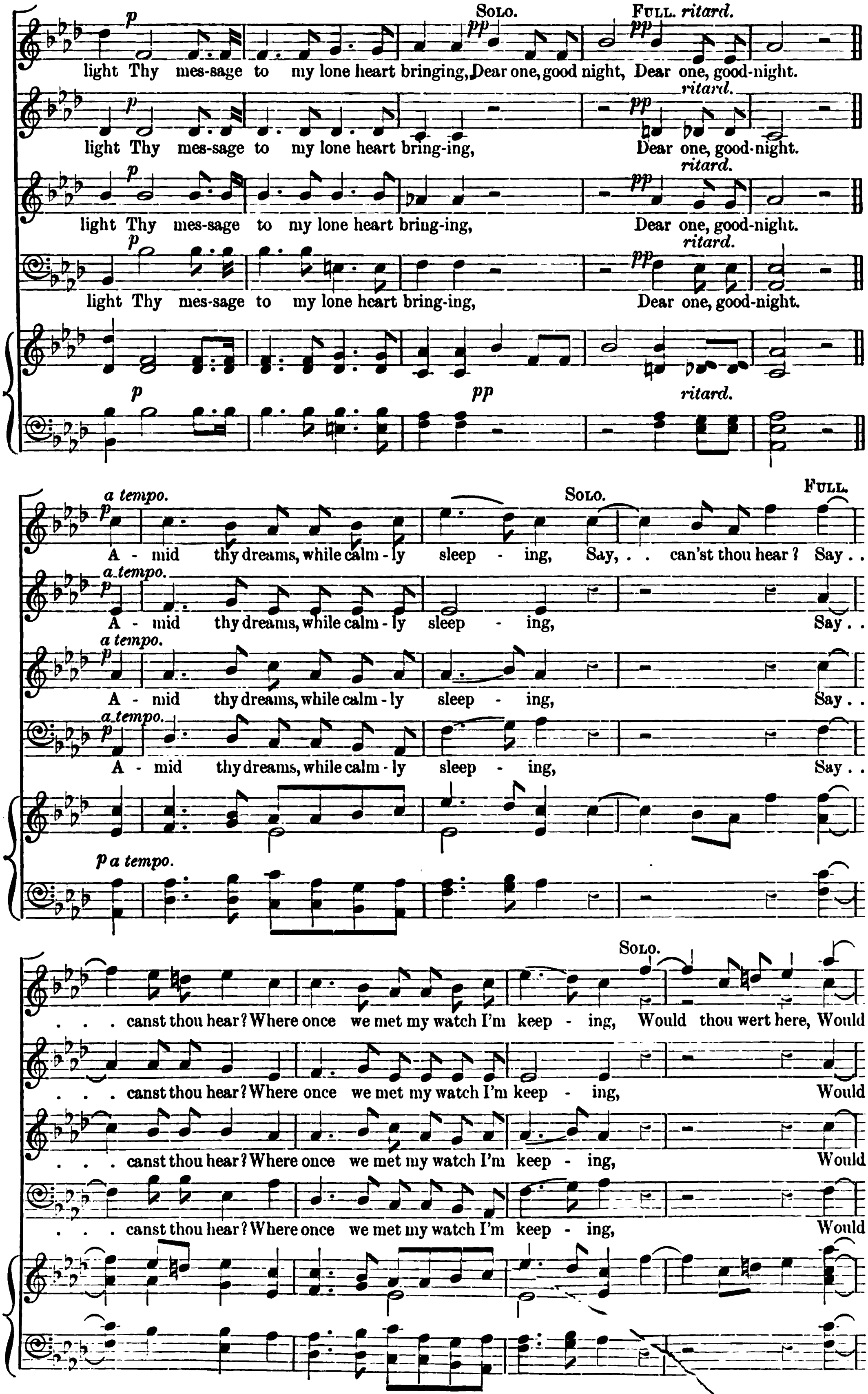
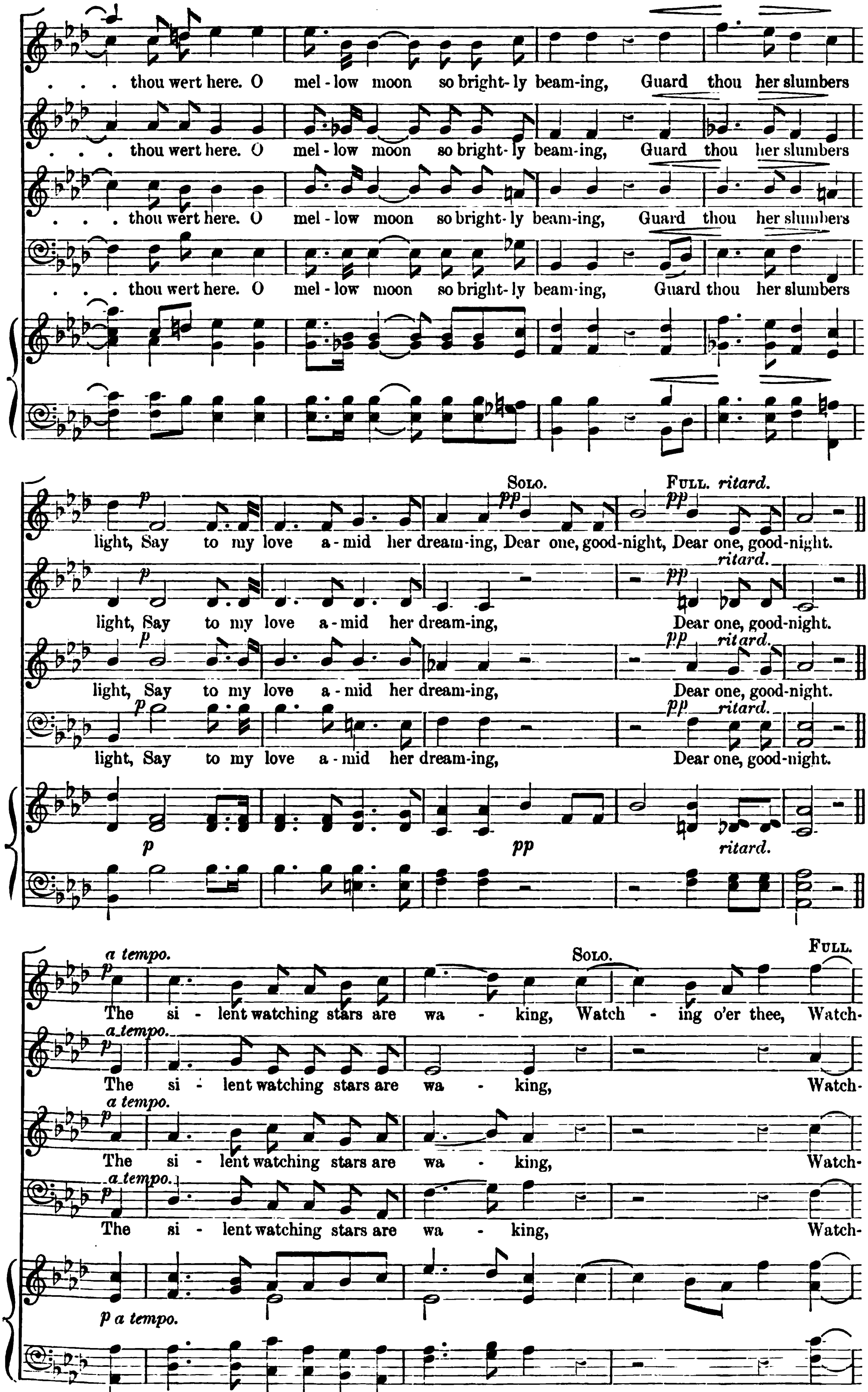
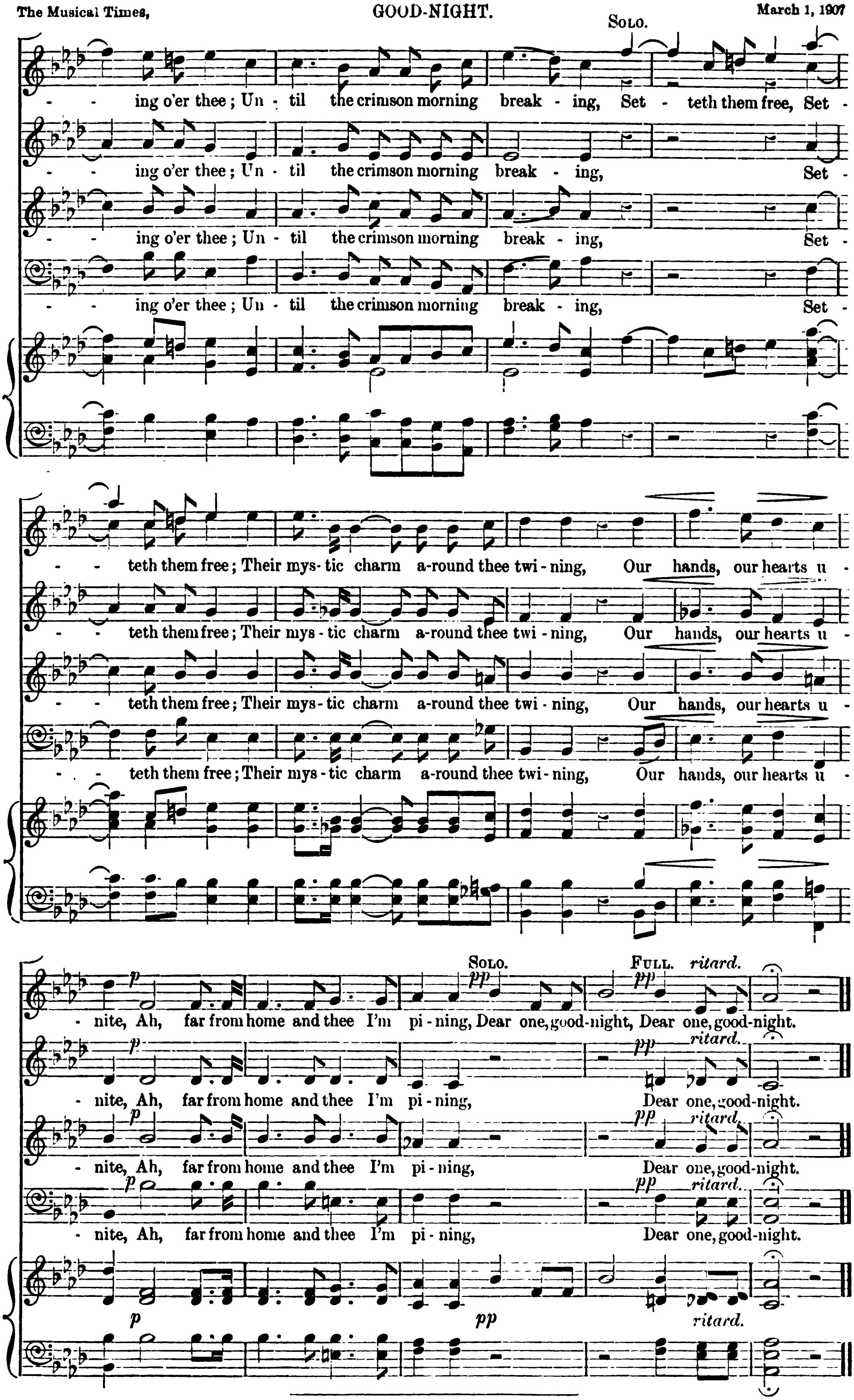
* The Solo part may be sung by all the soprano voices.


Solo.
Full. ritard.
p
pp
light Thy mes-sage to my lone heart bringing, Dear one, good night, Dear one, good-night.
light Thy mes-sage to my lone heart bring-ing, Dear one, good-night.
ritard.
a tempo.
Solo.
Full.
A - mid thy dreams, while calm - ly sleep - ing, Say, . . can'st thou hear? Say . .
A - mid thy dreams, while calm - ly sleep - ing, Say . .
p a tempo.
. . . canst thou hear? Where once we met my watch I'm keep - ing, Would thou wert here, Would
. . . canst thou hear? Where once we met my watch I'm keep - ing, Would


. . . . thou wert here. O mel-low moon so bright-ly beam-ing, Guard thou her slumbers
. . . . thou wert here. O mel-low moon so bright-ly beam-ing, Guard thou her slumbers
. . . . thou wert here. O mel-low moon so bright-ly beam-ing, Guard thou her slumbers
. . . . thou wert here. O mel-low moon so bright-ly beam-ing, Guard thou her slumbers
Solo.
pp
Full. ritard.
pp
p
light, Say to my love a-mid her dream-ing, Dear one, good-night, Dear one, good-night.
p
pp
ritard.
light, Say to my love a-mid her dream-ing, Dear one, good-night.
p
pp
ritard.
light, Say to my love a-mid her dream-ing, Dear one, good-night.
p
pp
ritard.
light, Say to my love a-mid her dream-ing, Dear one, good-night.
p
pp
ritard.
a tempo.
p
Solo.
Full.
The si-lent watching stars are wa-king, Watch-ing o'er thee, Watch-
a tempo.
p
The si-lent watching stars are wa-king, Watch-
a tempo.
p
The si-lent watching stars are wa-king, Watch-
a tempo.
p
The si-lent watching stars are wa-king, Watch-
p a tempo.


Solo.
ing o'er thee; Un - til the crimson morning break - ing, Set - teth them free, Set -
ing o'er thee; Un - til the crimson morning break - ing, Set -
ing o'er thee; Un - til the crimson morning break - ing, Set -
ing o'er thee; Un - til the crimson morning break - ing, Set -
teth them free; Their mys - tic charm a-round thee twi - ning, Our hands, our hearts u -
teth them free; Their mys - tic charm a-round thee twi - ning, Our hands, our hearts u -
teth them free; Their mys - tic charm a-round thee twi - ning, Our hands, our hearts u -
teth them free; Their mys - tic charm a-round thee twi - ning, Our hands, our hearts u -
Solo. Full. ritard.
p pp pp
nite, Ah, far from home and thee I'm pi - ning, Dear one, good-night, Dear one, good-night.
p pp ritard.
nite, Ah, far from home and thee I'm pi - ning, Dear one, good-night.
p pp ritard.
nite, Ah, far from home and thee I'm pi - ning, Dear one, good-night.
p pp ritard.
nite, Ah, far from home and thee I'm pi - ning, Dear one, good-night.
p pp ritard.

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165	Oh, welcome him	3d.
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No. 1006. NOVELLO'S PART-SONG BOOK. *Price* 3*d.*
(SECOND SERIES.)

SONG OF THE PEDLAR

(THE SONG OF AUTOLYCUS)

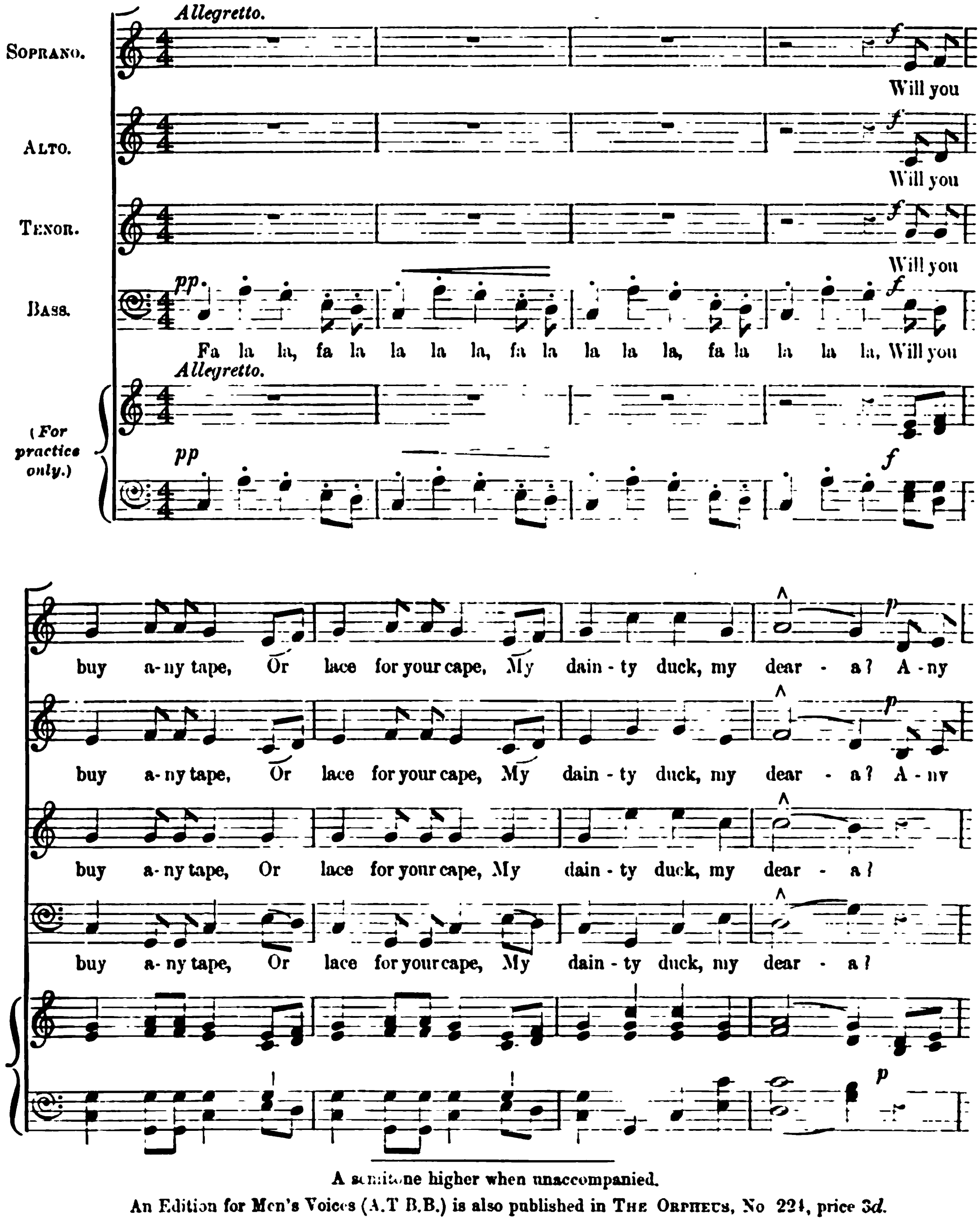
FOR S.A.T.B.

THE WORDS FROM SHAKESPEARE'S "WINTER'S TALE"

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegretto.
Soprano.
Alto.
Tenor.
Bass.
pp
f
Will you
Will you
Will you
Fa la la, fa la la la la, fa la la la la, fa la la la la, Will you
Allegretto.
(For practice only.)
pp
f
buy a-ny tape, Or lace for your cape, My dain - ty duck, my dear - a? A-ny
buy a-ny tape, Or lace for your cape, My dain - ty duck, my dear - a? A-ny
buy a-ny tape, Or lace for your cape, My dain - ty duck, my dear - a?
buy a-ny tape, Or lace for your cape, My dain - ty duck, my dear - a?
p

A semitone higher when unaccompanied.

An Edition for Men's Voices (A.T.B.B.) is also published in THE ORPHEUS, No. 224, price 3*d.*

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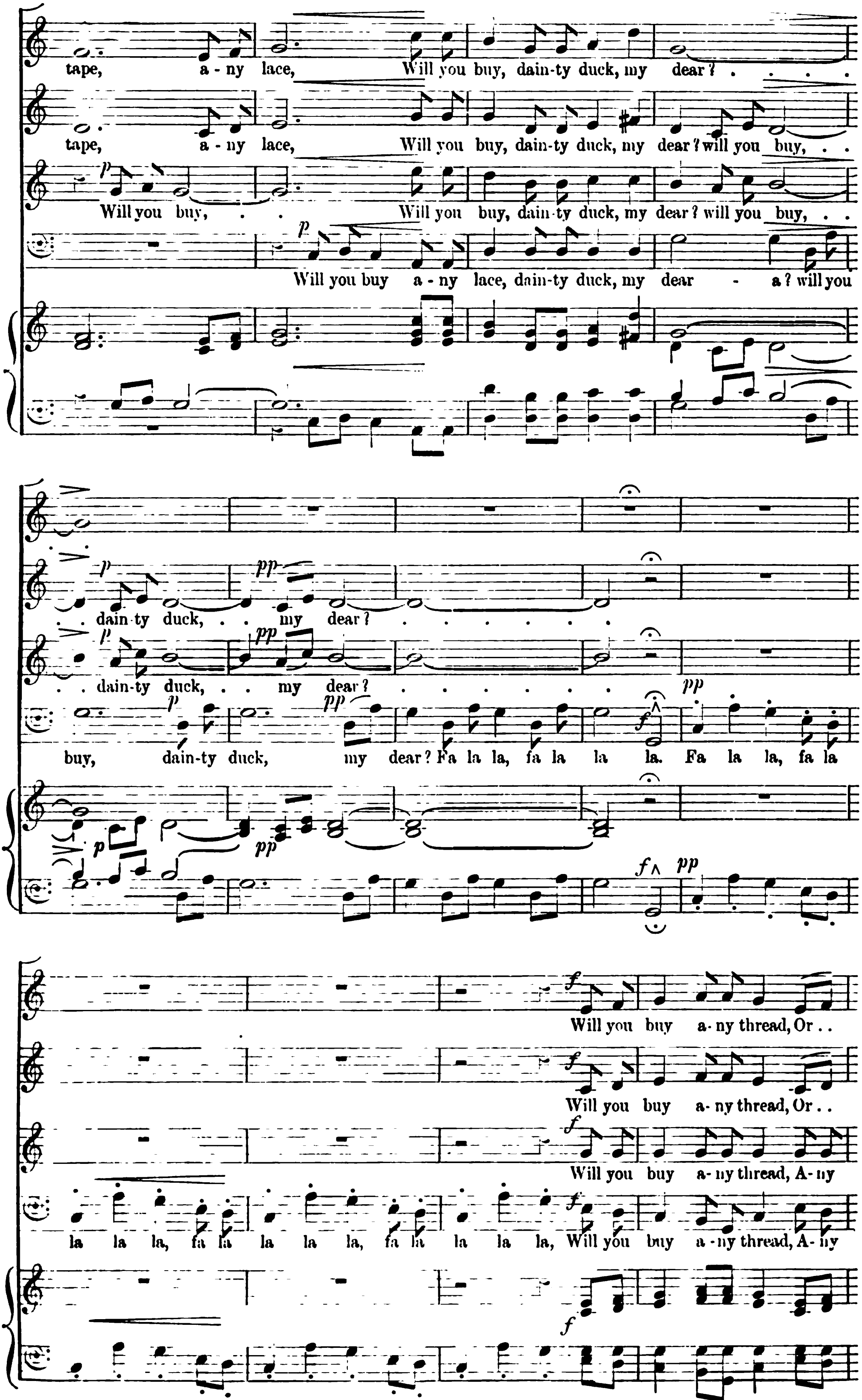
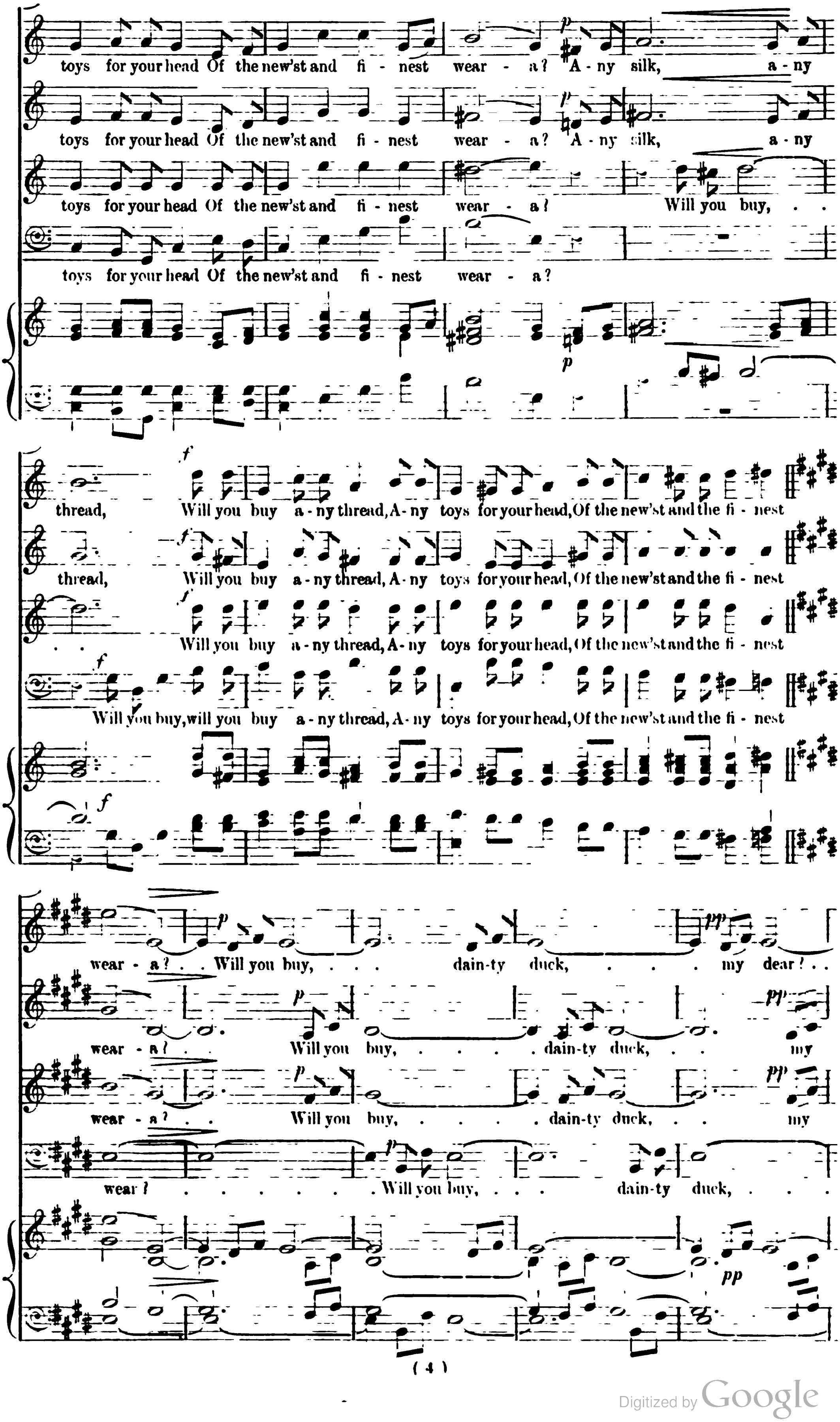
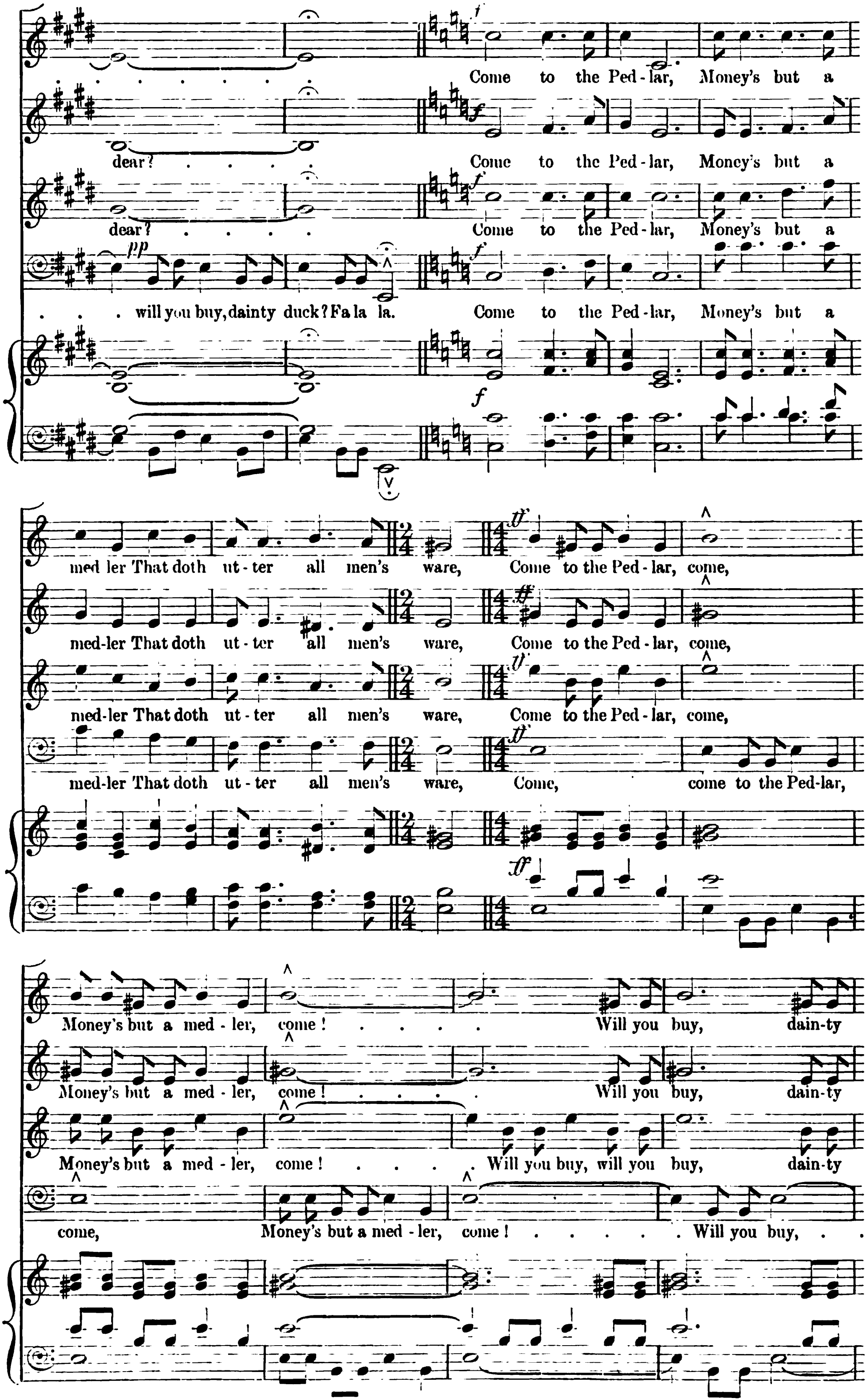
SONG OF THE PEDLAR.

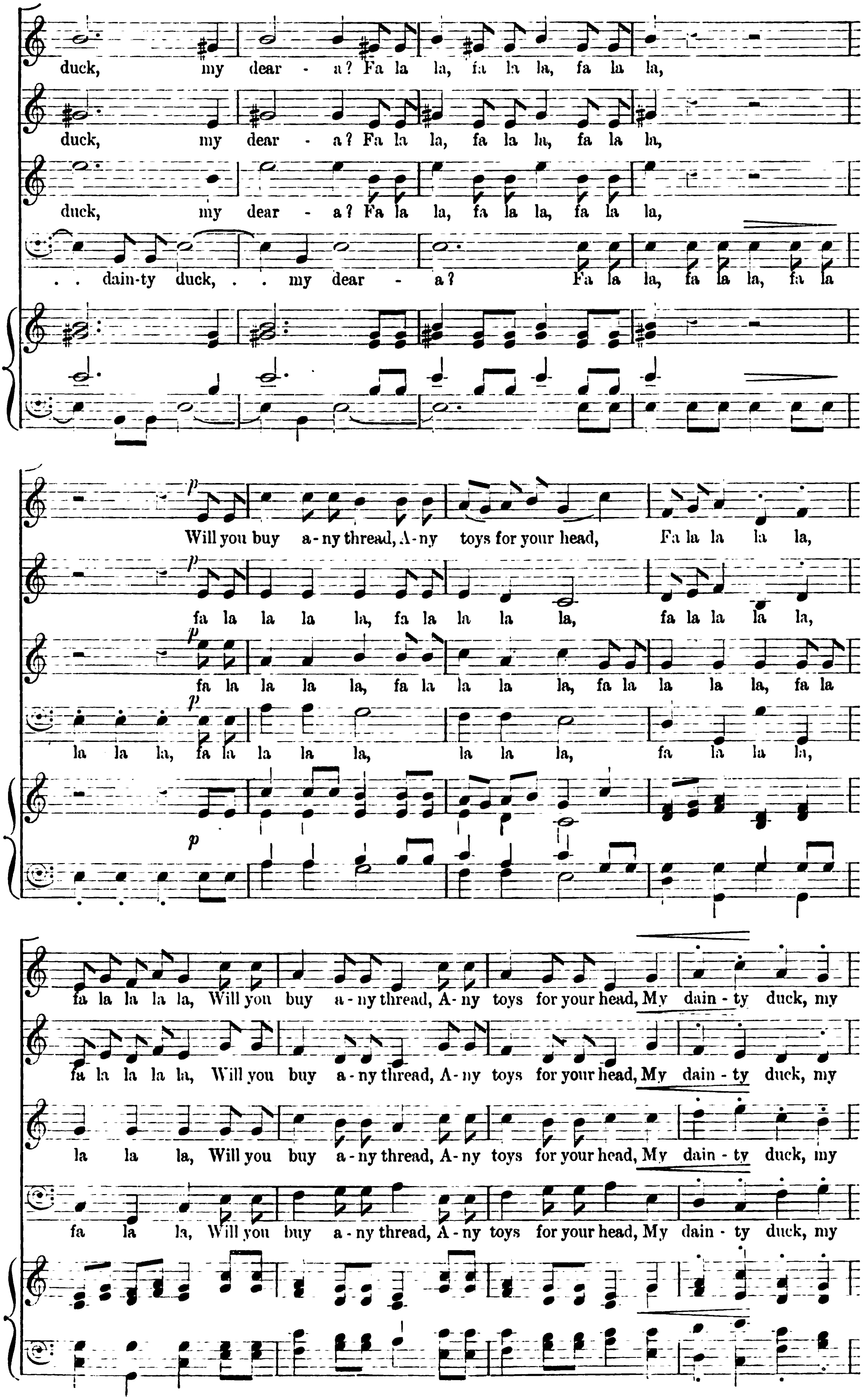

tape, a-ny lace, Will you buy, dain-ty duck, my dear? . . . .
tape, a-ny lace, Will you buy, dain-ty duck, my dear? will you buy, . .
Will you buy, . . Will you buy, dain-ty duck, my dear? will you buy, . .
Will you buy a-ny lace, dain-ty duck, my dear - a? will you
. . dain-ty duck, . . my dear? . . . .
. . dain-ty duck, . . my dear? . . . .
buy, dain-ty duck, my dear? Fa la la, fa la la la. Fa la la, fa la
Will you buy a-ny thread, Or . .
Will you buy a-ny thread, Or . .
Will you buy a-ny thread, A-ny
la la la, fa la la la la, fa la la la la, Will you buy a-ny thread, A-ny
p
pp
f


toys for your head Of the new'st and fi - nest wear - a? A - ny silk, a - ny
toys for your head Of the new'st and fi - nest wear - a? A - ny silk, a - ny
toys for your head Of the new'st and fi - nest wear - a? Will you buy,
toys for your head Of the new'st and fi - nest wear - a?
p
thread, Will you buy a - ny thread, A - ny toys for your head, Of the new'st and the fi - nest
thread, Will you buy a - ny thread, A - ny toys for your head, Of the new'st and the fi - nest
Will you buy a - ny thread, A - ny toys for your head, Of the new'st and the fi - nest
Will you buy, will you buy a - ny thread, A - ny toys for your head, Of the new'st and the fi - nest
f
wear - a? Will you buy, dain - ty duck, my dear!
wear - a? Will you buy, dain - ty duck, my
wear - a? Will you buy, dain - ty duck, my
wear? Will you buy, dain - ty duck,
p
pp

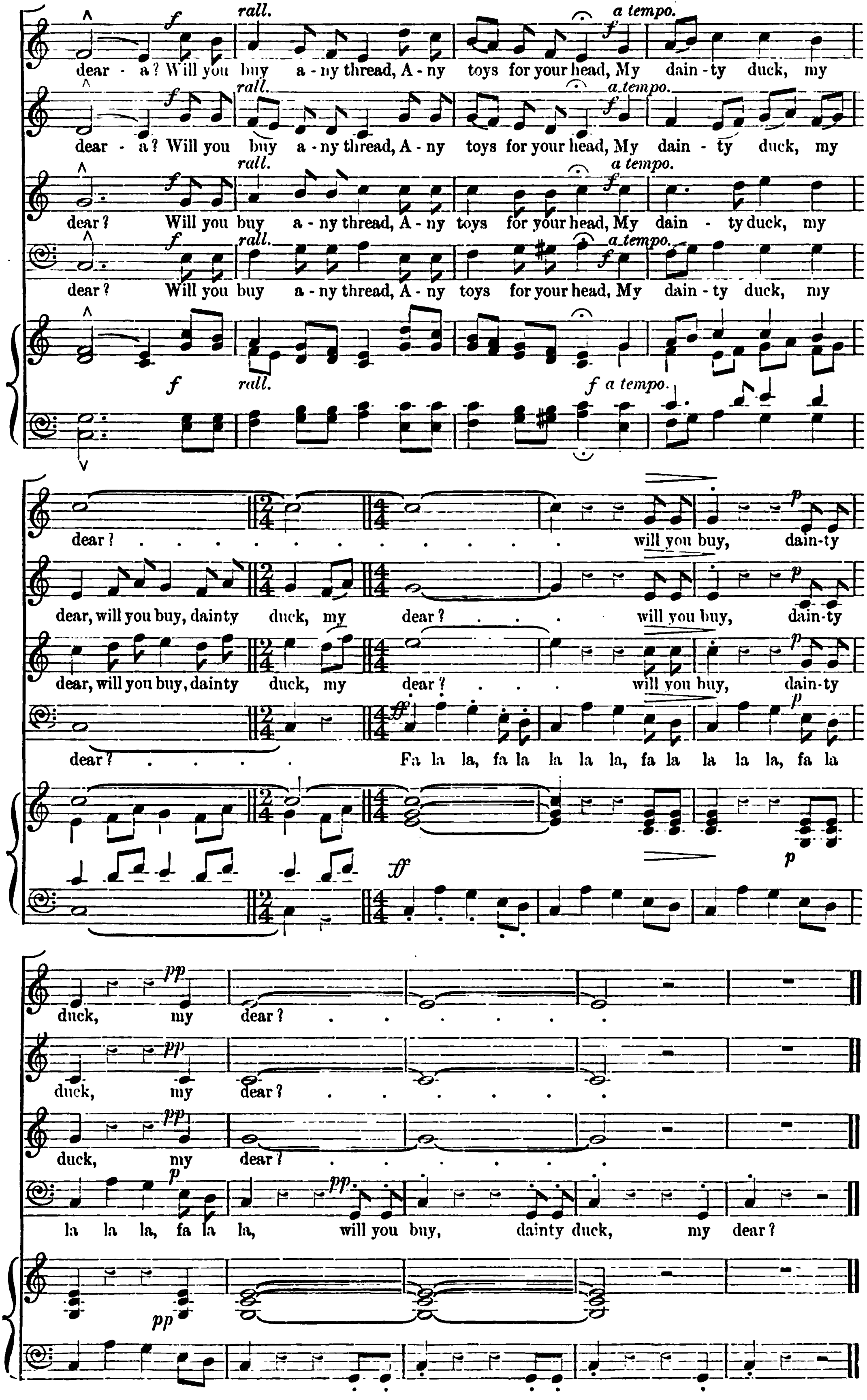
SONG OF THE PEDLAR.


Come to the Ped-lar, Money's but a
dear? . . . . . Come to the Ped-lar, Money's but a
dear? . . . . . Come to the Ped-lar, Money's but a
. . . will you buy, dainty duck? Fa la la. Come to the Ped-lar, Money's but a
pp
f
med-ler That doth ut-ter all men's ware, Come to the Ped-lar, come,
med-ler That doth ut-ter all men's ware, Come to the Ped-lar, come,
med-ler That doth ut-ter all men's ware, Come to the Ped-lar, come,
med-ler That doth ut-ter all men's ware, Come, come to the Ped-lar,
ff
Money's but a med-ler, come! . . . . Will you buy, dain-ty
Money's but a med-ler, come! . . . . Will you buy, dain-ty
Money's but a med-ler, come! . . . . Will you buy, will you buy, dain-ty
come, Money's but a med-ler, come! . . . . . Will you buy, . .

SONG OF THE PEDLAR.


duck, my dear - a? Fa la la, fa la la, fa la la,
duck, my dear - a? Fa la la, fa la la, fa la la,
duck, my dear - a? Fa la la, fa la la, fa la la,
. . dain-ty duck, . . my dear - a? Fa la la, fa la la, fa la
p
Will you buy a-ny thread, A-ny toys for your head, Fa la la la la,
p
fa la la la la, fa la la la la, fa la la la la,
p
fa la la la la, fa la la la la, fa la la la la, fa la
p
la la la, fa la la la la, la la la, fa la la la,
p
fa la la la la, Will you buy a-ny thread, A-ny toys for your head, My dain-ty duck, my
fa la la la la, Will you buy a-ny thread, A-ny toys for your head, My dain-ty duck, my
la la la, Will you buy a-ny thread, A-ny toys for your head, My dain-ty duck, my
fa la la, Will you buy a-ny thread, A-ny toys for your head, My dain-ty duck, my

SONG OF THE PEDLAR.


rall.
a tempo.
dear - a? Will you buy a - ny thread, A - ny toys for your head, My dain - ty duck, my
dear - a? Will you buy a - ny thread, A - ny toys for your head, My dain - ty duck, my
dear? Will you buy a - ny thread, A - ny toys for your head, My dain - ty duck, my
dear? Will you buy a - ny thread, A - ny toys for your head, My dain - ty duck, my
f
rall.
f a tempo.
dear? . . . . will you buy, dain-ty
dear, will you buy, dainty duck, my dear? . . . . will you buy, dain-ty
dear, will you buy, dainty duck, my dear? . . . will you buy, dain-ty
dear? . . . . . Fa la la, fa la la la la, fa la la la la, fa la
ff
p
duck, my dear? . . . .
duck, my dear? . . . .
duck, my dear? . . . .
la la la, fa la la, will you buy, dainty duck, my dear?
pp

NOVELLO'S PART-SONG BOOK (*continued*).

Vol. V. (*continued*).

HENRY SMART.

168	Wake! to the hunting	3d.
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189	The hemlock-tree	4d.
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231	The Lye	3d.
232	I loved her	3d.
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Vol. XII. (*continued*).

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409	The shepherd's pipes (5 v.)	„	3d.
410	Spring returns (5 v.)	„	3d.
411	See where with rapid bound (6 v.)	„	3d.
412	Those dainty daffodillies (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph „	„	3d.
414	Shoot, false love, I care not „	„	3d.
415	O say what nymph (6 v.)	Palestrina	3d.

Vol. XV.

416	Ye singers all	H. Waelrent	3d.
417	Now fie on love	G. A. Macfarren	2d.
418	Winds of Autumn!	Chas. Oberthür	2d.
419	Softly fall the shades	E. Silas	2d.
420	Love me little, love me long	L. Wilson	2d.
421	Shall I tell you whom I love	Wesley	3d.
422	It was a lover and his lass	J. Booth	3d.
423	Love's question and reply	J. B. Grant	2d.
424	Hence, loathed melancholy (5 v.)	Lahee	4d.
425	Evening Song	E. M. Hill	3d.
426	Welcome dawn of summer's day	„	3d.
427	Charge of the Light Brigade	Hecht	4d.
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429	O my sweet Mary (5 v.)	„	4d.
430	Lo, where the rosy-bosom'd hours	„	4d.
431	Her eyes the glow-worm	„	4d
432	The bells of St. Michael's Tower (S.A.T.BAR.B.)	Knyvett and Stewart	4d.
433	The Cruiskeen Lawn (5 v.)	„	3d.
434	The wine cup is circling in Almhin's Hall (S.A.T.BAR.B.)	Sir R. P. Stewart	3d.

Reviews.

PART-SONGS.

Song of the pedlar. Words from Shakespeare's 'Winter's Tale.' Music by C. Lee-Williams.

My sweet sweeting. Words anonymous. Music by Harold Fraser Simson.

The marriage of the frog and the mouse. Words from Thomas Ravenscroft's 'Melismata.' Music by A. Herbert Brewer.

[Novello & Co., Ltd.]

Shakespeare's 'Song of Autolycus' has had many settings, some of them memorable; but it is not too much to say that Mr. Lee-Williams's music compares favourably with the best. The figure sung to 'Fa, la, la' by the basses alone, at the opening of the piece, at once most happily suggests the debonair spirit of Shakespeare's incorrigible rogue; its recurrence is admirably planned, and the entire composition is permeated by genial humour.

'My sweet sweeting' might be described as an illustration of the line 'Love is meant to make us glad,' for Mr. Simson's music trips along with a confident contentment that is infectious. The part-song will not be found difficult, but it demands crisp and dainty singing.

As the title indicates, 'The marriage of the frog and the mouse' is broadly comic. If it had been taken as a subject by an advanced French impressionist it would doubtless have been made symbolical, but Dr. Herbert Brewer has been content to express the emotions rising from the series of incidents that cause such a tragic termination to the zoological supper party, and he has written a logical part-song that, if sung with serious humour, will be sure of a hearty reception.

Hector Berlioz: Les Années Romantiques (1819—1842). Correspondance publiée par J. Tiersot.

[Paris: Calman-Lévy.]

In one of his letters the French composer, speaking of his 'Mémoires,' says: 'In them you will find me such as I was, such as I am,' and he spoke the truth. Yet, as M. Tiersot truly remarks, that though the letters may be less brilliant than the 'Mémoires,' they reveal in fuller measure the thoughts and feelings of the man. The correspondence now published for the first time has been gathered together from various sources; for the greater part M. Tiersot is indebted to Madame Chapot, Berlioz's niece.

The father of Berlioz kept a *Livre de Raison* in which he noted down day by day moneys received and paid away, and memoranda of various kinds, among which was a family pedigree, and certain comments respecting some of the persons named therein. In this interesting document the family is traced back to Claude Berlioz, a merchant tanner at La Côte, who died in 1667, and who in his will expressed the wish to be buried in the tomb of his ancestors. Mention is made of a Berlioz at Vienne in the 14th century, but owing to the imperfect state of the municipal registers, Berlioz's father could not trace the family directly from him.

When Wagner was only seventeen years old he wrote to Schotts Söhne offering an arrangment for pianoforte solo of Beethoven's ninth Symphony. Berlioz commenced his artistic career in similar manner: he sent a letter to the publishers Janet and Cotelle—he being then little over sixteen years of age—and what he offered was an original composition, a potpourri for flute, horn and strings. Both offers, it may be added, were refused.

In a letter to his sister Nanci (December 13, 1821), Berlioz, in describing Gluck's 'Iphigénie en Tauride,' remarks that in 'Le calme rentre dans mon cœur,' sung by Orestes, 'the sustained pianissimo note of the violin expresses tranquillity, but below it the basses murmur, the remorse, as it were, which in spite of his apparent calm, the parricide feels at the bottom of his heart.' More than twenty years later the composer, in his 'Traité d'Instrumentation,' refers in similar terms to this very air. If the two passages be compared there will be found a slip of the pen in the former, due evidently to hasty writing. In another letter to the same sister (December 12, 1825), Berlioz tells how he finds out whether anything he composes is good. On finishing it he puts it by for a time until the excitement which the act of composing produces has passed away, 'and when I am quite calm, I read my work as if it were not mine; then, if it extort admiration, I am convinced that all who have feeling and intelligence enabling them to listen aright, ought to be similarly affected.'

There we have a bit of the real Berlioz: like Beethoven, like Wagner, he had confidence in himself. And there was a musician, who even before Berlioz had won the Prix de Rome, believed in him. This was his teacher and friend Lesueur. To a letter addressed by Berlioz to Count Martignac, the Home Secretary (August 20, 1828), pleading for help ('un encouragement annuel') to enable him to continue his studies, Lesueur added a postscript in which he answers for it that the young man 'will become a great composer, an honour to France; and I venture to predict that, ere ten years have passed, he may become even a *véritable chef d'école.*'

His prophecy came true to the letter; not only did Berlioz become a great composer within the period specified, but he was the founder of the school of which Liszt afterwards became a notable representative.

ANTHEMS.

Angel spirits ever blessed. By P. Tchaikovsky.

The Lord is my Strength and my Shield. By Josiah Booth.

[Novello & Co., Ltd.]

The first of the above group of anthems is intended for Trinitytide or general use, the words being adapted from 'The Cherubic hymn' by Mr. W. G. Rothery. The design is in verse form; the harmonic scheme is diatonic, and is written in six to eight parts, the sopranos and altos being divided throughout and the tenors and basses occasionally. The music, which should be sung unaccompanied, will present no difficulties to a competent choir; of its impressiveness there can be no doubt.

Mr. Booth, who has chosen his text from the Bible version of the psalms, has made a judicious selection of words that furnish subject-matter for effective contrasts. The music is chiefly in solid harmony, diatonic and massive in character and admirably expressing the confident spirit of the words. The anthem includes a setting of three verses from the 23rd Psalm, which could be sung as a quartet unaccompanied.

Moods. Seven pieces for the pianoforte. By Ricardo Mähllig.

[Novello & Co., Ltd.]

That the charm of variety characterizes these compositions is evidenced by their titles—Tranquil, Heroic, Pensive, Joyful, Loving, Melancholy and Inspired. And the strains themselves are not without a certain charm, for the composer has true musical feeling and an imaginative faculty which are blended together in these little pieces. Another point in their favour is that they make no serious demands on the technique of the performer; they are true to themselves and are free from that veneer which is too often the 'make believe' for the real thing.

BOOKS RECEIVED.

Programme music in the last four centuries: a contribution to the history of musical expression. By Frederick Niecks, Mus. D. Pp. xi. + 548; 16*s.* (Novello.)

Musical genius and religion. By Robert Turnbull. Pp. xiii. + 125; 3*s.* 6*d. net.* (S. Wellwood.)

The Violin: its history and construction. Translated from the German of Abele and Niederheitmann by John Broadhouse. Illustrated. Pp. viii. + 207. (William Reeves.)

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have read with great interest the article on Samuel Wesley which appeared in the February issue of The Musical Times. I find that the poetry therein given appeared for the first time in Dr. Adam Clarke's memoirs of the Wesley family. In the sixth verse Dr. Clarke gives the name 'Stokes' as 'Holks,' and the first two lines of the last verse are :

Still will I fret, and fume, and rage
And keener wax, and keener.

As to the poetical remonstrance to the Bristol Corporation by the eight-year-old Samuel Wesley, Dr. Adam Clarke says : 'To shew that he possessed a poetic genius at a very early period, I shall present the reader with a copy of verses, which have never appeared in print, occasioned by his brother, Charles Wesley, being chosen to play a solo on a violin, before the Corporation of Bristol, and some business calling him from Bristol about the same time, Samuel Wesley was chosen in his room ; but, in the meantime, Charles Wesley returned, and Samuel was set aside.'

As to the possibility of Charles being advertised in mistake for Samuel, I see the date of the oratorio performance was March, 1774. As Dr. Clarke gives 1775 as the date of the verses, is it not possible that they did not refer to the oratorio performance of 1774?

It will be noticed Dr. Clarke states that Charles was to play a violin. Perhaps you could throw some light on these few discrepancies.—Yours &c.,

Wm. Longley Holgate.

38, Wellington Road, Oldham.
February, 13, 1907.

Obituary.

The following deaths are recorded with regret :

On January 30, at Stoke Newington, William Davies, aged forty-seven. As a boy, passionately fond of music, he worked for seven years in a Welsh colliery ; and when he came to man's estate he held successively the following appointments as a tenor singer : Bangor Cathedral, Magdalen College, Oxford, and St. Paul's Cathedral. At the time of his death, Mr. Davies was a professor of singing at the Guildhall School of Music.

On February 3, at his residence, 19, Hyde Park Terrace, after a short illness, Thomas Threlfall, M.A., aged sixty-four. A cultured lover of music, Mr. Threlfall was well known and held in the highest esteem as the chairman of the Committee of Management of the Royal Academy of Music, a post he efficiently held for nearly twenty years, his membership of the Committee having begun in 1886. He was also chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music. As one who never failed to further the interests of musicians and to promote the study of music, Mr. Threlfall will be greatly missed, especially by Sir Alexander Mackenzie and his colleagues at the Royal Academy of Music.

On February 14, at Osborne House, St. Mary's Terrace, Paddington, Vernon Blackburn, aged forty, for the past fourteen years musical critic to *The Pall Mall Gazette*. As a clever writer on music and musicians, Mr. Blackburn had a high reputation. Like himself, his style was imaginative and literary to a degree ; moreover, he was an enthusiast, especially when he spoke of or wrote about those composers—Mozart and Elgar in particular—whose works specially appealed to him. Mr. Blackburn contributed the volume on Mendelssohn to Messrs. Bell's series of musical monographs, and at one time he was engaged upon an exhaustive biography of Sir Arthur Sullivan, of whom he was a warm admirer.

THE CONCERTS OF ANTIENT MUSIC.

A paper was read at the Musical Association on February 19, by Mr. James E. Matthew, on the 'Concerts of Antient Music.' The lecturer pointed out that although domestic music flourished during the Madrigalian period, public concerts had no existence. It was not till after the Restoration that their introduction was attempted. They were chiefly held in taverns to an accompaniment of ale and tobacco. In the Hon. Roger North's 'Memoirs of Musick' was to be found an account of these early efforts, the most serious of which was the Academy of Antient Music, founded in 1710, a Society composed partly of amateur and partly professional musicians. In spite of internal jealousies, this Society existed till 1789. It must not be confounded with the more important institution, the Concert of Antient Music, founded by a body of noblemen and gentlemen in 1776, which formed the subject of Mr. Matthew's discourse. Its object was to give the best music in the best possible manner. The executants were all professional, and the difficulty of getting together an adequate chorus in London was overcome by bringing up a number of lady singers from Lancashire, who were boarded in London for the whole series of twelve concerts. The Society was strictly aristocratic ; no one could join unless properly introduced by a member, and the undertaking was carried on at a great expense, the average cost of a concert amounting to £370, although the terms of principal artists were on a much lower scale than at the present day. Throughout, the expenditure was magnificent : for instance, one of the ladies from Lancashire, Miss Deborah Travis, showing much promise, was virtually adopted by the Society and educated both musically and generally.

The earliest meetings were held at the Tottenham Rooms, on the site of the Scala Theatre. A move was then made to the Haymarket Theatre, and in 1804 to the Hanover Square Rooms, of which the Society became the lessees. All the best singers, both native and foreign, were engaged. A certain number of gentlemen were the directors, each of whom in turn took charge of an evening, selecting the programme, which was largely composed of the works of Handel, a rule existing that no work composed within twenty years should be admitted. Another duty on his evening was to entertain his fellow-directors and the conductor at dinner.

The subscription for the twelve concerts was eight guineas, and the tickets were strictly untransferable ; it was only when the fortunes of the Society began to decline that this absurd rule was so far modified as to allow the transfer between mother and daughter, or between sisters, and the same between fathers, sons and brothers. With these old-world restrictions, and the great change in social habits, it is not wonderful that the fortunes of the Society drooped. The number of concerts and the amount of subscriptions were reduced, members were even allowed to buy single tickets at a guinea, but it was too late to avert misfortune and the Society expired in 1848.

Mr. Matthew, who had been fortunate enough to get together a large number of interesting documents bearing on the history of the Society, was able to give many details of its proceedings, which belonged to an age differing greatly from our own. He concluded by saying that, although the Antient Concerts had outlived their time, they were deserving of our grateful recollection for much good work carried on.

The chair was taken by Dr. Cummings, who was able to add several interesting details from his own collection.

GERMAN OPERA SEASON.

The season of German Opera at Covent Garden, originally announced to continue for four weeks, proved so successful that an extension of a fortnight to February 23 was announced, but owing to the illness of Mr. Van Dyck the doors were abruptly closed on February 16.

The promised revival of Beethoven's 'Fidelio' took place on January 31, when Madame Leffler Burckhardt, famed on the Continent for her embodiment of the devoted and heroic wife, was specially engaged and proved a very capable exponent, albeit somewhat lacking in subtlety. Madame Minnie Nast sang daintily as the coquettish Marcelline, but did not seem quite at home in the part. Mr. Allen C. Hinckley appeared as the soft-hearted jailor, Mr. Hans Bussard as the impressionable Florestan, Mr. Theodor Bertram as the bold, bad Pizarro, and Dr. Felix von Kraus as the timely arriving Don Fernando. Mr. Eugene Ysaye conducted.

Another interesting revival was that of Otto Nicolai's 'The Merry Wives of Windsor' (originally produced at Berlin on March 9, 1849), on February 16, the last night of the season. The opera was mounted for the first time in England at the old 'His Majesty's Theatre' on May 4 (not May 3, as generally stated), 1864, when the jealous husband Ford and his mischievous wife were severally impersonated by Mr. Santley and Mlle. Tietjens. On February 16 these characters were efficiently sustained by Miss Jenny Fisher and Mr. Theodor Bertram. The important part of Falstaff was played with lively appreciation of its humour by Mr. Max Lahfing, whose physical proportions caused him to impersonate the character to the life. Vivacious exponents of Mistress Page and the 'Sweet Anne' were provided in Madame Kraus Osborne and Miss Minnie Nast, and the parts of Page, Fenton, Slender and Dr. Caius were capably impersonated by Messrs. Wilhelm Jung, Franz Naval, Willy Birkenfeld and Kromer. Mr. Hugo Bryk conducted and secured an excellent performance of the concerted numbers of this melodious, light-hearted and amusing opera.

The only other addition made to the list of operas mentioned on page 112 of last month's issue was 'Die Walküre,' which was mounted on January 22 with Madame von Westhoven as Sieglinde, Madame Litvinne as Brünnhilde, Miss Olitzka as Fricka and Messrs. Kraus and Feinhals as Siegmund and Wotan. The eminent conductor, Mr. Franz Schalk, made his début at Covent Garden on this occasion and with much success. Several other performances were given of 'Die Walküre,' in one of which, on February 6, Madame Agnes Nicholls appeared for the first time as Sieglinde, achieving a distinct success. Subsequently, on February 2, Madame Nicholls impersonated with equal success Elsa in 'Lohengrin,' with Madame Marie Brema as Ortrud, and Venus in 'Tannhäuser' on February 13 with Madame Aïno Ackté as Elisabeth. In all these works the English soprano sang with a beauty of voice and expressiveness that fascinated her listeners.

We much regret to record that Fräulein Schoene (who had appeared as Elsa and Elisabeth only on February 15 and 16) and a number of the German Opera chorus-singers perished in the wreck of the *Berlin* on February 21.

ROYAL CHORAL SOCIETY.

A more appropriate work for Ash Wednesday could scarcely be named than Elgar's 'Dream of Gerontius,' and the performance under the direction of Sir Frederick Bridge on February 13 was highly impressive. The choristers are to be specially commended for the reverent feeling with which they sang the 'Kyrie eleison' and 'Be merciful, be gracious.' The 'Demon chorus' was vigorously attacked, and the volume of tone in the splendid conclusion of the first part and in 'Praise to the Holiest' was magnificent; in fact the singing of the choir throughout was worthy of warm commendation, and they have rarely been heard to greater advantage. The soloists were Miss Edith J. Miller (who displayed a voice of excellent quality in the part of the Angel), Mr. Gervase Elwes and Mr. Ffrangcon-Davies, artists who are successfully identified with this work, and Mr. H. L. Balfour occupied his customary place at the organ.

ROYAL ACADEMY OF MUSIC.

An excellent chamber concert was given by the students on February 20 at Queen's Hall. Great praise is due to the Misses Gladys Clark, Elsie Owen and Gwendolen Griffiths, and Messrs. Thomas Morgan and John Mundy for the intelligence and the admirable balance of tone that distinguished the performance of two movements from Schubert's String quintet in C (Op. 163). Special talent was shown by a young violinist, Mr. Urik Tchaikovsky, in Sarasate's 'Zigeunerweisen,' and another young musician who showed exceptional promise was Mr. Sydney Rosenbloom, who played with great brilliancy a 'Theme and variations,' for the pianoforte, composed by himself. Miss Evelyn Brown, the possessor of a fine mezzo-soprano voice, sang Brahms's 'Von ewiger Liebe' with sympathetic intelligence, and Mr. Thomas Gibbs gave a dramatic interpretation of 'O Paradis' from Meyerbeer's 'L'Africaine.' Other vocalists were Miss Edith L. John, Miss Natalie A. Campbell, and Mr. J. McNaughton Duncan. Pianoforte pieces were contributed by Miss Adelaide M. N. Dodgson and Mr. Percy Hughes, and Brahms's Sonata in F minor for violoncello and pianoforte was entrusted to Mr. B. Walton O'Donnell and Miss Myra Hess.

THE LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

The programme of the sixth concert of the season, given on January 28, included the overture to 'The Flying Dutchman' (Wagner), the Violin concerto in B minor (Saint-Saëns), the tone-poem 'Also sprach Zarathustra' (Richard Strauss), and the Hungarian Rhapsody in F (Liszt). Mr. Albert Spalding, the violinist, created a favourable impression. The Strauss tone-poem was most admirably played, and even if we do not as yet admit with Otto Floersheim that this work 'is the greatest score penned by man,' we may agree that it has noble moments.

The seventh concert, given on February 11, was the speciality of the series. The Leeds Philharmonic chorus, 200 strong, came to perform Brahms's 'Song of Destiny' and Beethoven's Mass in D. The concert began with one of the most beautiful performances of Schubert's 'Unfinished' symphony in B minor we have ever heard. Here we were afforded the rare sensation of an ideally perfect piece ideally rendered. In the Brahms cantata the Leeds choir sang with much beauty of tone, certainty of execution and depth of expression. The sopranos, and particularly the altos, seemed to us to excel the tenors and basses. In the basses there was hardly the deep, rich resonance we sometimes hear in the North. The Mass, splendid as was the achievement, did not afford such complete satisfaction. But this was very far from being a fault of the choralists. They sang *con amore* and often with great dramatic intensity, and in every detail exhibited fine training and capacity. It was rather the operation of the irresistible law of sympathy with the singers, who were obviously subjected to strain by the relentless and inconsiderate demands of the composer, that hindered full enjoyment of the splendour of the inspiration of this colossal work. The soloists were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Robert Radford. Londoners owe gratitude to Mr. Fricker and his fine choir, as well as to the London Symphony Orchestra, for this memorable performance.

At the eighth concert, given on February 18, the programme was again highly attractive. Beethoven's joy-inspiring Symphony No. 8, in F, was the first item, and it was performed splendidly. Interest centred upon Mischa Elman's interpretation of Brahms's Violin concerto. His performance was distinguished by astonishing masterfulness and intensity of expression. His genius laid bare in this profound work a wealth of beauty for which many other violinists have dug and delved in vain. The *Cadenza* was a marvellous exhibition of skill and charm. Another welcome and cheerful piece was the tone-poem 'Vltava,' in which Smetana vents his local patriotism in fanciful and gorgeous imagery.

The fourth item in this long programme was the new Violin suite composed by Sir Alexander Mackenzie. The composer was exceedingly fortunate in having Mischa Elman to introduce his important contribution to violin literature. There are four movements which are entitled: (1) Celtic legend, (2) Scherzo capriccioso, (3) Ritornello, (4) Alla Zingara. The first movement, in E minor, has a sombre tone relieved by a very expressive second subject that clings to the ear. The *Scherzo*, in C major, is brilliant and melodious and full of harmonic ingenuities that maintain interest. But the third movement, in B minor, seemed to us the most attractive of the suite. This may be because its effects are more obvious and natural. The last movement is bright and rhythmic, and again appeals to the attention because of its freshness and fluency. As a whole the suite, which takes over half-an-hour to perform, seemed too long, and it would apparently gain greatly by compression. But this feeling of over-development may have been caused by the newness of the music, and the fact that it was performed after the ear had been almost surfeited, and the mind excited, by what had gone before. The concert closed with a fine performance of Berlioz's overture, 'Le Carnavàl Romain.' Dr. Richter most ably conducted all these concerts.

QUEEN'S HALL ORCHESTRA.

DOHNÀNYI'S NEW CONCERTSTÜCK.

At the Queen's Hall symphony concert conducted by Mr. Henry J. Wood on February 2 was played for the first time in England Mr. Ernst von Dohnànyi's 'Concertstück' for violoncello and orchestra. This piece is in one movement, but contains a centrally placed *Adagio*, which forms the most memorable feature of the work, its two subjects being melodiously expressive and poetically treated. The other themes are less admirable, but their development is interesting, and the entire work is redolent of a refinement and artistic sensitiveness that cause the music specially to appeal to cultured listeners. The solo part is effectively written, and the composer is to be congratulated on having his Concerto presented to an English audience by such a consummate violoncellist as Mr. Hugo Becker, by whom it was rendered with fascinating beauty of tone and executive finish. The remainder of the programme consisted of a selection from 'Die Meistersinger,' Beethoven's seventh Symphony, and Richard Strauss's 'Till Eulenspiegel' tone-poem.

The concert on February 16 was noteworthy for the baton being wielded by three conductors, Sir Charles V. Stanford, Mr. Arbós and Mr. Henry J. Wood, the first-named directing an impressive performance of his fine 'Irish Rhapsody' in F minor, No. 2, and the second taking charge of his two pleasing and effective pieces 'La Zambra' and 'Tango' for violin and orchestra, the solo part being beautifully rendered by Mr. Fritz Kreisler. This popular violinist was also heard in Mendelssohn's Violin concerto, which seemed perfectly suited to his finished style. Another notable work on the programme was the *Andante* from Mozart's 'Cassation' in G, No. 1, composed at the age of twelve. The work comprises seven movements, of which the *Andante* is the second, and is scored in five parts for strings. The music is as simple as it is graceful. The overture to Weber's 'Oberon,' Beethoven's fifth Symphony and the *Prelude* to 'Parsifal' completed an interesting scheme.

THE LONDON CHORAL SOCIETY.

ENRICO BOSSI'S 'PARADISE LOST,' QUEEN'S HALL, FEBRUARY 4.

This Society can justly claim credit in that it has been the first to introduce to an English audience the symphonic (choral and orchestral) poem 'Paradise Lost,' the composition of the Italian musician, Mr. Enrico Bossi. Not much of this composer's music has found its way to this country. Yet Bossi is a prolific composer, a fact proved by the statement that 'Paradise Lost' is Op. 125. The theme is a large one, and is indelibly associated, in the British mind at least, with Milton's great poem. It appears that Bossi's music was set originally to an Italian poem, freely adapted from Milton by L. A. Villanis. This adaptation in its turn was translated into German, and from this last version the English words used on this occasion were written by Miss Florence Hoare.

The general impression derived from the performance is that Bossi's music is a mixture of styles, and that it seldom compasses the height and depth of its subject-matter. The prologue, which sets out to depict the evolution of order from chaos, failed to create a deep impression. The following three parts of the work are styled respectively, Hell, Paradise, and Earth. In the first part there was much to interest the attention and much that exhibited fluency of invention, yet there were few really dramatic moments and the music did not seem to glow—if we may use such a word in this uncomfortable connection. This weakness of colouring and suggestiveness were further exhibited in the 'heavenly' section. Here there was some warmth of melody, but never the dignity that held one enthralled, and there were patches of sheer triviality. The third part was to us the most adequate and satisfying section of the work. The composer seemed more at ease with the situations, which here do not demand a large canvas. The long duet between Adam and Eve has many beautiful effects of melody and treatment. A chorus on a subject adapted from Marcello was particularly grateful to the ear, and the *Finale* is a well wrought up climax. Such are the general impressions of one hearing, and it is quite probable that increased familiarity with the work may modify them.

The chorus sang admirably in the matter of tone and attack, and the band, although not first-rate, was good. The soloists were Miss Perceval Allen (Eve), Mrs. George Swinton (Belial and Uriel), Mr. Dalton Baker (Adam), Mr. André Kayà (Moloch) and Mr. Ffrangcon Davies (Satan). There are three baritone parts and no tenor part in the work. Mr. Arthur Fagge conducted with his usual zeal. We understand that the Society has determined to perform the work again shortly.

London Concerts.

PHILHARMONIC SOCIETY.

The opening concert of the ninety-fifth season—held at Queen's Hall on February 6—does not call for detailed notice. Its most important features were the occupancy of the conductor's rostrum by M. Edouard Colonne, in the temporary absence of Dr. Cowen, and the masterly interpretations, as on former occasions, by Madame Teresa Carreño of Tchaikovsky's Pianoforte concerto in B flat minor. The orchestra, perhaps not at its best, owing to the presence of some deputies, played the 'Hebrides' and 'Benvenuto Cellini' overtures and Beethoven's ever-welcome 'Eroica' symphony. Miss Amy Castles was the vocalist.

THE BACH CHOIR.

Under the direction of Dr. Walford Davies the Bach Choir is certainly making good progress, but there is no kindness in concealing the fact that the choristers need reinforcement, particularly in the male department. To the want of vigour of the tenors and basses may be attributed the weaknesses in the rendering of the choral singing on February 8 at Queen's Hall, when the works chosen were Bach's Sanctus in D, Sir Hubert Parry's impressive Sinfonia Sacra, 'The love that casteth out fear,' and Beethoven's Choral fantasia. The soloists in the Sinfonia were Miss Marie Stuart and Mr. Dalton Baker. Miss Stuart is gifted with a contralto voice of particularly rich volume, but she is to be warned against the fatal error of indulgence in vibrato. Mr. Richard Buhlig played the pianoforte part in Beethoven's work very finely.

THE HANDEL SOCIETY.

Mozart's 'Requiem' and Handel's 'Triumph of time and truth' were the works selected by the Handel Society for its concert at Queen's Hall on February 16, and they were rendered with much testimony of good intention. For the revival of the latter work the Society certainly deserves much credit. The solos were sung by Miss Ruth Freeman, Miss Phyllis Lett, Mr. R. Jackson and Mr. F. Harford. Mr. S. Coleridge-Taylor conducted and Mr. E. G. Croager was the organist.

AMATEUR ORCHESTRAL SOCIETIES.

The Royal Amateur Orchestral Society gave an excellent concert, conducted by Mr. Ernest Ford, on January 30 when the band distinguished itself by its interpretation of

Brahms's 'Tragic' overture, two movements from Godard's suite 'Scènes Poétique,' and the Prelude to the third act of Sir Alexander Mackenzie's opera 'The Troubadour,' Miss Gertrude Meller played with vivacity and brilliancy in Rubinstein's fourth Pianoforte concerto, and the vocalists were Mr. Luis Alvarez and Madame Louise Dale.

On February 5 the Stock Exchange Orchestral and Choral Society presented an extremely interesting programme. It opened with the first performance in London of Reinecke's 'Friedensfeier' (Peace festival) Overture in G (Op. 105), which proved a scholarly and effectively scored work built round Handel's tune—if it is Handel's—'See, the conquering hero comes,' which is ingeniously treated, and at the end is combined with the German chorale 'Ein' feste Burg' in a triumphant conclusion. Other notable works were Sibelius's symphonic poem 'Finlandia,' and Goetz's beautiful symphony in F, which received excellent interpretations under the direction of Mr. Arthur W. Payne. Sir Charles Stanford's 'Five songs of the sea' were to have been sung by Mr. Plunket Greene, but when Mr. Greene found that the Stock Exchange Orchestra uses the old high Philharmonic pitch, he declined to sing. This was a great disappointment, particularly to the male-voice choir, which, however, was heard in madrigals and part-songs with excellent effect, thanks to the skill as a choir-trainer of Mr. Munro Davison.

LONDON SUNDAY SCHOOL CHOIR.

Only words of congratulation need be extended to the London Sunday School Choir in reference to its annual concert at the Royal Albert Hall on February 16. Under Mr. W. Whiteman's direction the choral singing showed decided advance upon that of previous occasions, and it is doubtful whether the singers or the listeners enjoyed themselves the most, for enthusiasm was in the air. The solo vocalists were Miss Evangeline Florence, Miss Lily Gover, and Mr. Charles Saunders, who certainly never sang to a more appreciative audience. The orchestra, under Mr. Wesley Hammett, contributed several pieces in capital style, and capable assistance was given at the pianoforte and organ respectively by Mrs. Mary Layton and Mr. Horace G. Holmes.

VARIOUS CONCERTS AND RECITALS.

At Queen's Hall, on January 29, Miss Marie Hall gave what was described as a farewell recital prior to her departure on tour in distant lands. If this highly-gifted violinist plays during her travels anything like as admirably as she performed on this occasion, she will give untold delight to her audiences abroad. More than on any former occasion, in our experience, Miss Hall displayed not merely technical skill but the highest interpretative power. The following are the pieces she played: Partita in D minor for violin and pianoforte (C. Hubert H. Parry), Bach's Concerto in D minor for two violins (with Mr. Max Mossel), Aria (Tenaglia), Menuet and Gigue (De Angelis), and most notably Joachim's Concerto in G major, with pianoforte accompaniment. A new singer, Miss Marie Stuart, sang 'Che farò' (Gluck) and other songs, and displayed a fine contralto voice and an artistic style. Her progress will be watched with interest. Mr. Hamilton Harty was the pianist throughout the concert.

Sufficient success crowned the first series of the 'Thursday Twelve o'clocks' at Æolian Hall to justify the commencement of a second on January 31. The principal work performed on that occasion was Mendelssohn's Pianoforte trio in C minor, which was admirably rendered by Miss Mathilde Verne, Madame Beatrice Langley and Miss May Mukle. The other concerted work was Madame Alice Bredt-Verne's neatly-written fantasia for pianoforte and strings, in which the above-mentioned artists had, as a colleague, Miss Cecilia Gates in the viola part.

Messrs. Hans Neumann and W. H. Thorley gave an enjoyable concert at Æolian Hall on February 5, at which was performed a 'Ballade' for violin and pianoforte by the latter musician. If not remarkable for originality, Mr. Thorley's music is interesting and well written, and the violin part of the composition was most effectively rendered by Mr. Neumann. Excellent interpretations were also given of Richard Strauss's Pianoforte and violin sonata in E flat (Op. 18), and of Beethoven's 'Kreutzer' sonata.

Mr. Edward Ramsey, a new baritone, who has studied with Mr. Jean de Reszke and Mr. Murray Davey, gave a recital at Steinway Hall on February 14, when he introduced four new songs by the latter. Of these 'Twilight' and 'It is the hour when lovers' vows' proved especially melodious and well-written. Mr. Ramsey was assisted by Miss Evelyn Suart, who contributed some pianoforte solos.

CESAR FRANCK'S TRIO IN F SHARP MINOR (OP. 1).

Record is due for what was probably the first performance in London of Cesar Franck's Trio for pianoforte, violin and violoncello, at Miss Cecile Brani's concert at Æolian Hall on February 19. The work—which is the first of three 'Trios concertans' forming Opus 1, and dedicated to Leopold I., King of the Belgians—consists of an *Andante con moto*, *Allegretto* and *Finale*, all of which are distinguished by continuity of thought, poetical feeling, significance and earnestness of expression. It is music that stirs the imagination of the listener, and it is astonishing that it has been so long neglected. The Trio was beautifully played by Madame Barnard and Messrs. H. Fellowes and J. Schofield.

DR. ERNEST WALKER'S NEW FANTASIA IN D.

The Chamber Concert given by the Norah Clench Quartet on February 19, at Bechstein Hall, was distinguished by the first performance of the Fantasia in D for string quartet by Dr. Ernest Walker, and five songs recently composed by Miss Agnes H. Lambert. The Fantasia is a scholarly, imaginative composition of essentially refined character, and is remarkable for a centrally interpolated *Scherzo* for muted strings, the viola playing an engaging theme accompanied by brilliant contrapuntal passages assigned to the other instruments. The work was excellently interpreted, and most favourably received. The most successful of Miss Lambert's songs, which were sung by Madame Evangeline Florence, proved to be those named 'The whispering waves were half asleep,' and 'The throstle.'

Mrs. Miriam Mauchlen and Mr. Dawson Freer gave much pleasure to a large audience at their vocal recital at Steinway Hall on February 20. As on a former occasion, Mrs. Mauchlen excelled in her admirable interpretation of Scotch songs, and scarcely less charming were her renderings of compositions by Arne, Haydn, and Purcell. Mr. Dawson Freer sang with artistic insight and marked feeling, while Miss Margaret Holloway played some violin solos, and Mr. Henry R. Bird was, as heretofore, a perfect accompanist.

The Stonebridge Park and Harlesden Choral Society gave a concert at the Constitutional Hall, Harlesden, on January 24, when Smart's 'Bride of Dunkerron' constituted the main attraction. It was excellently performed by the choir and orchestra under the direction of Mr. Walter Marlow, organist and choirmaster of the Parish Church. The solo vocalists were Miss Ethel Ambrose, Mr. W. H. Pocklington and Mr. Harry Long.

The St. Peter's, Brockley, Choral Society gave a repetition performance of Elgar's 'King Olaf' in St. Peter's Hall on February 5. The singing of the choir reflected much credit on their trainer, Dr. C. J. Frost. There was a small orchestra and Mr. John Curran was at the pianoforte. The solo parts were ably rendered by Miss Teresa Blamy, Mr. Gwilym Richards and Mr. Arthur Walenn.

The Dulwich Philharmonic Society gave a performance of Mascagni's 'Cavalleria Rusticana' and Parry's 'Blest pair of sirens' at the Crystal Palace on February 9. The solo vocalists were Miss Marie Titiens, Miss Aimée Ferdinand, Miss Gwladys Roberts, Mr. John Bardsley and Mr. André Kayà. Miss Roberts also sang Elgar's 'Sea pictures.' Mr. C. H. Kempling was at the organ, and Mr. Arthur Fagge conducted with his customary care and skill.

Musical Competition Festivals.

PRESTON.

January 31, February 1 and 2.

This recently-established festival is steadily growing in utility. Over 2,000 competitors were attracted this year. The public hall is a fine one, and it is well matched by the public spirit of many of the townsfolk. About £200 was subscribed towards the various expenses, and large audiences testified to their interest in the event. Solo-singing classes brought forward and revealed much talent, and the instrumental classes were well filled with eager competitors.

A children's day was a happy event, as all children's days should be. One feature was the combined performance of the cantata 'The waits of Bremen' (B. Luard-Selby), under the able direction of Mr. J. E. Adkins, Mus. Bac., the organist of the parish church, whose choir took a first prize in the Church Choir competition. The results of the school competitions and the sight-singing tests used are given in full in this month's *School Music Review*.

On the last day choirs came from near and far, and the singing reached a high standard. The following were the results and the tests in the chief classes:

FEMALE-VOICE CHOIRS (8).

'The spinning chorus' (Wagner).

Padiham Vocal Union (Mr. Ernest Hitchon) } Bracketed 1st.
Preston Lyric (Mr. Joseph Smith) .. .. }

MALE-VOICE CHOIRS (5).

'Hungarian march' (de Rillé), 'Breathe soft, ye winds' (Calkin), 'John Barleycorn' (J. F. Bridge).

1st. Habergham Glee Union (Mr. Ernest Hitchon).
2nd. Southport Vocal Union (Mr. J. C. Clarke).

MIXED-VOICE CHOIRS (7).

Sir Patrick Spens' (Pearsall), eight-part arrangement, 'I can but love thee' (Cornelius), 'Sweet day so cool' (E. C. Bairstow).

1st. The Southport Choir (Mr. W. Tattersall).
2nd. Mr. Aldous's Lancaster Choir.

The sight-singing powers of five choirs were also tested. In this section Mr. Aldous's choir was supremely successful.

Dr. McNaught, Mr. Dan Price and Mr. C. A. Fogg adjudicated. The president of the festival is a well-known medical man, Dr. R. C. Brown, and the active secretary is Mr. Walter J. Archer.

HUDDERSFIELD.

February 9 and 11.

The 'Mrs. Sunderland' competitions were again held with success. Solo singing is always a feature of the scheme, and pianists are well catered for. The following are some of the principal results:

Pianoforte.—Test-pieces—(*a*) Sonata in F sharp major (Op. 78), Beethoven; and (*b*) Fantaisie-Impromptu (Op. 66), Chopin. Twenty-three entries. 1, Mr. Lewis Oddy, Bradford; 2, Miss M. A. Akroyd, Halifax.

Mixed-voice choirs.—Test-pieces—(*a*) anthem, 'They that go down to the sea,' Attwood; and (*b*) part-song, 'The sands of Dee,' Myles B. Foster. Eight entries. 1, Keighley Vocal Union, 114.

Male-voice choir.—Test-pieces (*a*) glee, 'In a cell or cavern deep,' John Parry; and (*b*) part-song, 'What care I how fair she be,' Blumenthal. Seven entries. 1, Morley Vocal Union (Mr. S. Smith).

Dr. Roland Rogers adjudicated.

CARLISLE.

February 5, 6 and 7.

This festival has been established many years and it is satisfactory to report that it is flourishing. It caters chiefly for choirs of all constitutions and degrees of ability. In the chief choral class the Carlisle Madrigal Society (Mr. J. R. Cockbain) was the winner of the challenge shield, the Carliol Singing Class (Mr. W. H. Reid) won the first place in the female-voice choir section, and the Senior Male Choir (Mr. W. H. Reid) the principal male-voice choir prize. The 'Hymn of Praise' was given by the combined choirs numbering 350 voices and a specially engaged orchestra under the direction of Mr. Sydney H. Nicholson. A feature of this festival is that it includes choirs composed of girls and lads in business. The competitors in these classes were satisfactory not only in number, but in their display of good training and musical ability. The junior classes were also fairly numerous. They combined to sing an interesting new children's cantata 'The Luck of Edenhall' composed by Mr. Sydney H. Nicholson, who again conducted. The cantata was very well received by a large audience. Dr. Sinclair adjudicated.

OTTAWA, CANADA.

Much public interest has been shown in the unique competition in the twin Arts of music and the drama which took place here in the first week of February. According to the official programme, the competition was originated by Earl Grey 'first with the view of encouraging an interest in music and the drama throughout the Dominion, and, second, with the object of providing an opportunity for the representatives of the principal cities of British North America to make each other's acquaintance, and to acquire a feeling of affection and loyalty for the Federal city of Ottawa.'

The result was that ten companies—four musical and six dramatic—presented themselves in Ottawa for the competition. They came from as far west as Winnipeg and as far east as St. John's, Newfoundland. Lord and Lady Grey were present during the competitions, His Excellency having selected Mr. George Whitfield Chadwick to act as judge of the musical events.

The musical entries were as follows: 1st Battalion Newfoundland Regiment Church Lads' Brigade, St. John's; Quebec Symphony Society, Quebec; St. Lambert Choral Society, Montreal; D.F.P. Minstrels, Ottawa.

The musical trophy was awarded to the Quebec Symphony Society. A detailed report will be found in this month's *School Music Review*.

A choral and orchestral competition is to be held in the Town Hall, Kensington, on March 14. The classes will include church choirs (female voices), choirs of mixed voices, ladies' orchestras, mixed orchestras (amateur and professional), and sight-reading. Dr. W. G. McNaught and Mr. Joseph Ivimey are the adjudicators. Full particulars can be obtained of Miss Browne, 19, Roland Gardens, S.W., one of the hon. secretaries.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

I have to-day to make mention of an out-and-out Austrian composer, Robert Fuchs by name. He lives in our midst as a professor of theory at the Conservatorium. His sixtieth birthday has just been celebrated by musical Vienna, and this has caused general and marked notice to be taken of him. Robert Fuchs was born in Styria, but when quite young came to Vienna, where more than thirty years ago he won his first success with a Serenade for strings performed at a Philharmonic concert, under the direction of Dessoff. A second Serenade followed soon after, which added to the composer's reputation. In the course of time, however, he attempted larger forms. During the lifetime of Brahms, and to his great joy, there appeared two Symphonies by Fuchs; and now, on the occasion of his sixtieth birthday, he presents us with a third. His opera 'The King's Bride' was produced here more than twenty years ago, and a second, 'The Devil's niece,' came out at Leipzig.

The composer has been very successful in his chamber music: he has written three Pianoforte quartets, two Pianoforte trios, four Sonatas for violin and pianoforte, duets for various instruments, a Sonata and many solos for pianoforte; also a Concerto for viola and one for violoncello, in addition to numerous beautiful songs, those for female chorus being specially worthy of mention. His music is healthy, spontaneous and attractive. As a man he is highly esteemed. At a musical evening held in his honour various pianoforte and chamber works and some of his finest part-songs for female chorus were admirably rendered, and his private pupils surprised their honoured teacher with an address. The Gesellschaft der Musikfreunde at one of its choral concerts performed two of his finest choruses for female voices. The Concert Union produced his new brilliant Symphony in C, the Philharmonic Society a Serenade, while the Male Choral Society and other bodies in Vienna and throughout Austria sent congratulations.

The appearance here of Ernst von Lengyel from Budapest, a boy only thirteen years of age, has caused quite a sensation. He plays the most difficult pianoforte works with perfect technique, while his conception of the music displays such understanding and deep feeling that one may expect him to become a second Dohnànyi. The latter has written a new Concertstück for violin, violoncello and orchestra, which has been performed by Hugo Becker at the Concert Union. It is more of a notturno on a large scale than a brilliant concert piece; there is genuine feeling in the work, and it is as effectively written for the solo instrument as for the orchestra; moreover, it is perfect in form, and like everything by Dohnànyi, it is pleasant to listen to. Hugo Becker gave a masterly reading of the solo part.

From among the many works performed by the Concert Union I single out: an overture to an opera, 'Das Veilchenfest,' by Brands-Buys, a Dutch composer living in Vienna, Bach's Concerto in C for three pianofortes, performed by Brands-Buys, Julius Fischer and Margaret Melville, the last-named a young and talented American living here, who has already distinguished herself both as pianist and composer.

Ferdinand Löwe, the conductor of the Concert Union, has again proved himself an eminent interpreter of Brahms. In him are united in a most extraordinary way the heterogeneous tendencies which show themselves in Brahms and Bruckner; for whether as pianist or as conductor he interprets to perfection the works of both masters. He is a perfect model of a modern musician.

Mandyczewski.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The concert of the Philharmonic Society on February 1 was a miscellaneous one, in which the joint work of chorus and orchestra was represented by only one item, Sir Hubert Parry's noble setting of Milton's 'Blest pair of Sirens.' The solo singers were Madame Ada Crossley, Miss Florence Nixon (a rising local soprano), and Mr. Dalton Baker. Mr. Percy Grainger, a very fine young pianist, played Liszt's 'Hungarian fantasia' with the orchestra, and the orchestra —almost entirely local, which has immensely improved under Dr. Koeller's tireless training—contributed Schubert's 'Unfinished' symphony, Elgar's 'In the South,' and Rossini's 'La Gazza Ladra' overtures.

On February 15 and 16, two chamber concerts, under Dr. Lawrence Walker's direction, were given in the Queen's College Examination Hall, a room which is unfortunately most remarkable for bad acoustic quality and cold draughts. The Kruse Quartet played at both concerts, and their selection of music, which gave them ample scope for a display of their finished execution, comprised Mozart's Quartet in B flat, Brahms's Violin sonata in D minor, Grieg's only String quartet, Beethoven's third Rasoumovsky Quartet, Tartini's Sonata in D major, violoncello pieces by Godard and Davidoff, and Christian Sinding's Pianoforte quintet (Op. 5). The vocalists were Miss Florence Nixon and Miss Florence Macnaughton, and both concerts were altogether excellent in quality and performance.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Symphony Orchestra has enhanced its reputation at the excellent concert given by this newly-formed musical organization in the Town Hall on January 23, under the direction of Dr. Hans Richter. Mr. Henry J. Wood and Mr. Landon Ronald had already previously obtained remarkable results with our band of local players, but it was left to Dr. Richter to further strengthen its reputation as one of the best equipped orchestras in the provinces. By the striking performance of Beethoven's 'Pastoral' symphony, Elgar's 'Enigma variations,' and excerpts from Wagner, Dr. Richter proved to the hilt what can be done with an orchestra even after one or two rehearsals. The same band gave a popular Saturday night concert in the Town Hall on February 2, conducted by Mr. H. Lyell-Taylor. The vocalist was Mr. Frank Mullings, a young tenor gifted with an excellent voice.

The Birmingham Choral Union again relied upon Mendelssohn's 'Elijah' to fill the Town Hall on January 27, nor was there disappointment, the Hall being crowded in every part, the whole performance reflecting the utmost credit on Mr. Thomas Facer, the conductor, and the executive. The principal vocalists—Madame Aston, Madame Margaret Gell, Mr. Joseph Whitehouse and Mr. William Evans—rendered most artistic service and Mr. C. W. Perkins was as usual indispensable at the organ.

The Midland Musical Society could not have chosen a more popular work for its ninety-fourth artizan concert than Coleridge-Taylor's 'Hiawatha' trilogy, given in the Town Hall on February 9. The music strongly appeals to the imagination of all classes of music-lovers, and it is no wonder that Mr. A. J. Cotton, the conductor, once more achieved a genuine success with his fine all-round performance of the work. Excellent as were the previous renderings of 'Hiawatha' by this Society, that under notice certainly excelled in richness of tone and dramatic conception. Mr. William Maxwell (of London), whose services were secured at a moment's notice to replace another tenor absent through illness, gave a fine exposition of 'Onaway! awake, beloved.' Madame Amy Kendal (a local soprano) and Mr. Arthur Walenn (a London baritone) completed the list of principals.

Local Welsh residents, like the Scottish clan, give now their regular annual concerts. The organizers are the members forming the choir of the Welsh Calvinistic Methodist Church, who gave an interesting concert in the Town Hall on February 13. The choir is well-balanced, and is steadily advancing in artistic delivery, tone-quality and gradation of light and shade under its new conductor, Mr. R. T. Hughes. The vocal principals comprised Madame Jones-Hudson, Miss Gwladys Roberts, Mr. Thomas-Thomas, and Mr. Ivor Foster. Mr. Charles Collier was the harpist, and Mrs. W. G. Roberts accompanied.

The Birmingham Festival Choral Society gave a concert in the Town Hall on February 14, consisting of Beethoven's Mass in D, Brahms's 'Alto Rhapsody,' and a Wagner selection comprising the 'Trauermarsch' from 'Die Götterdämmerung,' and the 'Preislied' and *Finale* from 'Die Meistersinger.' It has been the invariable custom of our Festival Choral Society to include in its scheme one or two of the principal new works given at a Birmingham Musical Festival, and the choice has this season fallen on Beethoven's Mass and Elgar's 'The Kingdom,' the latter to be given at the last concert on March 21, together with Bach's motet 'Sing ye to the Lord,' also one of the festival items. Dr. Sinclair again showed himself a masterly conductor who had his forces under complete control. Most of the choristers were associated in the festival performance of the Mass, and had not forgotten Dr. Richter's valuable hints on phrasing, earnestness of purpose, and inspiration, and the outcome was a fine and impressive rendering of the colossal work, aided by the excellent services rendered by the principals, Miss Perceval Allen, Madame Ada Crossley, Mr. Lloyd Chandos and Mr. Frances Braun, with Mr. C. W. Perkins at the organ. The 'Alto Rhapsody' had the advantage of Madame Ada Crossley's beautiful delivery of the solo part. Miss Perceval Allen was also heard in a vivid rendering of Elisabeth's prayer from 'Tannhäuser.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The third for the season of the Clifton Chamber Concerts was held at the Victoria Rooms on January 31, and was well attended. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane and F. S. Gardner (violas), and Percy Lewis (violoncello). Satisfactory interpretations were given of Brahms's String quintet in G (Op. 111) and Smetana's String quartet in E minor, and other works.

On February 7 the Bristol Royal Orpheus Glee Society held its sixty-third annual Ladies' Night at Colston Hall. The soloists were Mr. E. J. Way and Mr. Wilson Pembroke, and their singing afforded much satisfaction. Contributions to the programme which had not before been given by the choir were 'Nightfall' (Schumann), 'The phantom host' (Hegar), 'The blind raven' (W. H. Bell), 'The meeting of the waters' (arranged by J. C. Long), and 'The height of the ridiculous' (C. Lee-Williams). Peculiarly impressive was the graphic production of Hegar. Mr. George Riseley conducted with his accustomed ability, (Mr. Lee-Williams, who is a favourite with Bristol audiences, conducting his own part-songs). His new composition is a setting of lines by Oliver Wendell Holmes and is broadly humorous. His other contribution to the programme, 'Faithless Sally Brown,' is a setting of Tom Hood's well-known ballad, which was originally given by the Society in 1901. Both part-songs were well received and Mr. Williams was warmly applauded. The programme-book was a most tasteful and interesting feature of an enjoyable evening's music.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

At the annual general meeting of the Dublin Orchestral Society the committee were able to present a favourable report and balance sheet for the season 1906. The Society is now out of debt, having during the past year not only paid all expenses but also cleared off a deficit of £47. Mr. Philip Hanson, one of the Commissioners of Public Works, was chairman at the meeting, which was addressed by Mr. Charles Manners, of the Moody-Manners Opera Company.

On February 7 the Irish Ladies' Choir, under the direction of Madame Cosslett-Heller, gave an enjoyable concert in the Rotunda, when the Choir was heard to great advantage in a number of arrangements of Irish airs by Jozé, and various part-songs. Miss Madge Murphy, who made a most successful début as a violinist, is a player of exceptional merit of whom we hope to hear more. Miss Georgina MacDonald played two harp solos extremely well, besides accompanying Madame Cosslett-Heller in Tosti's 'Serenata,' to which Miss Madge Murphy played a violin obbligato. The other solo vocalists were Madame Joan Holland, Miss Kemp and Miss Kathleen Cody, who sang with much taste. Miss Dorothy Bewley, Miss Eileen Addey and Mr. Arthur Oulton accompanied.

Mr. Alfred Johnson, assisted by Mr. Arthur Oulton's Trio, gave a song recital on February 11, when he effectively sang selections of German songs, old English songs, modern English songs and Irish songs, the last-named arranged by the late Joseph Robinson.

At the Royal Dublin Society recitals, recitals have been given by the Brodsky Quartet, Max Mossel Quartet, Esposito-Beel Quintet, Kruse Quartet, and Mr. Herbert Walton (organ). The Amateur Operatic Society on February 14 gave a performance of Gounod's 'Redemption' with orchestral accompaniment, conducted by Mr. Barton McGuckin. The solos were all sung by the members of the Society.

On February 19 the Orpheus Choral Society, conducted by Dr. J. C. Culwick, gave its second concert for the season. Of the pieces sung by the choir, special mention must be made of S. Wesley's 'In exitu Israel,' Brahms's 'Dirge of Darthula,' and Dr. Culwick's own 'Fairy song,' a pianoforte duet arrangement of the orchestral accompaniment of which was played by Miss Dorothy Bewley and Mr. Arthur Oulton. Madame Joan Holland, and Mr. Alfred Heather, who made a successful first appearance at these concerts, were the vocalists, and Dr. Esposito made his only appearance this year as a solo pianist, playing with much acceptance Beethoven's Sonata (Op. 27, No. 1), and a Liszt 'Rhapsodie Hongroise.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The third and fourth of the University historical concerts were given on January 23 and February 13, and fully maintained the high standard of artistic and educational worth that has characterized them ever since they were instituted by Prof. Niecks. The former was devoted to melodramatic music, and of this genre two of the finest examples were chosen—Schumann's 'Manfred' and Mendelssohn's 'Midsummer night's dream.' Of these works—in which he had the valuable co-operation of fifty members of the Scottish Orchestra, with Mrs. Tobias Matthay as reciter—Prof. Niecks secured splendid readings, and the concert was no less pleasant than instructive in the highest degree. The same can be said of the subsequent concert—a recital of German songs, in chronological order, by that gifted artist and exponent, Miss Mary Münchhoff. The illustrations, which in this case numbered considerably over a full score, were rendered with quite remarkable insight and vocal charm. Mr. Jupp's beautiful and sympathetic accompaniments were a feature of the recital, the audience at which crowded the building.

The orchestral concert on January 21 was conducted by Mr. S. von Hausegger, who is already highly esteemed in Edinburgh. Two overtures ('Egmont' and 'Die Weihe des Hauses') and the C minor symphony of Beethoven formed the chief features of this music-making, and proved Mr. von Hausegger to be an intellectual and sympathetic interpreter of the great master. The ninth concert (January 28) was also chiefly devoted to Beethoven, whose ninth Symphony was very finely rendered under Dr. Cowen. Mr. Kirkhope's choir sang the choral portion of the work, and overcame the very trying music in gallant style. Misses Perceval Allen and Frederica Richardson, and Messrs. Webster Millar and Fowler Burton formed a very capable quartet of soloists. The choir was equally happy in Parry's 'Blest pair of sirens,' which Mr. Kirkhope himself conducted, and Mackenzie's 'Britannia' overture set its seal upon an enjoyable concert. The band gave evidence of its admirable flexibility and discipline at the tenth concert (February 4), when that prince of conductors, Dr. Hans Richter, appeared with a programme which showed the catholicity and modernity of his taste. Wagner, Brahms, Richard Strauss, Berlioz, Liszt—characteristic samples of each, and all rendered to perfection, made a memorable night. Not one of the least enjoyable of the series was the eleventh concert (conducted by Dr. Cowen), at which the 'Unfinished' symphony of Schubert, the Adagio and Rondo of Mozart (Dr. Cowen playing the pianoforte part with delightful delicacy of tone) were performed, and Miss Mary Münchhoff, as vocalist, charmed the audience.

The Gade Sunday Concerts are still drawing enormous audiences to the King's Theatre, and the popular concerts at the Central Halls continue to be crowded. The second concert of the Amateur Orchestral Society took place on February 13, under the conductorship of Mr. T. H. Collinson, and was excellent alike as regards programme and execution. The soloists were Dr. Harold Ballantyne, who played the D minor Concerto of Rubinstein, and Dr. Herbert Thompson, who sang several dramatic songs in capital style.

Among local enterprises calling for commendation have been Mrs. Kennedy-Fraser's third lecture-recital, 'A Visit to the Outer Hebrides and Celtic Music' (February 9); the vocal recital of Mr. Alberto Bach, assisted by several of his pupils (February 12); Miss Annie Reed Macdonald's vocal and dramatic recital (February 14); and the concert of the St. Andrew's Amateur Orchestral Society (conductor, Mr. R. de la Haye), on February 14.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Pollokshields Philharmonic Society, under Mr. John Cullen's experienced direction, gave a meritorious performance, on February 7, of the first three of Elgar's 'Songs from the Bavarian Highlands' and Dvorák's 'The Spectre's Bride.' The Elgar numbers, especially the 'Lullaby,' were sung with fine tone and finish, and in Dvorák's dramatic music the choir gave evidence of careful and intelligent preparation. The solo music was excellently given by

Miss Gleeson-White and Messrs. Henry Brearley and McLean Borthwick, and the accompaniments were irreproachably played by the Scottish Orchestra.

On February 13 the Athenæum Choral Society, under its new conductor, Mr. Alfred Heap, made a successful appearance in Rossini's 'Stabat Mater' and Gade's 'Erl-King's daughter,' the latter especially proving a work well suited to the capabilities of the choir.

Associated with the Scottish Orchestra, the Choral Union gave a delightful performance of 'Lohengrin' on February 5. The popularity of Wagner's opera, even without stage accessories, was proved by the attendance of one of the largest audiences of the season. The soloists were Madame Ella Russell and Miss Winifred Ludlam, and Messrs. Wilson Pembroke, Walter Harvey, Lewys James and Arthur Winckworth. Mr. Joseph Bradley conducted with exceptional skill.

At the fifteenth classical concert on February 12, Mr. York Bowen played the solo part in the first performance here of his Pianoforte concerto in D. Both as composer and executant Mr. York Bowen made an excellent impression. Two other quasi-novelties were included in the programme, viz., the overture to Handel's 'Siroë' and Weingartner's Symphony in G.

Mr. F. Siegl, the deputy-leader of the Scottish Orchestra, made an excellent appearance as solo violonist at the Popular Orchestral Concert on February 16, playing a Scherzo and Tarantelle by Wieniawski, and taking part in Max Bruch's Romance in A minor for violin and orchestra. Miss Jenny Taggart sang with much charm songs by Purcell, Tchaikovsky and Dvorák. Miss Marie Hall made her first appearance under the Choral and Orchestral Union's auspices at the last classical concert on February 21, her contributions to the programme being the solo part in Lalo's 'Symphonie Espagnole' and Saint-Saëns's Introduction and Rondo Capriccioso. At this concert Sir Hubert Parry's 'Overture to an Unwritten Tragedy' received a first hearing in Glasgow. The Choral and Orchestral Union's season was brought to a close by the annual plébiscite concert on February 23.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Gloucester Choral Society's concert on February 5 the chief work was Beethoven's Mass in C, which was given at the particular request of the President of the Society, Mr. Joseph Bennett. The small band was ably led by Mr. W. H. Reed, and Mr. Porter (sub-organist of Gloucester Cathedral) rendered good service at the organ. Dr. A. Herbert Brewer was unfortunately prevented taking his customary place at the conductor's desk owing to illness. Mr. C. Lee-Williams kindly officiated as conductor, he being heartily greeted on resuming a post he occupied with distinction for many years. The soloists were Miss Fanny Chetham, Miss Dilys Jones, Mr. Spencer Thomas and Mr. Paul Edmonds. The band played the valse movement from Tchaikovsky's Serenade for strings (Op. 48), and the choir sang Leslie's 'Lullaby of life' and the bridal chorus from 'Lohengrin,' these two pieces being conducted by Mr. Franklin Higgs, the oldest member of the Society.

The concert given by the Cheltenham Philharmonic Society at the Town Hall, on February 6, was a remarkable success from every point of view. Mr. C. J. Phillips, with his small choir but adequate orchestra, succeeded in giving a notable performance of 'Lohengrin.' It was a great experiment, but abundantly justified by results. The choice of principals was a happy one. Miss Stella Robinson was delightful as Elsa, Madame Verrinder made a dramatic Ortrud, and the male characters were successfully sustained by Messrs. Alfred Heather, Horatio Connell, George Uttley and Ernest Davies (of Worcester Cathedral choir). On this occasion Miss Stella Robinson was presented with a silver epergne, appropriately supported by swans, and the Society presented Mr. Phillips with a silver-mounted baton and a laurel wreath.

The Dursley Choral Society gave a good performance of 'Creation' at the Victoria Hall, on February 6, with band and chorus, and conducted by Mr. A. W. Keys.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The eighth Philharmonic concert, on January 22, proved exceptionally interesting and attractive. Dr. Lierhammer sang the recitative and aria from Tchaikovsky's 'Pique Dame' for the first time here, and Mr. Pablo Casals made his début, playing Schumann's Violoncello concerto (Op. 129), and Bach's Suite in A flat with warmth of tone and marked success. The orchestra, under Dr. Cowen's direction, played Berlioz's 'Benvenuto Cellini' overture and Brahms's C minor symphony, and the choruses 'Come, gentle spring' (Haydn) and Beethoven's 'Hail, music, hail' were excellently sung by the choir.

Mischa Elman, aided by Miss Dorothy Sant-Angelo and by Miss Ada Crossley, gave a successful concert at the Philharmonic Hall on January 23, and a very large audience was present at Dr. Richter's concert in the same place on January 28, when the programme included Strauss's 'Also sprach Zarathustra,' Schubert's 'Unfinished' symphony, Brahms's fourth Symphony and Mendelssohn's 'Hebrides' overture.

The Symphony Orchestra continues to grow in public favour, and an immense audience attended the concert on January 28, when Wagner's 'Faust' and 'Rienzi' overtures, and Tchaikovsky's '1812' formed part of the programme. Mr. Albert Archdeacon was the vocalist.

The Philharmonic Society performed on February 5 Bach's 'Phœbus and Pan' cantata, and the fifth scene of Act III. of 'Die Meistersinger,' with the following list of principals: Misses Gleeson-White and Frederica Richardson, Messrs. Ben Davies, Frederic Austin, Webster Millar, Hamilton Earle, T. Barlow, R. W. Lee, Frances Braun, Emlyn Davies, T. Morgan and Arthur Weber.

A feature of especial interest at the third Schiever concert, on February 9, was a new String quartet composed by Novaczek, a countryman of Dvorák's. Another novelty was given at the Orchestral Society's concert on February 16 in the shape of a Scherzo, 'L'Apprenti Sorcier,' by Paul Dukas.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The performance of 'Elijah'—the forty-first—at the Hallé concerts on January 24, before a crowded audience, was stirring in the extreme. The choir specially distinguished itself. The principals were Mrs. Henry J. Wood, Miss Ada Crossley, Mr. Webster Millar and Mr. Santley. Dr. Richter turned from Mendelssohn to Wagner, from Wagner to Strauss, and from Strauss to Elgar, in the successive concerts of January 31, February 7 and 14, in his progress sweeping our vision over nearly the whole area of modern music. On the Wagner evening the second Act was given of 'Tristan,' with Miss Gleeson-White, Miss Edna Thornton, Mr. John Coates, Mr. R. S. Ripley—a member of the choir—and Mr. Robert Radford as the principals. The other orchestral selections were the 'Rienzi' overture and Siegfried's Tod und Trauermarsch. Strauss was represented by his 'Ein Heldenleben,' of which a first performance, and that a very worthy one, was given here. Still cosmopolitan, the programme not only introduced Mr. York Bowen as an executant, to play his cleverly-written and pleasing Pianoforte concerto in E minor, but it brought also Mozart, Chopin, and Liszt (the orchestrated Rhapsody, No. 4) to keep Strauss and him company. Elgar absolutely changed our point of view, in the first performance here of his latest sacred epic, 'The Kingdom.' He took us out of the realm in which heated human passions and philosophic speculations strive for utterance in music, to breathe the atmosphere of the temple of worship, where the ecstasies of religious devotion hold sway, always intense, often very beautiful. The performance of the work was admirable. The singing of the choir was such that the audience paid it the infrequent compliment of calling the choirmaster, Mr. R. H. Wilson, on to the platform at the close. The principals were Miss Agnes Nicholls, Miss Alice Lakin, Mr. John Harrison, and Mr. Herbert Brown.

At the Gentlemen's Concerts on February 6, Prof. Mühlfeld, at an afternoon recital, was joined by Mr. Percy Grainger in a performance of three of Schumann's 'Fantasiestücke' (Op. 73), and of one of the Brahms works written specially for the distinguished clarinettist—the Sonata in F minor for pianoforte and clarinet (Op. 120). Mr. Grainger played Busoni's arrangement of Bach's Prelude and Fugue in D. Miss Hilda de Angelis was the vocalist. On the same date Dr. Brodsky and his colleagues of the Brodsky Quartet delighted the subscribers with a fine performance of Beethoven's Quartet in B flat (Op. 18, No. 6), and of Brahms's Pianoforte quartet in G minor (Op. 25), Mr. Edward Isaacs being at the pianoforte. Grieg's String quartet in G minor (Op. 27) was also performed.

The Promenade Concerts continue to flourish; and they continue to offer opportunities to local talent. On January 26 we had two movements—a *Lento* and a *Scherzetto*—from Mr. J. H. Foulds's Violoncello concerto in D (Op. 12), with Mr. Foulds himself as the soloist; and on February 9 a new orchestral Scherzo-Caprice by Mr. Mauritz Speelman. Both works have merit. Tchaikovsky figured largely in the programme of the former concert, which included the 'Finlandia' of Sibelius; and Madame Sadler-Fogg and Miss Annie Worsley sang well. The programme of Mr. Max Mayer's second chamber concert was specially interesting, containing Beethoven's Sonata in C (Op. 102, No. 1), for pianoforte and violoncello; a Sonata by Bach, in E flat, for pianoforte and flute; the five 'Stücke im Volkston,' by Schumann (Op. 102), for pianoforte and violoncello; and Brahms's Trio in A minor (Op. 114), for pianoforte, clarinet, and violoncello. Mr. Max Mayer was of course at the pianoforte. The violoncello, flute, and clarinet parts were taken respectively by Messrs. Carl Fuchs, V. Needham and E. Mills. Mrs. Max Mayer was the vocalist.

Mr. Brand Lane's choir maintains the fine position it has held during the season. In miscellaneous selections it made its mark again at the concerts of February 2 and 16. The soloists at the first of these were Madame Mary Conly, Miss Meta Büring, and Mr. Thorpe Bates (vocal), and Mr. Zacharewitsch (violin); at the second the vocalists were Miss Amy Castles, Miss Carmen Hill, Señor Alvarez, and Mr. Plunket Greene, and Mr. Louis Pecskai was the violinist. Mendelssohn's 'Loreley' fragment was sung at the concert of the Vocal Society on February 6. The miscellaneous pieces included a solo and chorus by a local composer, Mr. Richard Knight. The piece is No. 5 of a series of 'Scenes' inspired by the text of Dryden's 'Alexander's Feast.' Judged from this example, the 'Scenes' constitute the most confidently incisive thing that Mr. Knight so far has done.

At his recital on January 18, Mr. Egon Petri, professor of the pianoforte at the Royal Manchester College of Music, gave a remarkably fine display of technique. His programme contained four of Bach's Choral Preludes, and the same composer's Toccata, Adagio, and Fugue in C (transcribed by Busoni); Beethoven's Variations in C minor and Sonata in E (Op. 109); the twenty-four Preludes of Chopin (Op. 28), and Liszt's arrangement of 'La Muette de Portici,' with the *Tarantelle*.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Darlington Choral and Orchestral Society celebrated its jubilee on January 29 and 30. The first day was devoted to Mendelssohn's 'Elijah' and the second to English music selected from composers of the last half-century—Bennett, Cowen, Elgar, German, MacCunn, Parry, Prout and Walthew being represented. Mr. T. Henderson conducted.

Miss Fanny Davies and Mr. Kreisler gave an extremely attractive pianoforte and violin recital on February 7.

The Carl Rosa Opera Company gave a fortnight's performances in Newcastle, beginning February 11. The revival of Nicolai's 'Merry Wives of Windsor' was the only departure from the usual répertoire.

The Blackpool Glee and Madrigal Society will give a concert at Queen's Hall on Tuesday evening, March 5, under the conductorship of Mr. H. Whittaker. The programme will include some of the best part-music by Brahms, Cornelius, and Elgar, in the interpretation of which this famous choir has made a great reputation.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An interesting concert was given at the Thatched Assembly Room, Norwich, on January 24, by Mr. Arthur Bent's string orchestra. The first part comprised 'Symphonie Spirituelle' by Asger Hamerik, its first performance in England, Mendelssohn's *Andante* and *Scherzo* from the Octet, and Victor Herbert's 'Serenade.' Miss Eothen Colenso contributed two violoncello solos by L. Boëllmann and Benedetto Marcello respectively. Mr. Henry Boulderson, who made his first appearance here, sang several songs by Nevin, Cyril Scott, Hubert Parry, Battison Haynes, Stanford and Roger Quilter.

The Norwich Philharmonic Society gave its 116th concert at St. Andrew's Hall on February 7, when the principal attraction was Mr. Julian Clifford, who played Schumann's Pianoforte concerto, which was received with great applause. Various songs were contributed by the Hon. Mrs. Julian Clifford, including 'Der Hirt auf dem Felsen' (Schubert) and 'Spiagge Amate' (Gluck). The band, in addition to taking part in the Pianoforte concerto, played Schubert's 'Rosamunde' overture, the 'Jupiter' symphony, and the 'Meistersinger' overture.

The Norfolk and Norwich Musical Festival Committee announce a special concert for April 18, when 'The Apostles' (Elgar) will be given, with Mrs. Henry J. Wood, Miss Oliver, Mr. Lloyd Chandos, Mr. Albert Garcia and Mr. Ffrangcon-Davies in the principal parts. The London Symphony Orchestra has been specially engaged for this concert, which will be conducted by Dr. A. H. Mann, chorus-master of the Musical Festival.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Beeston Choral Society gave a performance of Haydn's 'Creation' on January 29, in which the choruses were given with great vigour and precision. The solos were well rendered by Miss Maggie Jaques, Mr. Charles Keywood and Mr. Fred Norcup. The work of band and chorus was ably directed by Mr. W. Thums.

Another suburban effort was the concert given by the Long Eaton Orchestral Society, under the direction of Mr. Swift. Amongst other items mention may be made of Elgar's 'Pomp and Circumstance' marches and Weber's 'Invitation to the valse.' Very effective aid was given by the soloists, Miss Gleeson-White, Miss Gwladys Roberts and Mr. Robert Radford.

The Nottingham Sacred Harmonic gave two favourite works at its second subscription concert on February 7—Handel's 'Acis' and Mendelssohn's 'First Walpurgis night.' The solos were ably rendered by Madame Emily Squire, Mr. Lloyd Chandos, Mr. James Davis and Mr. Charles Knowles, while local talent was ably represented by Madame Ethel Dennis in the second work. The band and chorus did their share with taste and refinement, under the spirited guidance of Mr. Allen Gill, the band being under the leadership of Mr. Lyell Tayler.

Lovers of chamber music had a special treat in Miss Cantelo's programme on February 12. Schubert's 'Death and the maiden' quartet, Beethoven's Pianoforte and violoncello sonata (Op. 69), and Richard Strauss's Pianoforte quartet formed the programme, and were performed by the members of the Brodsky Quartet and Miss Cantelo with a care and precision that roused the audience to enthusiasm.

The Swineshead and District Choral Society gave a concert on February 6, when Sterndale Bennett's 'May Queen' was rendered under the direction of Mr. G. H. Gregory. The soloists were Miss Gregory, Miss Mountain, Mr. Gregory and Mr. Thacker. The same programme was also given by the Kirton and District Choral Society. Mr. Gregory's Choral Class at Boston gave a concert on February 11 in the Shodfriars Hall, when the chief attraction was Sir Hubert Parry's attractive cantata 'The Pied Piper of Hamelin.'

On February 15 a violin and vocal recital given by Miss Lake, vocal, and Miss Bisiaux, violin, at the Mechanics' Institute, attracted considerable attention on account of the excellence of the performance. Miss K. Cantelo ably accompanied the instrumental, and Mr. Swift the vocal numbers.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

A competition festival held in the Montgomery Hall during the week commencing February 4 served an excellent purpose in revealing the latent musical ability which is within touch of the Sunday schools of the city. Promoted by the Sheffield Sunday School Union, an organization mainly connected with the Nonconformist churches of the city and district, the competition, which embraced a wide range of subjects, has done valuable work in stimulating interest in a class of music far above the average anniversary hymn and 'service of song.' The success of the festival fully justified the promoters in holding it.

The Wentworth Choral Society gave a successful concert on February 5, when Parry's 'Ode on St. Cecilia's Day' and Lloyd's 'Hero and Leander' were capably performed under Mr. W. J. Dickie.

The Ecclesfield Choral Society performed 'Elijah' on February 11, under the direction of Mr. T. Brameld, who, despite the limited numbers of his choral forces, secured a creditable performance.

At the Chamber Music Society's concert on February 19, Mr. Henry J. Wood and the Queen's Hall Septet performed Beethoven's Septet and Mozart's Pianoforte quintet in E flat. Among other events of the month may be mentioned a performance of Elgar's 'Banner of St. George' at South Street School, under Mr. W. S. Skelton, and a rendering of Mendelssohn's 22nd Psalm at St. Mary's church. Mr. T. W. Hanforth's fortnightly organ recitals at the Parish church are becoming widely appreciated.

MUSIC IN YORKSHIRE.

(BY OUR OWN CORRESPONDENT.)

LEEDS.

Chorus singers, particularly those who are not only members of the two principal choral societies, but are in the festival chorus (whose rehearsals have already begun under Mr. Fricker), have had a busy time lately, for in addition to all this work there has been the preparation for the visit to London of the Philharmonic Society on February 11, which, though not strictly music 'in' Yorkshire, is nearly allied thereto. In the way of actual performances there has not been much to chronicle, the chief choral concert having been a fine performance of Handel's 'Samson' by the Leeds Choral Union, under Dr. Coward, on January 23. The chorus was vigorous and often really impressive in its force and grandeur. The soloists were Miss d'Argo, Miss Frederica Richardson, Messrs. Turnpenny and Dan Price, all of whom sang well, while the two gentlemen succeeded in giving a dramatic interpretation of the music. The subscription concert on January 30 had a programme chosen by the subscribers from a list of selected orchestral works. There were two symphonies, Beethoven's Eighth and Schubert's 'Unfinished,' which were most beautifully played by the Hallé Orchestra under Dr. Richter's direction, and the Philharmonic chorus was heard in two pieces, Samuel Wesley's 'In exitu Israel,' admirably sung, and Brahms's Rhapsody for contralto and male-voice chorus. Unfortunately the Hon. Norah Dawnay, who has made quite a reputation by her singing of the solo part, was too unwell to be present, but an efficient substitute was found in a member of the chorus, Miss Susan Cover. The subscription concert on February 20 was of chamber music; the 'Kreutzer' sonata, played by Mr. John Dunn and Miss Fanny Davies, and a series of songs by Miss Agnes Nicholls were its distinguishing features.

If the Municipal Concerts have been of varying importance, that on February 9 was of exceptional interest. A young and clever local pianist, Miss Ella Child, essayed the solo part in Beethoven's E flat Pianoforte concerto, and played it brilliantly, if she hardly realized its more impressive characteristics. The orchestra, under Mr. Fricker, accompanied her admirably, and played Smetana's charming symphonic poem 'Vltava' with finish and refinement. The Leeds Symphony Society, an orchestra of amateurs, gave a concert on January 29, the programme of which included Mozart's 'Jupiter' symphony, which was carefully played under the conductorship of Mr. A. Grimshaw. Cowen's 'Old English dances' proved one of the most enjoyable features of the concert.

There have been two excellent chamber concerts during the past month, both by local quartets, whose ambition, though great, does not outrun their discretion. On February 6 the Leeds Bohemian Quartet gave a finished performance of Debussy's remarkable Quartet in G minor, which they had played during a previous season, when it evoked such interest that it was wisely decided to repeat it before the first impression had worn off. Certainly its originality and the extraordinary sense of colour and atmosphere which the composer realizes were better appreciated on a second hearing. Brahms's A minor Quartet and one of Mozart's completed this interesting programme. On February 13 the Rasch Quartet, which is giving Beethoven's 'Posthumous' quartets in turn, gave a sympathetic and artistic reading of Op. 130, and, with Mr. Percy Richardson, gave Tchaikovsky's lengthy but always interesting Pianoforte trio in memory of Nicholas Rubinstein. That two such series of chamber concerts can meet with fair support is the most encouraging thing that has happened in Leeds music during the past twenty years. Mr. Edgar Haddock has also done something to make Beethoven's chamber music better known by a series of concerts, begun on February 5, at which he, with Mr. F. Sant-Angelo as pianist, is giving all the violin sonatas in order. Considering how the 'Kreutzer' seems to overshadow all the rest, there is the more reason for such an enterprise.

At one of the Musical Union Concerts, on January 21, Dr. Bairstow, acting at short notice as a substitute for Mr. Bell, the Society's conductor, directed a series of male-voice part-songs, prominent among which was Hegar's grimly suggestive 'Phantom host' and P. Scharwenka's setting of Hölderlin's 'Song of destiny,' as well as Elgar's fine series of part-songs on classical themes. Miss Janey Fyans made a very favourable impression by her artistic singing at this concert. At the Musical Evening on January 22, Brahms's first set of Liebeslieder was given, with Messrs. Lunn and Vincent at the pianoforte, while the vocal parts were sung by Miss Rich, Miss Hoole, Messrs. Burrows and Lycett. Mr. York Bowen's brilliant playing of some of his own pianoforte compositions was another feature of this concert. At the Musical Evening on February 19 Miss Marie Hall was the principal figure. The Moody-Manners Opera Company paid its annual visit to Leeds during the week beginning February 11, but produced no novelty, revivals of 'The Merry Wives of Windsor' and 'The Lily of Killarney' being the only departures from ultra-familiar grooves.

BRADFORD.

The Bradford Permanent Orchestra, which is making a determined effort to attract the public without any loss of self-respect, seems to be in a fair way of accomplishing its aim, for a very large audience assembled on January 26 to hear a programme consisting mainly of Russian music. Tchaikovsky was, of course, much in evidence, and beyond such familiar things as the 'Pathetic' symphony (of which two movements were given) and the '1812' overture, we had the 'Voyevode' overture, and the waltz from the 'Sleeping beauty.' Rubinstein and Glazounow were the other Russians included in this interesting concert, which Mr. Allen Gill directed as ably as ever. On February 16 the programme, styled 'North and South,' included the impressive 'Finlandia' of Sibelius, one of Svendsen's Norwegian rhapsodies, Cherubini's 'Water carrier' overture, and Rossini's ever-fresh 'William Tell' overture. At the subscription concert on February 8 two modern quintets of exceptional interest were given—Brahms's Clarinet quintet, and Franck's Pianoforte quintet, of which exceedingly fine interpretations were given by the Brodsky Quartet, assisted by Mr. Mühlfeld as clarinettist and Mr. Egon Pétri as pianist. Mrs. Henry J. Wood's songs were a very agreeable feature of the concert. On February 15 the Festival Choral Society, under Dr. Cowen, gave Elgar's 'King Olaf' and the third act of 'Tannhäuser.' The solo parts were ably rendered by Miss Gleeson-White, Madame Goodall, Messrs. J. Harrison and Ivor Foster, and the permanent orchestra sustained an important share in the performance with marked success. The 'Old' Choral Society, on February 19, revived Smart's 'Bride of Dunkerron,' conducted by Mr. E. J. Pickles. The principals were Miss D'Argo, Mr. H. Beaumont and Mr. R. Burnett. On January 23 Mr. S. Midgley gave one of his interesting chamber concerts, the chief feature of the programme being Debussy's quartet, very artistically played by the Norah Clench Quartet, and on February 6 Mr. Rasch and Miss Mary Peddle gave a recital of violin and vocal music.

OTHER YORKSHIRE TOWNS.

At Hull the Symphony Orchestra has begun a second series of concerts. As the Orchestra is recruited from the bands of the local theatres and music-halls these must be afternoon concerts, but this is the chief limitation to their usefulness, and they have given some excellent programmes in a style reflecting very great credit on their trainer and conductor, Mr. Arthur Wallerstein. On January 31 Haydn's 'Bear' Symphony, with a Corelli concerto, the ballet music from Gluck's 'Orpheus,' and Tchaikovsky's 'Capriccio Italien' formed the programme; on February 14 Beethoven's first Symphony, played with great crispness and energy, was sandwiched between pieces by Méhul, Purcell and Grieg.

York also boasts of a Symphony Orchestra, but as it is chiefly amateur in its composition, concerts require greater preparation, and cannot be so frequent. Mr. T. Tertius Noble, however, manages to get a great deal out of his players, and on February 11 they accompanied Mozart's E flat Pianoforte concerto (K. 271) and Max Bruch's G minor Violin concerto admirably. The soloists were Miss Caroline Bigge, a thoroughly accomplished amateur pianist, and Mr. John Dunn. At the York chamber concert, on February 9, Miss Fanny Davies played Beethoven's too-seldom heard Sonata in A flat (Op. 110) with a warmth and power that were anything but effeminate, and Miss Helen Dalby sang songs in a pleasant, ingenuous style.

At the Wakefield chamber concert on January 31, Mr. Lamond's fine interpretation of Beethoven was very noteworthy, and Miss de Angelis was violinist. At the Harrogate Choral Society's concert on February 8, Mr. C. L. Naylor conducted a very effective performance of Dvorák's 'Spectre's bride,' in which the solo parts were taken by Miss Gleeson-White, Mr. Lloyd-Chandos and Mr. Dan Price.

Foreign Notes.

BERLIN.

Baron Liliencron, the venerable president of the committee formed to prepare a Volksliederbuch, has handed a copy of the work to the Kaiser, at whose instigation it was undertaken. The vice-president, Prof. Dr. Max Friedländer, Prof. Kretschmar, Prof. Georg Schumann and other members of the committee, Dr. F. Hegar, director of the Vienna Male Choral Society, and Henry Henrichsen, the publisher of the work, were present. Baron Liliencron, now in his eighty-seventh year, addressed the Kaiser, who in return warmly expressed his thanks and spoke of the educational importance of folk-song.——On February 6 music-director Bernhard Irrgang gave his 450th organ recital at the Marienkirche, the programme including a new Fantasia by Mojslsovics. He has recently been appointed organist of the Kaiser-Wilhelm Memorial Church, in succession to the late Prof. Reimann.——After an absence of twenty-three years, Edvard Grieg will reappear in this city on April 12 at a concert of his own compositions, conduct the orchestra and play the pianoforte accompaniments to his songs. He will be assisted by Frau Ellen Gulbranson and the pianist Halfdan Cleve, in addition to Frau Rose Bertens, who will recite the text in his setting of Björnson's 'Bergliot.'

BONN.

Following the example of the Schumann Festival of last year, a similar tribute will be paid to Schubert in a series of performances of his music in May next, from the 5th to the 9th of the month.

COPENHAGEN.

A 'Review' Exhibition is to be opened here in May, of which musical periodicals from all parts of the world will form a special feature.

FRANKFORT-ON-MAIN.

Two changes have taken place in the teaching staff of the Hoch Conservatorium; Prof. Felix Berber and Prof. Alwin Schroeder from New York succeed Prof. Heermann and Prof. Hugo Becker as principal teachers respectively of the violin and the violoncello.

HEIDELBERG.

The Bach Society and the Musical Society jointly arranged two interesting historical concerts, in which Italian and German old masters of instrumental music before Bach and Handel were represented. The programme of the first performance included works by Vitali, Veracini, Corelli, and dell' Abaco.

LÜBECK.

Enrico Bossi's new opera, 'The traveller,' was performed here, and with marked success, under the direction of the composer's son.

MANNHEIM.

At the Jubilee Festival to be held here in May, under the direction of Peter Raabe, the importance of this city in the history of 18th century music is to be demonstrated. Johann Karl Stamitz will be represented by his 'Melodia Germanica' symphony and two orchestral trios, and Ignaz Holzbauer by his overture to 'Günther von Schwarzburg.' Stamitz, who died in 1761, wrote symphonies before Haydn. Of Holzbauer's work just mentioned, Mozart wrote to his father: 'The libretto of Holzbauer's opera is not worthy of the very beautiful music which he has set to it.'

MILAN.

Sonzogno, the well-known publisher, offers to the pupils of the Conservatorio of this city two prizes, one of £120 for the best symphony in four movements, the other of £80 for a choral cantata (voices only), the poem of which will be indicated. The jury consists of Arrigo Boito, Giuseppe Gallignani, director of the Conservatorio, Amintore Galli, and G. B. Nappi. The prize-works will be performed at the Festival celebrating the 100th anniversary of the foundation of the Conservatorio by Eugène Beauharnais in 1807.

MONTE CARLO.

Massenet's new two-act opera 'Thérèse' was produced here with brilliant success on February 8. The libretto is by Jules Claretie, the scene being laid in the time of the Revolution. The orchestration is said to be exquisite, and M. Massenet has added another triumph to his previous successes. The principal parts were splendidly interpreted, Mlle. Lucy d'Albell giving a superb rendering of the title-rôle; M. E. Clement displayed a voice of remarkable réfinement as the lover De Clerval, and M. Dufranne was admirable as the husband of Thérèse. M. Massenet was enthusiastically called at the end of the opera. This is the third opera by him produced at this theatre.

PARIS.

The Academy of Fine Arts has awarded the Rossini prize (poetry) of £120 to the poem 'Laure et Pétrarque,' by MM. Fernand Beissier and Eugène Adenis. The same sum is offered for the best setting of this poem in the competition for the Rossini musical prize. The last day for sending in manuscripts is December 31.——It is rumoured that after all Strauss's 'Salome' will not be given at the Grand Opéra, but at the Gaité, of which the brothers Isola are directors.——M. Henri Maréchal has just published a book entitled 'Paris, souvenirs d'un musicien,' in which are to be found interesting and curious details concerning Auber, Berlioz, Bizet, and other composers, recalling—to quote the words of M. Arthur Pougin—'a musical past which remains brilliant and glorious, notwithstanding the strange opinions expressed by critics and by pedants and impotent folk of the present day.'——The musical committee, consisting of MM. Bourgault-Ducoudray, A. Bruneau, G. Fauré, V. d'Indy, G. Pierné, and others, request French and other composers to submit to them unpublished instrumental and vocal works for the programmes of the forthcoming Salon d'Automne. Manuscripts will be received up to May 15 by M. Armand Parent, 37, Rue de l'Université, Paris.——January 31 was the last date for sending in manuscripts for the international competition organized by the publisher Gabriel Astruc, under the patronage of Prince Albert de Monaco, M. Henry Deutsch, and the Société des grandes auditions. No fewer than 300 manuscripts were sent in.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Abergavenny.—A successful concert was given by the Choral Society on February 12, when Parry's 'Pied Piper of Hamelin' and a miscellaneous selection were performed, the latter including Elgar's part-song 'As torrents in summer' and Mozart's motet 'Glory, honour, praise, and power.' The solo vocalists were Madame M. Loveless, Mr. Frank Mullings and Mr. A. M. Proctor. The conductor was Mr. W. R. Carr.

Alton.—The Choral Society gave a performance of 'Smart's Bride of Dunkerron' on February 7. The solo vocalists were Miss Winifred Marwood, Mr. Montague Borwell and Mr. Holloway. The choir sang with spirit and expression, and the accompaniments were played by a small but efficient orchestra. Mr. James Everitt was the conductor. The second part included the 'Figaro' overture and two part-songs 'Homeward' (Henry Leslie) and 'If I had but two little wings' (C. Hubert H. Parry).

Blackburn.—Mr. J. F. Barnett's cantata 'The wishing bell' was the chief feature in the programme of the Ladies' Choir concert given in the Town Hall on January 28, the solo parts being ably sustained by Miss Grace Shorrock and Mr. Herbert Sagar. The choir also sang German's 'Orpheus with his lute,' 'In a year' (Felix Woyrsch), Weelkes's madrigal 'The nightingale,' and 'Baby asleep,' by Frederic H. Wood, which was given for the first time. Violin solos were contributed by Miss Kitty Redfern, and Miss F. Duckworth was an able accompanist. Mr. F. Duckworth conducted.

Boscombe.—The St. Clement's Choral Society gave its third annual concert in the Assembly Rooms on February 5. The chief features of the evening were Elgar's 'Banner of St. George' (solo, Miss Grace Hudson) and MacCunn's 'Lord Ullin's daughter.' The choir, numbering seventy voices, sang well and there was an efficient orchestra. The part-music included 'The swallow' (Leslie), 'The coralled caves of ocean' (Smart)—for ladies' voices, 'Who is Sylvia?' (German) and 'Three doughtie men' (Pearson). Mr. J. V. Marsh conducted.

Cardiff.—The Cardiff Male-Voice Choir and Harmonic Societies (combined) gave a very fine performance of Mendelssohn's 'Hymn of Praise' and David's 'The Desert' in the Park Hall on February 13. The singing of the choir was notable for its intonation, precision and light and shade, and reflected great credit on the training of Mr. Roderick Williams, who conducted. The solo vocalists were Miss Jennie Ellis, Mrs. Swinton and Mr. Ben Davies.

Caterham.—The Choral Society gave its thirty-eighth concert on January 23, Barnett's 'Ancient Mariner' forming the main part of the programme. The choir sang with good attack and intonation throughout, reflecting much credit on their trainer, Mr. Charles Hunt, who conducted. The solo vocalists were Miss Phillips, Miss Holderness, Mr. Gwilym Richards and Mr. David Brazell. There was a small string orchestra and Miss Vera Curtis presided at the pianoforte.

Chippenham.—The new Choral Society made its first appearance at the Town Hall on February 11, when Barnett's 'Ancient Mariner' was the chief feature of the programme. The choir and orchestra consisted of 100 performers and gave a good account of themselves under Mr. W. R. Pullein's conductorship.

Christchurch (N.Z.).—The Musical Union gave performances of the 'Messiah' in His Majesty's Theatre on December 20 and 21. Both choir and orchestra rendered excellent service, and the solo vocalists were Mrs. Gower Burns, Mrs. E. E. Barber, Mr. Frank Graham and Mr. A. Millar. Dr. J. C. Bradshaw conducted. The retirement of Mr. Thomas Garrard, who has performed with enthusiasm the duties of hon. secretary and treasurer for sixteen years, has caused much regret.

Eccles (Manchester).—The Monton Choral Society gave a concert in the Town Hall on February 20, when Rossini's 'Stabat Mater' and Parry's 'Pied piper' were performed. The choir sang with spirit and intelligence. The orchestra was heard to great advantage in a Scherzo Chromatique by Mauritz Speelman and German's 'Henry VIII. Dances.' The solo vocalists were Miss Dora Chenery, Miss Nellie Pollitt, Mr. Tom Owen and Mr. Albert Garcia. Mr. Herbert S. Rowley conducted.

Greenock.—An admirable performance of Dvorák's 'Spectre's Bride' and Cowen's 'John Gilpin' was given by the Choral Union on February 19 under the direction of Mr. W. T. Hoeck. The choir sang with much spirit, and the orchestra—a contingent of the Scottish Orchestra—did good service. Miss Ellen Verrinder, Mr. Henry Brearley and Mr. Herbert Brown interpreted the solo parts.

Haydon Bridge.—Mackenzie's cantata 'The Bride' was the principal feature of the concert given by the Choral Society on February 7. Mendelssohn's 'Hear my prayer,' Barnby's 'Sweet and low' and Francesco Berger's 'Night, lovely night' were also well sung by the choir. Mr. Crozier's string quartet played the accompaniments. The solo vocalists were Madame Maggie Matthews and Mr. Davidson. Mr. Batman, who conducted, is to be congratulated on his successful training of the choir.

Horsham.—The Horsham Musical Society gave its first concert of the season on January 23 at the Assembly Rooms. The programme consisted of Parry's 'Ode on St. Cecilia's Day,' Mendelssohn's 'Loreley,' Stanford's 'Songs of the sea,' Elgar's part-song 'The snow,' and the *Pavane* and *Nocturne* from German's 'Romeo and Juliet' music. The soloists were Miss Fanny Chetham and Mr. Graham Smart. There was an excellent orchestra, and Mr. A. P. Whitaker conducted.

Invercargill (N.Z.).—An oratorio festival was given by the Musical Union at the Municipal Theatre in December, the 'Creation' being performed on the 13th, and the 'Messiah' on the 14th, with marked success, the choir winning special honours. The solo vocalists in the two works were Miss Amy Murphy, Miss Violet McIntosh, Mr. A. S. Cookson and Mr. J. E. Taylor. The orchestra was led by Mr. W. J. Ferguson and Mr. Charles Gray was the conductor.

Ipswich.—The annual concert of the Choral Society took place on January 31, when Sullivan's 'Golden Legend' was performed. The choir sang with excellent tone and attack throughout, and the orchestra gave a spirited rendering of the accompaniments. The solo parts were sung by Madame Julian Clifford, Miss Marie Stiven, Mr. Alfred Heather, Mr. A. H. Welburn and Mr. Charles Knowles. Mr. W. Hockey, who conducted, was deservedly complimented on the general excellence of the performance.

Llanelly.—The Tabernacle Choir gave an excellent performance of Costa's oratorio 'Eli' on February 5. The soloists were Miss May John, Miss Rachel Thomas, Messrs. Richard Thomas, G. T. Llewelyn and David Hughes. An efficient orchestra assisted under Mr. Hulley, Miss Blodwen Davies being at the organ. Mr. C. Meudwy Davies conducted.

Luton.—The second concert this season by the Choral Society took place in the Waller Street Plait Hall on February 6, when Parry's 'Pied piper' was succesfully performed, the choir entering fully into the humour of the music and poem. The parts of the Piper and the Mayor were ably sung by Mr. Lloyd Chandos and Mr. Wallace Leppard. In addition to these artists, Miss Perceval Allen took part in the miscellaneous selection, the choir singing the 'Spinning chorus' from the 'Flying Dutchman' and Beethoven's 'Hallelujah chorus.' Mr. Gostelow was the conductor.

Malvern Link.—The programme of the Musical Society's concert at the Church Institute on February 1 comprised as its chief feature Sullivan's cantata 'On shore and sea,' other choral music being Gade's 'Spring's message,' 'The snow' (Elgar), and 'The blackbird's song' and 'In absence' (Dudley Buck). The work of the orchestra, which was excellent, included Suppé's 'Poet and peasant' overture and Elgar's 'Pomp and Circumstance' march. Mr. Harvey conducted.

Midsomer Norton.—The Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha's wedding-feast' in the Town Hall on January 28. In attack and phrasing the choir was particularly good, and it was also heard with effect in Sullivan's 'O hush thee, my babie,' Gaul's 'Daybreak' and Benedict's 'Home'; the male voices also singing 'The young musician,' by John Thatcher, and Hatton's 'When evening's twilight.' Mr. George Gay sang the tenor solo in the cantata, and the other vocalist was Miss Eveline Gerrish. Mr. W. J. Kidner conducted.

Newark.—The annual concert of the Philharmonic Society took place in the Town Hall on February 1, when 'Hiawatha's wedding-feast' was the principal feature of attraction. Both choir and orchestra acquitted themselves admirably under the conductorship of Mr. W. T. Wright. Mr. James Davis sang the tenor solo.

Newcastle (Staffs).—The Male-Voice Glee Union gave a concert on February 8 in the Municipal Hall, its contributions including Horley's 'By Celia's arbour,' Maunder's 'Thor's war song,' 'Peter Piper' by Hutchins Lewis, and a new part-song by the conductor, Mr. S. E. Lovatt, entitled 'When thou art nigh,' which was warmly encored. The soloists were Madame Dews and Mr. W. Sweetman (vocalists) and Mr. Edward de Jong (flautist). Mr. Ernest Hammond accompanied.

Ottery St. Mary.—The opening concert of the season was given by the Choral Society on January 23. Elgar's 'Banner of St. George' and Grieg's 'Two Elegiac melodies' (Op. 34) for strings formed the main features of the programme. The soloists were Miss Evelyn Cade and Mr. Rowland Huyshe. Miss Rose Lansdown was leader of the band and Mr. Stanley Chipperfield conducted.

Pentre (Glam.).—The newly-formed Moriah Choral Society made its first appearance on February 2, and gave an intelligent performance of 'Judas Maccabæus.' The soloists were Madame J. Thomas, Miss Eva Hall, Messrs. R. Thomas and D. Davies. Mr. D. Jones was at the pianoforte and the orchestral accompaniments were excellently played by a section of Mr. Percie G. Smith's orchestra. Mr. O. T. Jones conducted.

Perth.—The Musical Society gave a performance of Spohr's 'Last Judgment' and Cliffe's 'Ode to the North-east wind' at the City Hall on February 14. The choir sang well and with good articulation, and there was an efficient orchestra. The solo vocalists were Miss Chrissie Macdiarmid, Mr. J. F. S. Adams and Mr. Marcus Thomson. Mr. F. S. Graves was the conductor.

Rye.—The Choral Society gave a successful performance of Mendelssohn's 'Lauda Sion' and Bennett's 'May Queen' at the Monastery on January 29. The choir sang steadily and with good attack and was accompanied by a small orchestra. The solo vocalists were Miss Winifred Dixon, Lady Maud Warrender, Mr. Murray Rumsey and Mr. A. T. Hinds. Mr. W. Sprigg Walker was the conductor.

Smethwick.—Coleridge-Taylor's trilogy 'Scenes from the song of Hiawatha' (complete) was performed by the Choral Society on January 28. The choir sang admirably throughout (a noticeable point being excellent enunciation) and the orchestra gave efficient support. The solo vocalists were Madame Laura Taylor, Mr. W. J. Otley and Mr. J. Coleman. Mr. W. J. Peters, the conductor, is to be congratulated on an all-round good performance.

Thirsk.—Smart's 'Bride of Dunkerron' was performed by the Choral Society in the Public Rooms on January 22. The solo vocalists were Miss Emily Breare, Mr. Edwin Morgan and Mr. H. Ward Kemp. The choir was well balanced and sang with spirit, and the orchestra was fully efficient. The performance was directed by Mr. A. J. Todd.

Timperley.—Elgar's 'Banner of St. George' received a capable rendering by the Vocal Society under the direction of Mr. H. Mozart Sheaves on January 28. The programme also included the following part-music: Macfarren's 'You stole my love,' Löhr's 'Slumber song,' Pinsuti's 'In this hour of softened splendour,' and Elgar's 'My love dwelt in a northern land' and 'Spanish serenade.' The solo vocalists were Miss Alice Wilkinson and Mr. John L. Lowe, and Mr. Cochrane played two violin solos.

Toronto.—Two concerts were given by the National Chorus of Toronto, in Massey Hall, on January 14 and 15, under the conductorship of Dr. Albert Ham. The principal choral work was Frederic Cliffe's 'Ode to the North-east wind.' This fine cantata was admirably rendered, and it was received with enthusiasm. Unaccompanied pieces by Elgar, Damrosch and Rogers were also delightfully sung by the choir. A great feature of the programmes was the excellent performance of Brahms's C minor Symphony, and of compositions by Saint-Saëns, Wagner, Lalo and Goldmark, by the New York Symphony Orchestra under Mr. Walter Damrosch.

Wells.—The Musical Association, under the conductorship of the Rev. Dr. Davis, gave an excellent performance of the first two scenes of 'Hiawatha' on February 12. The singing of the choir displayed an intelligent appreciation of the dramatic qualities of the work. The solos were undertaken by Madame Eva Hartshorne, Mr. Walter Heal and Mr. Frank Baber, all of Bristol, Mr. Heal's rendering of 'Onaway! awake, beloved' meeting with special recognition. In the miscellaneous second part Miss Averil Woodward played, with Dr. Davis, Bach's Sonata in A major for violin and pianoforte in a highly finished manner, and the orchestra contributed an able rendering of the overture to 'Ruy Blas.'

West Hartlepool.—The Lyric Male-Voice Choir gave its annual concert in the Town Hall on January 30, the performances including C. H. Lloyd's cantata 'The Longbeards' Saga,' and Dudley Buck's cantata 'King Olaf's Christmas,' also the part-songs 'Hunting song' and 'Vintage song' (Mendelssohn), 'O peaceful night' (Edward German) and 'Sailors' chorus' (Joseph Parry). The soloists were Miss Majorie Eaton and Mr. Austin Mahony (vocalists), and Herr Floris Ondricek (violinist). Mr. E. V. Pickersgill conducted.

Whitehaven.—The Orchestral Society gave its annual concert on February 15, in the Oddfellows' Hall. The orchestra, conducted by Mr. William Gray, played the overtures 'Rosamunde' and 'Raymond,' the 'Tannhäuser march,' and German's 'Nell Gwyn' dances. The vocalist was Miss Marjorie Eaton, who was very successful, and Mr. Arthur Broadley played two violoncello solos with marked ability.

Worthing.—The Choral Society held its annual concert on February 20, when Handel's 'Samson' was performed. The chorus and orchestra did excellently under the conductorship of Mr. F. D. Carnell. The solo vocalists were Miss Edith Patching, Miss Phyllis Lett, Mr. Charles Saunders and Mr. Dan Price.

The following appointments have recently been made at Trinity College of Music: Mr. Emil Kreuz, conductor of the orchestra; Mr. Joseph Holbrooke, professor of composition; and Mr. Charles Fry, professor of elocution.

Elgar's 'The Apostles' and Gounod's 'Redemption' are announced to be performed at St. Petersburg by the Kaiserl. Hof-Sängercapelle under the direction of Count A. D. Scheremetjeff.

Mr. Oscar Beringer recently delivered at the Royal Academy of Music—of which he is an esteemed professor—two interesting and amusing lectures on 'Fifty years' experience in pianoforte playing and teaching.'

Mr. Richard Temple has been appointed director of the dramatic class and professor of elocution and diction at the Royal Academy Music.

Sir Alexander Mackenzie delivered two interesting and instructive lectures at the Royal Institution, on January 21 and 28, on 'The latest phases of modern music.'

The Tatler of February 20 contains an article by Sir Alexander Mackenzie on 'A day in my life,' and one by Dr. F. H. Cowen on 'Are we growing more musical?'

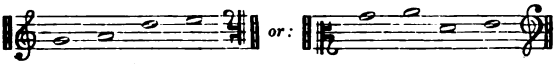
The Musical Directory for 1907 is an indispensable book of reference published by Messrs. Rudall, Carte & Co.

Answers to Correspondents.

I. S.—In regard to getting the boy in whom you are interested into a choir, where he would 'be educated, clothed, and boarded,' we can only suggest that you should watch the advertisements in the columns of the musical journals, and write to the organists of those cathedrals and collegiate chapels to which are attached choir schools. In *many* cases, however, some payment by parents or guardians is necessary.

REX.—The organist of Gloucester Cathedral in the year 1840 was John Amott, who held that office from 1832 to 1865, the year of his death. He was succeeded by Dr. S. S. Wesley. Amott was one of the compilers of the 'Annals of the Three Choirs,' a book, in a revised and enlarged edition, which can be obtained from the publishers, Messrs. Chance & Bland, Gloucester.

SOLO BOY.—Yes, Gade is a composer whose name can be expressed in musical notation, and in such a manner as to be read upside down, or downside up. Here it is:



Take your choice, little man!

C. J. P.—The 'Musicians' Birthday Book' you want is probably 'The Music of the Poets,' compiled by Eleanore d'Esterre-Keeling, revised edition, dated 1897. The publishers, The Walter Scott Company, Limited, Paternoster Square, would tell you whether the book is procurable or not.

J. A. F.—(1) The following are settings of 'Little Bo-Peep': a unison song by J. W. Elliott (Novello), and a four-part song by Harry Dancey (Ashdown); (2) The only setting of the trio in 'The Winter's Tale' that we know is by Mr. Arthur Fox (in MS.), which he composed for Mr. Charles Fry's Recitals.

CONDUCTOR.—The new edition of Köchel's Mozart Catalogue can be obtained from Messrs. Novello, price about 25*s*., also Mozart's string quintets and quartets, both in score and arranged for pianoforte solo. Gounod's 'Romeo and Juliet' is published by Messrs. Chappell & Co., with French and English text, price 5*s*.

E. V. S.—As in this country there is no authority in these matters, it is not possible to say that any one method of pronouncing Latin in singing is 'correct.' Most singers use the modern Italian vowels, and generally pronounce Latin as though it were modern Italian.

H. M.—Illustrated articles on four of the five cathedrals you name have appeared in these columns, namely Chester, January, 1904; Gloucester, July, 1905; Norwich, November, 1904; Worcester, November, 1905. The fifth, Manchester, is in contemplation.

J. L.—Your question is a little vague. You ask for 'information as regards the advantages of a paid conductor in church and chapel choirs.' Do you mean musical, pecuniary, social, or theological? It is possible that all the advantages may be combined, especially the theological.

BARITONE.—The tune 'Down among the dead men' is found in vol. iii. of 'The Dancing Master' (1728) and in Walsh's 'Dancing Master,' vol. iii., *circa* 1730. It has every claim to be regarded as 'Old English' and as a 'lively air.'

J. E.—The ills that affect the voice are so numerous we feel it might be dangerous to attempt to advise you merely on the strength of what you say. You should personally consult a voice specialist.

E. B. W.—We regret to be unable so far to trace the carol from the clues you send. Cannot you supply us with the first verse, or the name of the composer?

E. A. Y.—Lincoln's Inn Chapel has not yet been treated in our illustrated series, but it may be at some future time. Thanks for the suggestion.

R. B.—Hulbert's 'Breathing for Voice Production,' Novello's Music Primers, No. 63, will no doubt help you.

TEACHER.—We cannot recommend 'teachers' agencies.'

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I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

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I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

DAILY CHRONICLE.

The vast gathering had the pleasure of listening to a work which is worthy to rank with the masterpieces of the greatest of English composers. In several respects it is a stupendous production, the beauties of which it is impossible to fully appreciate at a first hearing. . . . Throughout there is a display of religious sincerity combined with an artistic fervour, which qualities will contribute to the popularity that is in store for the work.

DAILY GRAPHIC.

The story is presented with a mixture of power and sympathy which few, if any, living composers could approach. The meaning of the text—compiled with great skill by the composer—is always borne in mind, and his power of getting at the heart of a situation is wonderful. . . . It is undoubtedly a great work.

WESTMINSTER GAZETTE.

There are pages in "The Kingdom" which any composer, ancient or modern, might have been proud to sign. From the opening bars of the fine Prelude which introduces the work the hand of a master is apparent throughout. . . . Whether in writing for voice or instruments, alike in the most placid and the most strenuous pages, in the simplest as in the most elaborate, beautifu and striking passages abound. . . . The final scene, introducing the Eucharistic celebration, is treated with great skill and contains some of the most deeply felt and moving music in the whole work, while Sir Edward is to be particularly congratulated upon the restraint and skill with which he has accomplished the difficult task of finding an appropriate setting for the Lord's Prayer.

TRUTH.

"The Kingdom" contains some of the finest music which he has so far given to the world. Elgar shows himself once again in this work possessed of the rare faculty of writing music which, while entirely original and intensely expressive, yet makes an immediate and irresistible appeal. . . . There seems no limit to Elgar's resourcefulness in the production of fascinating figures and tender, poignant harmonies, which are at once beautiful and appealing, and at the same time most subtly and delicately expressive. It is hardly an exaggeration to say that since Wagner no one has shown like genius in this respect.

BIRMINGHAM DAILY GAZETTE.

In "The Kingdom" I discover an Elgar more serene; more rock-anchored; nearer the final goal of his desires; more rarefied, more ethereal and yet simpler and stronger. There are passages of calm beauty such as he never wrote before. There is a greater technique, with less display of technique; a still greater command of effect by simple means. "The Kingdom" will be the most popular of the three great sacred works bearing Elgar's name.

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It will be seen that Sir Edward Elgar's arrangement of the various scenes is full of dramatic interest, a moving panorama illustrated in sounds of music in a style the composer has made his own, Sir Edward betraying his marked individuality in the wonderful art of his part writing and the independent employment of his themes in orchestra and chorus. The atmosphere that surrounds "The Kingdom" will be found brighter, the score is not so complex, and the parts for the chorus altogether lighter and easier than is the case in "The Apostles."

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THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encored at rehearsal, had to be repeated this evening.

MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals," composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encored.

HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

THE TRIBUNE.

London Symphony Concert, Queen's Hall.—Mr. Coates, besides singing "From boyhood trained," from "Oberon," with fine vigour and much vocal skill, was wisely inspired to bring forward the "Three Elizabethan Pastorals," by Dr. A. H. Brewer, which were produced at the Hereford Festival last year. They are, indeed, little masterpieces of fresh melody.

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PREFACE.

This Primer is intended more especially for those who purpose presenting themselves for examination in the theory of music. While the subjects dealt with may be found in all examination schemes for musical degrees and diplomas, it is hoped that the following chapters may prove useful more especially to candidates for the diplomas of the Royal College of Organists.

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In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cætera*.

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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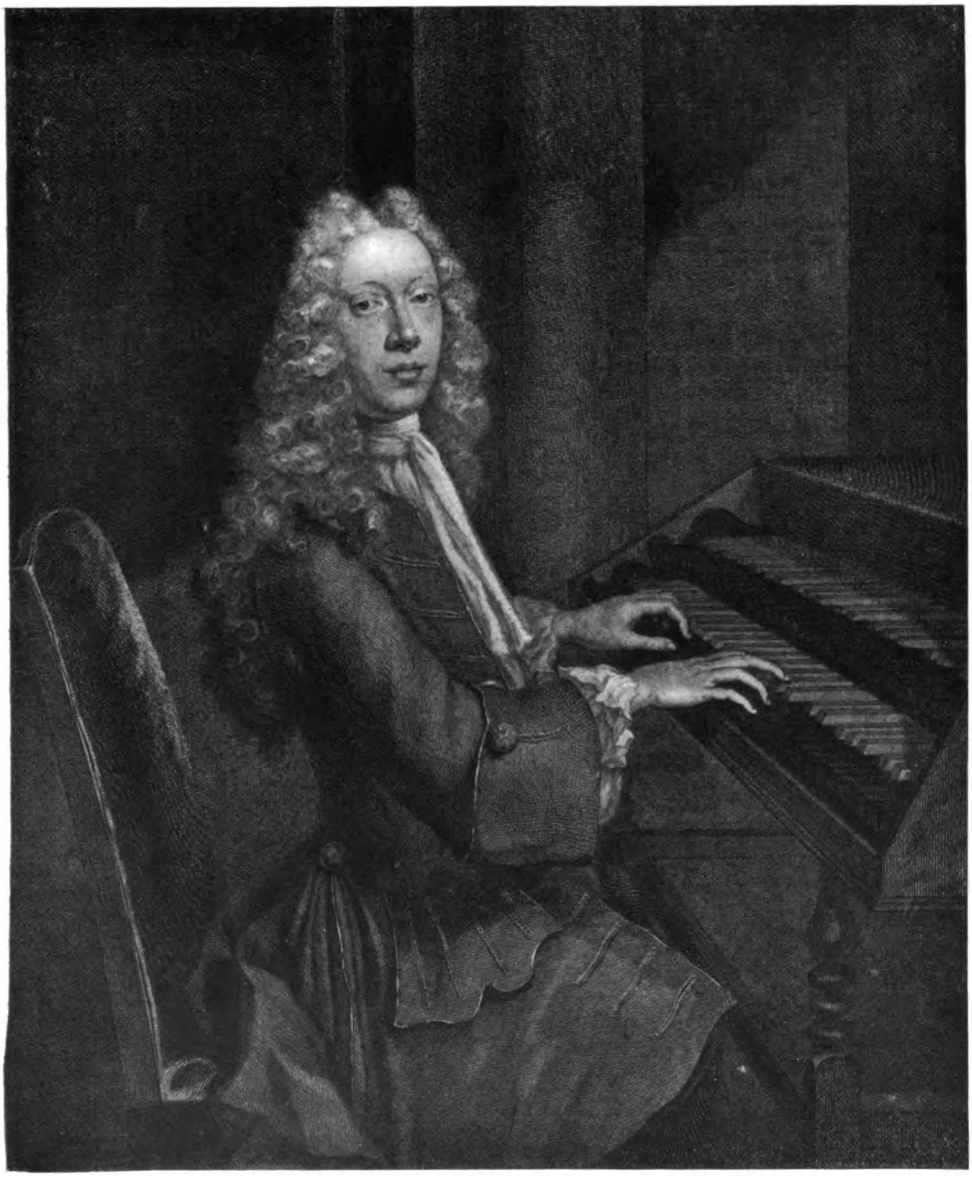

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BY

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(Author of "Frederick Chopin as a Man and Musician"; &c.)

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The Musical Times.

APRIL 1, 1907.

WESTMINSTER ABBEY.

Here, where the end of earthly things
Lays heroes, patriots, bards, and kings;
Where stiff the hand and still the tongue
Of those who fought, and spoke, and sung;
Here, where the fretted aisles prolong
The distant notes of holy song,
As if some angel spoke again,
'All peace on earth, good will to men.'

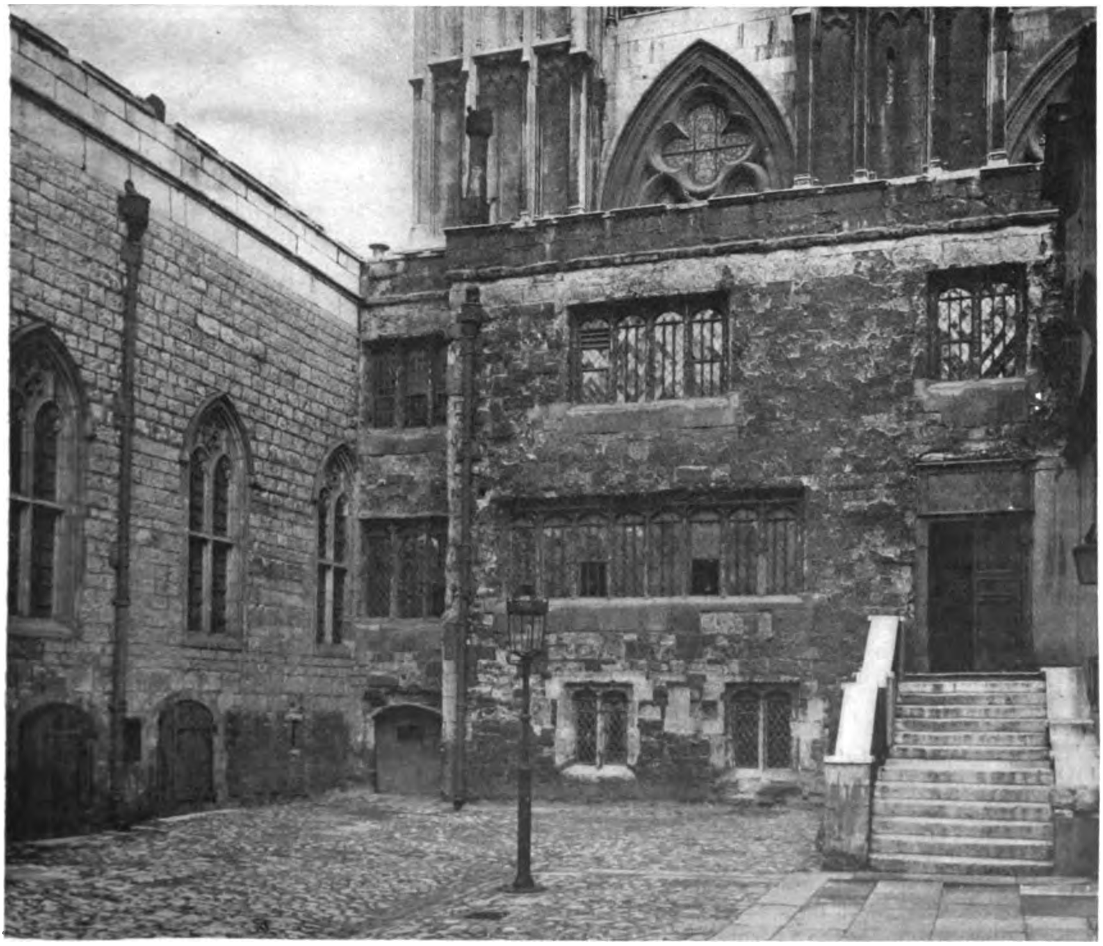
Walter Scott.

That antique pile behold
Where royal heads receive the sacred gold:
It gives them crowns, and does their ashes keep;
There made like gods, like mortals there they sleep,
Making the circle of their reign complete,
Those suns of empire, where they rise they set.

Edmund Waller.

Of all the beautiful cathedrals and abbeys in this fair land of ours none can compare with the stately fane of Westminster. Why? Because, by reason of its national character, its historical associations, its architectural splendour, its illustrious dead, and its musical interest, this noble pile is *facile princeps* among English churches.

As in all ancient ecclesiastical foundations, the Abbey is not without its traditions of origination. Looking through the mists of these traditions we see the bright light of fact in that Edward the Confessor destroyed the then existing buildings and reared, on Thorney Island, the first Abbey worthy of the name of Westminster. Thorney Island was an almost insulated peninsula of dry sand and gravel, girt on one side by the Thames and on the other side by the marshes formed by the little stream Eye (now a sewer)—which gave its name to Tyburn (Th' Eye Burn)—before it fell into the river. This fine Norman building of Edward the Confessor was the first cruciform church erected in England, and it covered nearly the whole of the ground occupied by the present edifice. Its foundation stone was laid in 1049 and the consecration took place on December 28, 1065,



THE ABBOT'S COURTYARD, AND ENTRANCE TO THE JERUSALEM CHAMBER.
(*Photograph by Messrs. S. B. Bolas & Co.*)

eight days before the death of the king. The Saxon Chronicle thus records the great event: 'In this year [1065] was hallowed the Minster at Westminster on Childermas Day [December 28]. And King Edward died on the eve of Twelfth Mass and was buried on the Twelfth Mass Day within the newly hallowed church.' Not, however, until the year 1163 did the Abbey due to Edward the Confessor reach completion; even then it lacked the Lady Chapel, which was added in 1220.

The present Abbey Church of Westminster owes its inception to the art-loving King Henry III. He not only showered gifts upon the Abbey—silver vessels for the chrism; banners, baudekins, and other hangings (one to be hung opposite the organs); a cloth, 12 ft. by 6 ft., to be broidered with pearls, representing images from the Bible, and so on—but in 1241 he began to erect a new golden shrine for Edward the Confessor, his special patron, and by the side of whose body he ordained by charter that he should be buried. No doubt exists as to the actual date when the building of the present church was actually begun. 'The king caused the greater part of the Conventual Church of the Blessed Peter to be pulled down, beginning on the day week after the feast of the Apostles Peter and Paul.' Thus wrote two trustworthy scribes in the year 1245; therefore work was begun on July 6, 1245, directly after the annual feast of the patron of the church, for from earliest times St. Peter has been associated with Westminster, the West Minster, as St. Paul has with the metropolitan church standing on the hill of Ludgate. And here it may be remarked that in olden times, until the Reformation, the Abbey formed the church of the Benedictine monastery of Westminster. Moreover, the king's palace was in the immediate vicinity, Windsor Castle and St. George's Chapel furnishing a present-day analogy to the Westminster of days gone by. Among 'petty works' done at the palace in 1259 was 'cutting away for altering the king's chimney,' for which Robert de Beverley, the mason, was paid 3*s.* a week, while the ordinary cutters and bedders—one of them named Fairwife—received a weekly wage of 2*s.* 2*d.* These craftsmen were also engaged upon the construction of the Abbey. Another reference to the palace and we must hasten on. In 1262 Henry III. ordered pear trees to be planted in 'the herbary between the king's chamber and the church,' doubtless that his majesty might look upon the fruit of his fancy and munificence over a bank of blossom.

The eastern part of the Abbey (except Henry VII.'s chapel) and the first four bays of the western portion beyond the transepts were built, in the later phase of Early English, by Henry III. between the years 1245 and 1270, a space of only twenty-five years. Of the same period are the Chapter House and a portion of the cloisters. The seven westernmost bays of the nave, also in Early English, belong to the 14th and 15th centuries (1350-1420), the old Norman nave apparently standing until that time, having served its purpose for three and a-half centuries. To the same period belong the remainder of the cloisters of the Abbot's House, now the Deanery. The western towers are comparatively modern, as they date from 1735, having been designed, wholly or in part, by Sir Christopher Wren.

In regard to the first instalment of this magnificent 'symphony in stone,' which took five centuries to complete, Professor W. R. Lethaby, the present surveyor of the Abbey, says: 'It is likely that Henry III. never contemplated building more than the Chevet, the Choir, the Chapter House, and the Belfry [placed on the north of and apart from the church]. The nave and the monastic buildings of the old church, the former not yet a century old, were to remain as they were. The king therefore saw his work practically complete in all its beauty. The great bulk of the eastern work rose high above the nave and Lady Chapel; the stone work was fair and sharp; the lead roof shone like silver; the window-glass gleamed against the light like nets of sea-water or as if mixed with fire and sky; the royal doors, with their noble statues of the Apostles, were daintily illuminated in colour and gold. The greater part of the cloister was of sturdy Norman work, wood-roofed. The dormitory over its cellars and the refectory were long ranges of early Norman building, while the infirmary, which backed close upon some of the palace buildings, was of elegant transitional Norman.'*

Who was the architect of the Abbey? This is a question that cannot be answered. But whoever designed the beautiful building evidently drew his inspiration from some French cathedrals. As at Rheims, the choir passes to the west of the crossing, and includes the first bays of the structural nave. Amiens Cathedral and Ste. Chapelle were drawn upon, so to speak, in furnishing ideas to the clever designer of the Abbey, which, notwithstanding its French influence, is in spirit 'one of the most English of English buildings.' The 14th century masons employed upon the building were paid in money and kind: for instance, in 1366 three masons received 2*s.* a week each 'with "livery" of bread and ale.' In 1351-52 the head mason was paid 16*s.* 4*d.* for his dress and shoes, but two years later he became so uppish at the dilatoriness of the court tailor that he received 'nothing for his dress this year, because he refused to take it on account of delay in its delivery.'

The architecture of the 'College, or Collegiate Church of S. Peter, Westminster'—to use the designation given by Queen Elizabeth when she re-established the dean and twelve prebendaries and founded the famous School—is to be seen, not described. To those who cannot gaze upon its fascinating beauties, the art of the photographer, as represented in our illustrations, comes to their aid. A few special features may, however, be pointed out, particularly in regard to the interior, the glory of the edifice. One may go, like the present writer, from cathedral to cathedral in England, and be charmed with the characteristics peculiar to each, and yet upon entering Westminster Abbey he becomes spellbound by its majestic loftiness and overpowering grandeur, attributes of which no other church in England can boast. In height, 103 feet from the pavement to the crown of the vaulting, it exceeds any other of our cathedrals; but this elevation, great though it be, is intensified by the skilfulness of the whole design, a masterpiece of architecture typifying the beauty of holiness. The total length, including Henry VII.'s chapel, is 500 feet, and the width across the transepts measures 200 feet. One cannot fail to be struck with the skilful planning of the apse and the chapels which radiate therefrom. More subtle, but no less skilful, are the two

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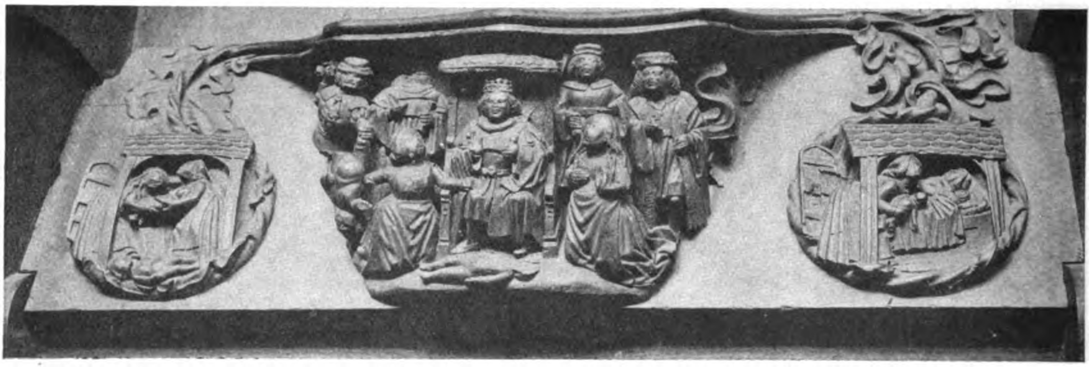
* 'Westminster Abbey and the Kings' Craftsmen.' A study of mediæval building. By W. R. Lethaby. London: Duckworth & Co. MCMVI. An interesting and instructive book, fully illustrated.

THE TOWERS, CLOISTERS, AND BUTTRESSES.

(*Photograph by Messrs. S. B. Bolas & Co.*)

windows in the easternmost of these chapels, the lights being so placed as to halo, as it were, the vistas of the long aisles, thus forming 'triumphs of arrangement.'

The Abbey has become so monumental as a place of sepulture—many of the tombs being hideous in their gigantic assertiveness—that the visitor is apt to overlook points of detail in the beautiful building itself, especially in its upper portions. Here the photographer's art is of special value, as we showed last month in regard to the organ-case of St. Paul's Cathedral. For instance, the photograph on p. 226 not only shows the beautiful diaper work of the walls, which in the lower parts of the church the monuments have covered up, but reveals details of the extremely graceful carving high up in the south transept. And what shall be said of Henry VII.'s chapel? Here again description can convey but a faint idea of its loveliness. 'One of the Statelyest and Daintiest Monuments of Europe both for the Chappell and for the Sepulcher,' says Bacon, and who will say him nay? This superb sanctuary is well described by Professor Lethaby as 'an exercise in architectural composition of intentionally romantic cast; self-conscious, elaborate, and artificial, it is a work of extraordinary merit.' Henry VII. laid the foundation stone of his chapel on January 24, $150\frac{2}{3}$, which in all probability was nearly finished by 1512, in which year Torregiano began the noble bronze effigies of King Henry VII. and his queen placed in the centre of this 'wonderful whole.' Amidst the wealth of architectural splendour the roof of the chapel stands out in radiant loveliness. Its rich sculptural vaulting, the finest specimen of fan tracery, has an affinity with St. George's Chapel, Windsor, the banners of the Knights of the Bath, hanging over the stalls, adding force to the comparison. A photograph of one of the elaborately carved subsellia is given above, and a view of the ceiling on the opposite page. In addition to Henry VII. the following sleep their last sleep in this most beautiful sanctuary: Queens Elizabeth and Mary I., whose remains are deposited in the north aisle in one splendid tomb which bears the inscription, written in Latin by James I.: 'Consorts both in throne and grave, here rest we two sisters, Elizabeth and Mary, in hope of resurrection.' An even more magnificent tomb covers the grave of Mary Queen of Scots, and to the above must be added those of Queen Mary II. and Queen Anne, both of whom are buried in this stately fane. Of kings there are Edward VI., James I., Charles II., William III., and George II., while kings in other spheres whose bodies here rest are Joseph Addison, the essayist, and Arthur Penrhyn Stanley, Westminster's greatest dean of modern times.



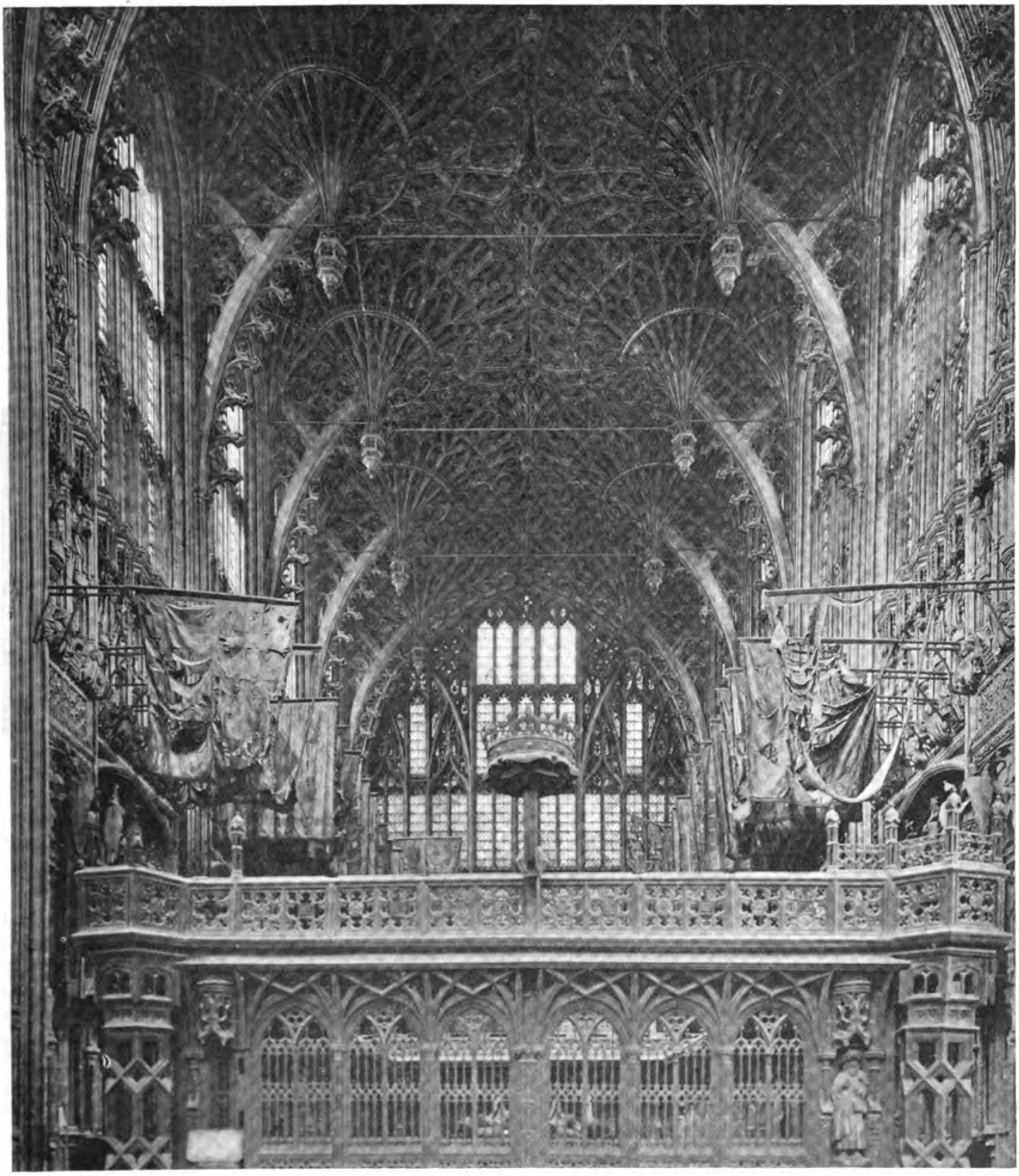
THE JUDGMENT OF SOLOMON. A SUBSELLIUM IN HENRY THE SEVENTH'S CHAPEL.

(*Photograph by Messrs. S. B. Bolas & Co.*)

The apsidal chapels, leading from the north and south ambulatories of the Abbey itself, have already been referred to. If much of their pristine beauty has been destroyed by the presence of huge and ungainly monuments, there remains much that charms the eye in these interesting recesses. Of Edward the Confessor's chapel, its occupants hushed in death, and its immediate surroundings, more anon. Islip's chapel, screened off and vaulted by Abbot Islip before his death (which occurred in 1532) to hold his own tomb, is remarkable for the punning rebus of that eminent divine. It is many times repeated, inside and outside the chapel—an eye, and a man slipping from the branch of a tree: eye, slip = Islip. In the upper story of the Islip chapel are preserved the wax effigies of the Abbey, relics of the time when such Tussaudic emblems of the great departed were carried at their funerals in all their pomp and glory. The custom of carrying a 'lively effigy' of the deceased at the obsequies of a great man or woman may be traced to the Roman Commonwealth: in England it obtained as early as the 14th century.

Of the eleven waxworks here on view the oldest is that of Charles II., his face doubtless modelled at the time of his death, wearing the actual robes of the Garter. Queen Elizabeth, a restored effigy, has not the pleasantest of expressions on her waxen countenance. As Mary II. was much taller than her royal husband, William III. is placed upon a stool in order to equalise matters of stature!

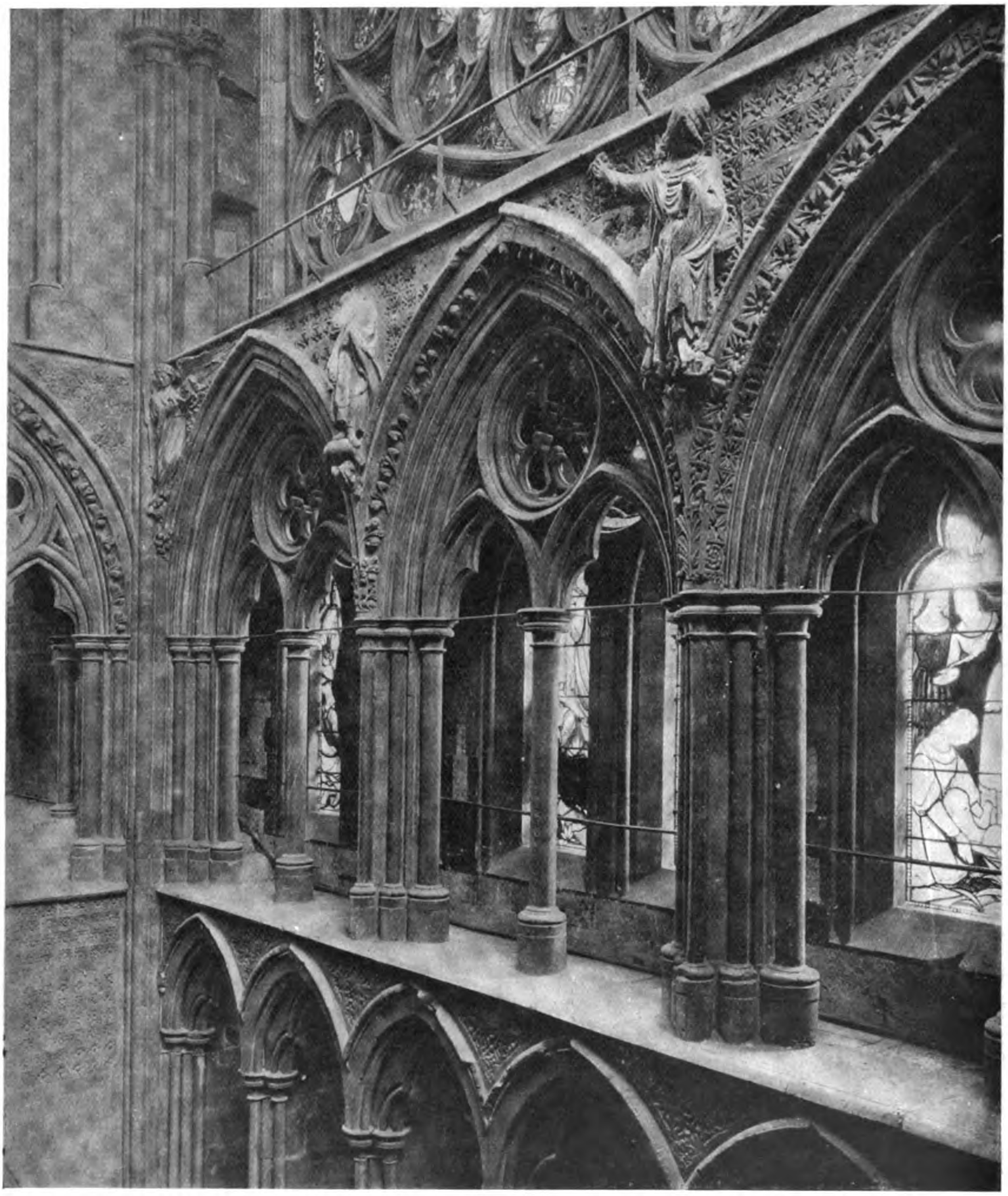
Buxom Queen Anne, her hair flowing on her shoulders, is crowned and holds the orb and sceptre. 'La Belle Stuart' (Frances, Duchess of Richmond) has her pet parrot perched beside her. This lady, by the way, sat for the representation of Britannia which appears on the coins of the realm. A funny little effigy is the squat figure of General Monk. In the 17th century the fees paid by sightseers of the Abbey waxworks were the perquisites of the minor canons. In 1779 they added a worthless effigy of Lord Chatham to increase the attractions of the show, while in 1814 business so declined because of the counter-attraction of Nelson's tomb at St. Paul's Cathedral, that, nothing daunted, the vergers and minor canons set up a figure of the great Admiral in the Abbey and clothed him in the dress, except the coat, he actually wore.



THE VAULTING OF HENRY THE SEVENTH'S CHAPEL.

(Photograph by Messrs. S. B. Bolas & Co.)

If the contents of the Islip chapel cause a smile, one's thoughts become solemnized on entering the chapel of St. Faith, or the Revestry, at the south transept. This haven of peace, now devoted to private prayer, was formerly entered through three doors, the centre one being covered with human skins, alleged to be those of Danes. In spite of the gloom, an ancient painting on the east wall of the chapel is still visible; it represents a female figure, said to be that of St. Faith, above a painting of the Crucifixion. To return to the main building. The choir extends across the transepts and projects far into the nave, to the organ screen between the fourth pair of columns west of the crossing. Old views of the Abbey show that the choir was separated from the transepts by wooden partitions, which were removed in 1847. The stalls and pews are modern, from designs by Edward Blore, the Abbey surveyor (1847-48), replacing work of sham Gothic put up in the earlier part of George III.'s reign. Not so



THE TRIFORIUM, SOUTH TRANSEPT.
(*Photograph by Messrs. S. B. Bolas & Co.*)

the pavement of the Sanctuary, which consists of beautiful mosaic work from Rome, its materials including serpentine, porphyry, touchstone, jasper, Lydian and alabaster, laid down in 1268 by skilled Italian workmen who were brought to England by Abbot Ware for that purpose. The black and white pavement of the choir was presented by the famous headmaster of Westminster School, Dr. Busby, who died in 1695 and is buried beneath it. At the west end of the church is the abbot's pew, built by Abbot Islip early in the 16th century, from which members of the Royal Family have on various occasions watched processions pass up the nave.

Not the least attractive of the externals of the Abbey are the Cloisters, especially the huge buttresses which, stridelike, stretch themselves over the north cloister walk of the 13th century (see the view on p. 223). Leading out of the east cloister walk is the stately Chapter House, with one exception (Lincoln) the largest in England. Entered by a fine double-doorway, it is a most beautiful feature of the sacred pile of buildings. The vaulting springs from a single shaft of Purbeck marble 35 feet high, and the paintings round the walls, though much mutilated, are of great interest. The original tiles of the floor of this fair structure are no less varied than quaint in their several designs. The Chamber of the Pyx, formerly the monastic treasury, and beyond the Chapter House, is the only remaining portion of the Norman buildings of Edward the Confessor, except the dark passage which leads to the Little Cloisters in which are the residences of the canons, minor canons and organist, a pleasant spot, with its centre fountain, and so quiet even in the midst of the roar of London. The College garden adjacent to the Little Cloisters is, on the authority of Canon Duckworth, one of the oldest gardens in England.

The Deanery forms part of the old abbot's house. (For a photograph of the courtyard, see p. 221.) Its most famous apartment is the Jerusalem Chamber built by Abbot Litlington, which is entered through the Jericho Parlour. It has been the scene of many interesting historical events, beginning with the death of King Henry IV. on March 20, 1413. In this connection we read in Shakespeare:

> *King Henry.* Doth any name particular belong unto the lodgings where I first did swoon?
> *Warwick.* 'Tis call'd Jerusalem, my noble lord.
> *King Henry.* Laud be to God!—even there my life must end,
> It hath been prophesied to me many years
> I should not die but in Jerusalem;
> Which vainly I supposed the Holy Land;
> But bear me to that chamber; there I'll lie;
> In that Jerusalem shall Harry die.
> (HENRY IV. Part II., iv., 4.)

It was in the Jerusalem Chamber that the Westminster Assembly of Divines met in 1643, and the Revisers of the Old and New Testaments in recent years.

DOTTED CROTCHET.

(*To be continued.*)

PROGRAMME MUSIC.*

In this industriously compiled and absorbingly interesting volume of 548 pages, Professor Niecks lucidly surveys the history of one of the most important problems of musical æsthetics. The book appears at a most opportune time. Programme music of the most aggressive kind is now constantly challenging our understanding. At symphony concerts, listeners are perplexed and bewildered by the extraordinary demands made upon their powers to associate sounds—we forbear to use the word music—with definite mundane ideas, and they are often left dubious as to whether the art is drifting helplessly to chaos, or whether perchance it is being steered to new worlds of beauty by master minds whose methods are beyond the ken of the common folk. Professor Niecks does not pretend to solve this knotty problem, although he adopts a pessimistic view of the present situation. What he does do is to give an account of the aims and achievements in the direction of programme music of four centuries of composers. That music can associate itself with ideas and emotions, and is indeed born of ideas and emotions, is so much a matter of common experience as to call for no demonstration. Opera and vocal music are familiar instances of this marriage of feeling and musical expression. But the doubt begins when we consider how far in purely instrumental music it is possible and permissible to suggest a definite programme. The desire of composers of all schools and periods thus to find vent for their moods is unmistakable. The works with a programme basis of between three and four hundred composers are commented on by Professor Niecks. In his introductory chapter he says:

> The prejudices as to programmes are many. That absolute music—by which we are to understand pure music, music with none but æsthetical qualities, music unconnected with anything definite in thought or nature, according to some a mere formal play with tones—is the only legitimate instrumental music, was long the orthodox and all but universal doctrine, and even now has not become a wholly extinct belief. Then, we find people who approve of a title, but object to a poem or a prose narrative prefixed to a piece of music. And yet, a title may imply a great deal more than a poem or a prose narrative. What vast subjects, for instance, are indicated by single words such as Faust, Hamlet, Manfred, Hebrides, Eroica, Hungaria, &c.!

The author divides his history into six periods, beginning with vocal programme music of the 16th century. The sixth period is made to begin about the fourth decade of the 19th century, and therefore embraces the works of Berlioz, Liszt and Wagner. No account of programme music could omit reference to Kuhnau (1660-1722) and his Bible Sonatas, which Professor Niecks says 'are interesting and powerful attempts rather than altogether satisfactory achievements.'

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* 'Programme Music in the last four Centuries, a Contribution to the history of Musical Expression,' by Frederick Niecks, Mus.D., Reid Professor of Music in the University of Edinburgh. London: Novello & Co., Ltd.

Of Handel in his purely instrumental music it is said that 'it would be difficult to discover one less open to suspicion of being a writer of programme music.' But in his accompaniments to vocal music he demonstrated power to paint tone-colour vividly. Haydn in 'The Creation,' 'The Seasons' and other works is claimed as a programmist, and it is stated that even in composing his sonatas and symphonies he was dominated by unrevealed romances and programmes. A curious case of what may be termed programitis is that of Dittersdorf (1739-1799), who in twelve symphonies endeavoured to illustrate subjects from Ovid's 'Metamorphoses.' Professor Niecks says that these symphonies 'are full of beauties and points of interest,' and that 'they well deserve to be read and played.' After dealing rather fully with the powerful efforts of Beethoven to express ideas and moods, the Professor concludes 'that the time cannot be far off when he will be regarded as the chief founder and the greatest cultivator of programme music.' Nineteen pages are devoted to Mendelssohn, whose remark that 'since Beethoven had taken the step he took in the Pastoral symphony, it was impossible for composers to keep clear of programme music,' is quoted. Testimony to Mendelssohn's genius as a descriptive composer is given from a quarter not supposed to be biassed in his favour. Wagner said to Dannreuther:

> 'Mendelssohn was a landscape painter of the first order, and *The Hebrides* overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail like sea winds over the sea. *Calm Sea and Prosperous Voyage* also is beautiful; but I am fond of the first movement of the *Scotch* Symphony.'

The attitude of Schumann was ambiguous and suspicious, yet he seemed ultimately to give way. Professor Niecks is epigrammatic over Chopin:

> Subjectivity is the beginning and end of Chopin. Happily he not only subjectivates the objective, but also objectivates the subjective. With Chopin music was a passioscope. To fit the art for this function, its materials had to be subtilized and sensitized.

The tremendous influence of Berlioz, Liszt and Wagner is dealt with in 128 pages of masterly analysis. Full justice is done to the brilliant genius of Berlioz, but so far as definite programme music is concerned, Liszt is considered to be of greater importance. Our author says:

> His importance lies chiefly and mainly in the impulses he gave—in the vistas he opened, the new problems he proposed, the solutions of old problems he attempted, in short, in the new ideas, methods, procedures, and means he suggested. Unlike Berlioz, Liszt had a system, and set it forth in unequivocal language. While in the quantity of his programme music and in the scope and variety of his programmes Liszt surpasses Berlioz, the latter must, I think, be allowed the possession of a larger amount of originality and creativeness.

Wagner denounced programme music, and yet his music was inconsistent with his theoretical attitude. Professor Niecks aptly remarks:

> After examining his case as we have done, it is impossible to evade the conclusion that if Wagner is not one of the band of composers of programme music, he bears an extraordinary resemblance to them.

The French school as represented by David, Saint-Säens, César Franck, Debussy and others is dealt with briefly, and the English school as represented by Bennett, Macfarren, Parry, Mackenzie, Stanford, Cowen, Corder, Bantock and Elgar is discussed. Tchaikovsky naturally has considerable attention. Of Brahms, Professor Niecks observes that he

> is generally put forward as the model of a composer of absolute music, in fact, as the most perfect representative of the antipodes of the composers of programme music. Well, I claim him as a composer of programme music. Of course so extraordinary a statement, which to many cannot fail to be shocking and seem absurd, ought not only to be proved by reasoning, but also to be supported by facts.

Then the arch-programmist Richard Strauss is examined. The Professor recognises two periods so far in his career, and says:

> We look upon him with hope and great expectations, and implore him not to throw away his pen, not to return to earlier methods, but to proceed onward in a soberer spirit and a more single-hearted manner, in short, to commence his third period, where will be manifested the natural Strauss, purified from the dross that still clung to the gold in the second period.

In the last chapter of his book, the Professor thus summarises his views:

> A thoughtful survey of music cannot fail to lead us to the conclusion that bad programme music is bad because it has too little of the qualities of good absolute music, and bad absolute music is bad because it has too little of the qualities of good programme music. A least this is what we mostly find. But programme music may also be bad because it meddles with matters uncongenial and even foreign to music. Programme and artistic form do not exclude each other. Rightly understood we may then say that programme music is the only high-class music.

As to modern music in general, it is stated that

> we are getting poorer and poorer and are face to face with imminent bankruptcy. The road on which we are travelling offers no prospect—the increase of complexity and sensationalism cannot go on for ever. We must strike out in a different direction. There was a great revolution in music about 1600. We may therefore without unreasonableness expect another—the present age is ripe for it and longing for it. And what do we want? Simplicity, sanity, spontaneity, and, above all and including all, beauty—natural, gracious, persuasive beauty.

And so concludes a book that no earnest musical student can afford to neglect. The stream of tendency is examined from its source, but the mists ahead prevent our daring to say with confidence whither it is carrying us.

M.

AN INTERVIEW BETWEEN WAGNER AND ROSSINI.

When Wagner was in Paris in 1860, superintending the ill-fated production of 'Tannhäuser' at the Grand Opera, Rossini, who had done with the cares and vexations of opera thirty years before ('Guillaume Tell' was produced in 1829), was living in Paris, and, though his star had suffered some temporary eclipse from the Meyerbeerian comet, was regarded with due veneration as one of the past-masters in his art. He was a recognised wit, and suffered the usual penalty in having almost as many *bon mots* fathered upon him as Sydney Smith, or at a later time, von Bülow. Consequently many jests at the expense of what was styled 'the music of the future'—an expression, be it remembered, which was not Wagner's, but an invention of the enemy—were attributed to Rossini. There was the story of the dinner-party he was supposed to have given when the *menu* included 'Turbot à l'allemande,' which turned out to consist of sauce minus the fish—a supposed equivalent of Wagnerian music without the melody. Then there was the still better known anecdote of Rossini endeavouring to read the score of 'Tannhäuser' upside down, on the plea that in its normal position he could make nothing of it! These were jests at which we can afford to laugh nowadays, but Wagner, then a comparatively unknown composer, struggling hard to make his ideals understood by an indifferent world, naturally felt shy of the acknowledged master in his own sphere of art who was supposed to have fired off these witticisms at his expense, and he was therefore disinclined to pay the customary visit such as he had made on Auber, Halévy, Ambroise Thomas, and others.

Luckily, however, an intermediary came forward who was able to dispel the cloud of prejudice, to assure Wagner that these stories were apocryphal, and that he would be welcomed by Rossini as a brother musician, much as their methods and temperament might differ. This go-between was E. Michotte, who was an intimate friend of Rossini, and happened also to belong to the circle of Wagner's closer acquaintances — Gasperini, Roche, Villot, Gustave Doré, Stephen Heller, Champfleury, and others. Michotte it was, then, who planned a meeting between the two composers, the one the archetype of the Italian school of the past, the other of the German school that was on the verge of maturity, though in a sense it had already come to full ripeness, for Wagner had just completed 'Tristan,' although it was not to be heard till five years later. And not only did Michotte arrange for the meeting, and accompany Wagner to Rossini's house at the corner of the Chaussée-d'Antin and the Boulevard des Italiens, but he had a sufficient appreciation of the importance of the occasion to take copious notes of the conversation, and from these he has compiled, and at the space of nearly half a century has published, an account of this historic meeting, which affords some highly interesting reading.* Without being so mean as to pull all the plums out of Mr. Michotte's very tasty pie, I may venture to give some samples of its toothsome contents.

On receiving Wagner, Rossini at once assured him that he had not been so impolite to a brother musician as to say the unkind things gratuitously attributed to him. 'As for despising your music,' he went on, 'I ought in the first instance to know it, and to know it I ought to hear it at the theatre, for it is only in the theatre, and not simply by reading the score, that it is possible to render a just judgment of music intended for the stage.' The only thing of Wagner's he had heard was, he said, the 'Tannhäuser' March, which he had found very effective and beautiful. After thus clearing the ground, intercourse became easy and pleasant, and many interesting topics were broached and discussed during this short visit. On Wagner's expressing a fear—only too well justified in the event—lest the success of 'Tannhäuser' should be spoilt by a cabal, Rossini expressed his lively sympathy, and told how he had suffered in similar fashion, notably on the production of his masterwork, the 'Barber,' and even in later years in Paris and Vienna after his world-wide reputation had been made. In the latter case it was Weber who fulminated against Rossinian opera. Wagner admitted Weber's intolerance, but his admiration for the composer who, more than any other, may be said to have prepared the way for him, led him to excuse him on the ground of his patriotism, though this, by the way, could not have been cited as an apology for his attacks on Beethoven, for Weber's article ridiculing the fourth Symphony is a remarkable instance of how one composer may fail to appreciate another whose ideals are different from his own.

The mention of Weber led Rossini to describe how that composer paid him a complimentary visit when (in 1826) he was passing through Paris to produce 'Oberon' in London. The circumstances were in curious contrast to those of Wagner's visit, for while Wagner hesitated because he believed Rossini had ridiculed him, Weber hesitated because he knew he had severely criticized Rossini. However, Rossini's *bonhomie* soon put Weber at his ease, though his condition was at this time pitiable, the disease which was so soon to carry him off, showing its ravages in his livid complexion and extreme emaciation, as well as in a consumptive cough.

Then the conversation turned to another of Wagner's idols, Beethoven, of whom Rossini had some vivid recollections, having paid him a visit in 1822. What seems to have struck Rossini most was the exceeding sadness expressed in Beethoven's face. He was received kindly but with characteristic brusqueness, Beethoven opening the conversation by complimenting him on the 'Barber,' and telling him with delightful candour that he should stick to opera buffa, and not attempt anything serious!

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* E. Michotte. 'La Visite de R. Wagner à Rossini (Paris, 1860). Détails inédits et Commentaires.' Paris, Librairie Fischbacher, 1906. 1 fr. 50 net.

Nor did he improve matters by roundly asserting that serious opera was not in the nature of Italians, that they had not the technique to deal with truly dramatic situations, and 'How was it possible for them to acquire it in Italy?' This recital led to Rossini's saying something of his own powers as a composer: he claimed for himself facility and a natural instinct in composition—a modest and very just claim—and avowed that his slight musicianship was chiefly derived from studying the scores of German masters. He named particularly 'Creation,' 'Figaro,' and 'The magic flute,' to which he might have added 'The Seasons' ('The impatient husbandman'), and Beethoven's eighth Symphony (*Allegretto*), to both of which he owed some definite suggestions. On his expressing his regret that he had not enjoyed a more thorough training on German lines, Wagner showed his appreciation of what Rossini had accomplished by citing the 'Scene of the darkness' in 'Moses in Egypt,' that of the conspiracy in 'Guillaume Tell,' and, in another order, the 'Quando Corpus,' as examples which he could hardly have bettered, and these the veteran admitted were among the 'happy moments' of his career.

For Bach, Rossini expressed a lively admiration, whereupon Wagner observed that it was Mendelssohn who made his Passion music known to the Germans, and this led Rossini to recount how he once, in Frankfurt, had got Mendelssohn to play to him Bach, Bach, and again Bach, till Mendelssohn, who not unnaturally found it rather difficult to reconcile the Forty-eight with 'Semiramide,' began to suspect that Rossini was simply poking fun at him in this unexpected enthusiasm for the ultra-German master, who was in all respects his exact antithesis.

So far Rossini seems to have had the say, and, as became the junior, Wagner was the listener, but his opportunity came when Rossini courteously turned the conversation to the younger composer's works and ideas. Wagner spoke of the trouble which the translation of 'Tannhäuser' was giving, whereupon Rossini suggested that he should compose an opera on a French libretto, a suggestion which, it is needless to add, did not meet with acceptance. Then Wagner spoke of his ideals, and his expressed desire to get rid of the formalism of opera, of the *aria di bravura*, the *septuor*, and other conventions. Though Rossini was the living embodiment of these conventions, he admitted the absurdity of the ensembles of grand opera, and said that when all the characters formed into line to take part in one, they always reminded him of a band of minstrels, singing to secure a few coppers, 'But,' as he added characteristically enough, '*que voulez-vous?* It was the custom, a concession which we had to make to the public, who otherwise would have shied things at our heads!' In discussing the whims of vocalists, both composers found themselves in accord, Rossini saying laughingly that it was their demands which had made him so bald, and then Rossini made the very plausible criticism, which one hears even now, that it is useless to complain of convention when a drama that is sung must needs be a convention. To this Wagner made the obvious answer that, though convention is inevitable, it must be understood in such a fashion as to avoid the excess which leads to absurdities—all that one demands is that a convention, once admitted, should be artistic and consistent in itself.

Wagner, in recounting the abuses against which he waged war, repudiated with warmth the accusation that he despised his predecessors, pointing out that to regard the form of their operas as capable of improvement was a very different thing from finding fault with their music as such. He proceeded, sketching his ideas of music-drama, to lay down the axiom that the music and the poem should be so closely knit as to be like the different aspects of a single idea, and this provoked from Rossini the comment that it made it a necessity for the composer to be his own librettist, a condition which he deemed practically insurmountable, but of course Wagner would have none of this, and with great animation urged that the composer should study literature as well as counterpoint. Were there not many instances, he added, in which composers had shown a far keener insight into what the text suggested than did their librettists? And he pressed the point home by taking as an instance the scene of the conspiracy in 'Guillaume Tell,' and his critical discrimination was corroborated by Rossini's acknowledgment that the text of this particular scene had, in fact, been very materially modified so as to accord with his conception of what it should be.

The reforms which Wagner proposed seemed to Rossini, naturally enough, to be so far-reaching that he doubted if they would be accepted by either singers or public, and expressed a fear lest the method Wagner described would be the 'funeral oration of melody.' Wagner's answer was to the effect that he not only had no wish to dispense with melody, which he regarded as the flower of every musical organism, without which music was unthinkable, but that what he desired was that it should be free, and so supple as to be applicable to every possible situation. Again he adroitly adopted the *argumentum ad hominem* by pointing to a passage in 'Guillaume Tell,' *sois immobile* (Act III., finale), where Rossini himself had provided a precedent for such melody as Wagner desired, 'in which the free vocal melody, accentuating each word and sustained by the quick-breathing passages for the violoncellos, attains the highest summit of lyrical expression.' To which Rossini wittily replied: 'So that I have composed "music of the future" without knowing it?' And Wagner as readily retorted, 'You have made music for all time, *maestro*, which is better still!' Wagner expounded still further his principles, and particularly under what conditions he would permit several voices to be heard together in duets, choruses, and the like, and this memorable interview ended by Rossini expressing his interest in his visitor's aims, which he had so clearly expressed. For his own part he was too old—'being at the age when one is not so much inclined to compose as liable to decompose'—to turn his eyes to new horizons, but he was very willing to acknowledge that Wagner's ideas were of a nature worthy of the serious consideration of young composers. 'Of all the arts,' he concluded, 'music is that which is, by reason of its ideal character, most subject to transformations, and to these there can be no bounds. Who, after Mozart, could have foreseen Beethoven? Or, after Gluck, Weber? And, after these, why should there be an end to progress?'

As they came away Wagner acknowledged to Michotte that Rossini's simplicity and earnestness were not what he had expected, and that, impossible as it was for him to explain his ideas in the course of a short conversation (and in a strange tongue), Rossini's quick perception of all his points had delighted him. And he added a few words of appreciation of Rossini's genius as a composer, his gift of melodic invention, his instinct for the stage and for dramatic expression, adding: 'What would he not have produced had he received a thorough musical training; above all, if, less Italian and less sceptic, he had felt in him the sacred nature of his art? . . . I must say this: of all the musicians I have met in Paris he is the only one who is truly great.'

Wagner never saw Rossini again, but eight years later, on the death of the master, he wrote a brief 'Remembrance of Rossini,' which appeared in the Augsburg *Allgemeine Zeitung* of December 17, 1868. It afterwards was incorporated in the 'Gesammelte Schriften,' and appears in English guise in Mr. Ashton Ellis's translation of the 'Prose Works,' vol. iv., p. 269. In it he refers briefly to this visit, the impression it left with him, and the calumnies to which mischief-makers gave currency regarding the relations between the two composers. As regards the impression which Wagner made upon Rossini, Mr. Michotte is able to afford us a glimpse, for soon after the interview he happened to be at a gathering in Rossini's house and heard the master say to Azevedo, one of the most violent anti-Wagnerians: 'I must admit that this Wagner seems to me endowed with faculties of the highest order. His whole appearance, his chin especially, reveals the character of an iron will. It is a great thing to be able to *will*. If he also possesses in the same degree, as I believe he does, the power of effecting that will, he will make himself heard of.'

HERBERT THOMPSON.

An interesting sale of autographs took place at the Hotel Drouot, Paris, during the last week of February. A short note by Chopin fetched £5; a receipt by Beethoven for 1,200 florins from the Archduke Rudolf realized £4 2*s.* 6*d.*; two bars in score from 'Lohengrin,' written in pencil, £5 4*s.*; a sheet of sketches by Beethoven, £7 4*s.*; a sonata by Gounod, £12 8*s.* (purchased by M. Charles Malherbe); the score of Massenet's 'Phèdre,' £20 4*s.*; a Chopin Mazurka (Op. 7, No. 1), £28 4*s.*; and a Schubert song (1 page), £52!

CHINESE MUSIC.

(*Concluded from page 166.*)

In the first instalment of this article I dealt with the musical scales and systems of notation employed by the Chinese from the remotest antiquity and used with but little change to-day. What can we learn of the instruments on which the music was played, and from some of which it was perhaps derived? First there are a tub and a couching tiger—curious symbolic instruments of wood, used for beating time (to this day a most conspicuous feature in Chinese music), or to mark the beginning and end of a performance. Gongs, made, not as now of brass or bronze, but of sonorous stone, were well known and were used singly or in chimes of sixteen or more. Chimes of bells, too, were common; the usual bells being of a strange flattened shape with no clapper. Bells with wooden clappers were also in use, but they were hardly regarded as musical instruments. Of drums the commonest variety seems to have been barrel-shaped. Such drums attained to a great size, and were generally supported on an upright post which passed through the body of the instrument. A modification of this arrangement survives in the pedlar's common rattle drum. There was, too, a straight-sided drum called *Po Fu*, which, however, has disappeared.

The ancient wind and stringed instruments were very few. The most important of the former was the *Yo*, a vertical flute. This instrument, regarded by the Chinese as the origin of all music, was a simple open pipe with three finger-holes. The pipe measured 20 inches in length and half an inch in bore, and the finger-holes were three, five and seven inches respectively from the lower end. The scale of this flute begins D E F♯ G♯, and it is strange that Tsai Yü should give a special fingering to produce G♮, so substituting, as has already been mentioned, the Mongol or European for the ancient native scale. The *Yo*, which now appears in the form of the *Hsiao* with six holes, was improved in its embouchure and known as the *Ti*, but the present Chinese *Ti* is identical with the transverse flutes as used in Europe. There were also pan-pipes, and a very strange horizontal flute called *Ch'ih*, with closed or partially-closed ends.* Two more wind instruments, both interesting, complete the list: the *Hsüan*, a little resonator of baked clay, not three inches long, shaped like an egg, with a hole at the apex (across which the performer blows) and five finger-holes symmetrically arranged in the sides; and lastly, the well-known organ, *Shêng*. This organ consists of a small cup-shaped air-chamber into which are fitted little bamboo pipes with free reeds. At present it is made with only thirteen or fourteen sounding pipes, but some of the ancient varieties seem to have had as many as twenty-four or even thirty-six pipes. After a life of some three or four millenniums in the East, the free reed was at length introduced into Europe in the seventeenth century, though it was not turned to any practical use till a century later.* Two large psalteries, the *Ch'in* with seven strings and the *Shê* with twenty-five, are perhaps the only stringed instruments that belong to the really ancient epoch (see illustration). The strings of the *Shê* gave only one note each, but on the *Ch'in* thirteen inlaid studs of gold marked the points where the strings should be stopped. But the scale thus produced is unlike the theoretic Chinese scale, and the *Ch'in* with its thirteen studs and the little organ with its strangely tuned thirteen reeds both seem, in their present form, to suggest an unexplored region in the history of Chinese music. It is important to remember that, till near the end of the fourteenth century, China had free intercourse not only with the bordering tribes of Mongols, but also with more distant India, Arabia, and Persia, and sometimes even with Europe. Her ancient contact with America seems to have left little or no trace on her own music or on that of the Indians. Tsai Yü incidentally mentions the fact that the scale of the popular organ is different from that of the classical instrument, though he seems to have no suspicion that the studs of the *Ch'in* are anything but ancient.

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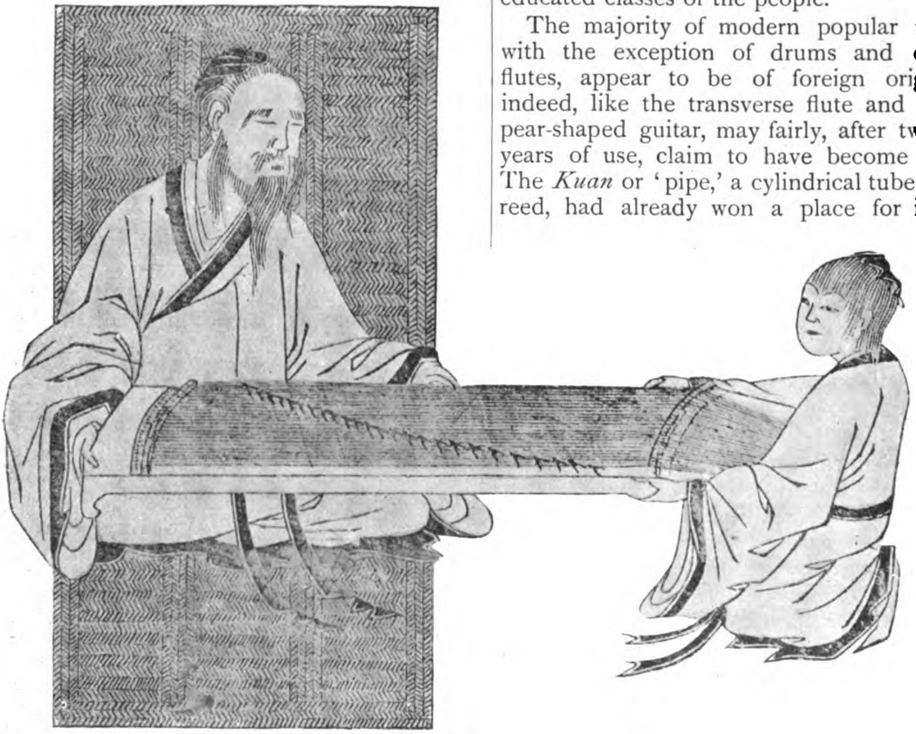
* All these wind instruments, on which only the diatonic scale could be played, were formerly made in the different keys required by the transposition of the classical music as described above. Now, they appear to be made only in the key of *Huang Chung* (D), and to sound the nearest note they can to the right one.



THE SHÊ PLAYER (16TH CENTURY).

Music in China has rarely been of a purely instrumental type; indeed, for centuries it seems to have been considered merely as an adjunct to the chanting of hymns and prayers and singing of secular songs. These hymns were not only accompanied by instruments, but were illustrated by a troupe of dancers with postures appropriate to each word, and this posture-dancing is still performed at the Confucian ceremonies with splendid and picturesque effect by thirty-six boys clad in gold and scarlet and blue. As a connecting link between these two classes of sacred and profane music has grown up gradually the music of the theatre, which now appears to be in popular estimation the most important music of all. Theatrical performances are, over a great part of China, connected with religious festivals and take place often in the forecourt of a temple; while, on the other hand, they seem to supply amateur musicians with much of their material. Music as a ***profession*** is not now regarded as wholly reputable, but it is common to hear men singing snatches of a song from the theatre as they go along the streets or country roads, and amateur instrumentalists are many, both among the poorer and the better-educated classes of the people.

The majority of modern popular instruments, with the exception of drums and one or two flutes, appear to be of foreign origin. Some indeed, like the transverse flute and perhaps the pear-shaped guitar, may fairly, after two thousand years of use, claim to have become naturalized. The *Kuan* or 'pipe,' a cylindrical tube with double reed, had already won a place for itself in the state ritual eight or nine centuries ago. The double reed with conical tube (*So na*, ? = zourna) is certainly a later introduction, and the single reed, still only found in various rudimentary toys, is later yet. The fiddle came probably from India. In a list of instruments published about A.D. 1300, we seem to catch it lately arrived in an early stage of development—a thing with two strings, ***between*** which was put a thin slip of bamboo for a bow. The instrument, though much improved, has practically never got beyond two strings, and the horse-hair with which the bow is now strung still passes between the strings. Though its introduction is thus comparatively recent, the fiddle has won great popularity, and no instrument is now more often heard in the hands of amateurs or on the stage.

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* See Mahillon, 'Catalogue du Musée instrumental de Bruxelles,' and Hermann Smith, 'The World's earliest Music.'

Whether composition is taught or studied as a profession may be doubted. That there have been famous composers is certain, but they have been no less self-taught than the great poets. Certain instruments, especially the three-stringed guitar, are taught not so much now by blind men as to them. For the rest the art of playing seems to be privately taught, or learnt from books, or picked up and perfected by endless private, or sometimes painfully public, practising.

Of the result of all this study and practice, as we hear it, it is impossible to give an adequate idea in words. For anything like counterpoint we may look in vain. On certain instruments, notably the organ, dulcimer, and the ancient psalteries, two notes, generally with the interval of a fourth, fifth or octave, are played together or in rapid alternation and there harmony seems to end.* Chinese singing, it is said, cannot be imitated by Western throats, nor Chinese music written in Western notation or played on Western instruments. Celestial music has been described as written in a key which is neither májor nor minor; the Chinese voice is a kind of falsetto, hard to reproduce. At the temple services are heard slow, solemn, monotonous chants accompanied, very quietly for the most part, by a great variety of instruments. A theatre, whether in a building or in the open court of a temple, seems at first a very pandemonium—the hubbub of the audience, greetings shouted to a friend descried far off on the other side of the house, cries of the hawkers of refreshments, incessant chatter of everyone—all this is easily and frequently drowned by the clash of cymbals and clatter of drums on the stage. Yet if you manage to hear the singing—and there are actors who will make you hear them through everything—it will often repay the trouble. At its best it is a really wonderful exhibition of vocal power and skill. And then there is the fiddler with his futile-looking little instrument. Persuade a first-rate performer to play to you alone away from the uproar of the theatre, and you will find a fulness and strength and yet refinement of tone of which you would not think the fiddle capable, and in the player a dexterity and touch of which a Joachim might have no need to be ashamed, while the music is full of phrases of a fascinating beauty.

Music, like too many things in China, seems to have been going backward. Tsai Yü's great effort to revive the true music in the sixteenth century was a failure. A century later was published a book, which is still solemnly followed in the state services, compiled by a man who seems to have had the slightest possible claim to be called a musician. The instruments are no doubt rudimentary and clumsy. The popular music of to-day may make us smile if we think of it as the outcome of the eager and laborious study of four thousand years. But the supreme honour in which theoretic music was held of old has tended to reduce that to a purely academic study, and the living music which is played and sung may have no connection with the study of the scholar. We must not judge the East by our standards of the West. When all is said, China is in her own sense a musical nation. Music enters into almost all the concerns of her life, and her people find in simple musical sounds a meaning and joy which we may never know.

A. C. Moule.

Occasional Notes.

There is not any musicke of instruments, whatsoever, compared to that which is made of voyces, when ye voyces are good and ve same are well sorted and ordered.

William Byrd (1590).

Veni, vidi, vici is a motto which the Blackpool Glee and Madrigal Society can surely claim after their recent visit to London. Not only was their concert on March 5—to which detailed reference is made on p. 248—honoured by the presence of the Queen and the Prince and Princess of Wales, but the refined singing and poetic interpretations of the choir drew forth a chorus of unqualified praise from the musical critics and all who were fortunate enough to be present on that eventful occasion. In giving the

MR. HERBERT WHITTAKER.

CONDUCTOR OF THE BLACKPOOL GLEE AND MADRIGAL SOCIETY.

(Photograph by Mr. R. Berry, Blackpool.)

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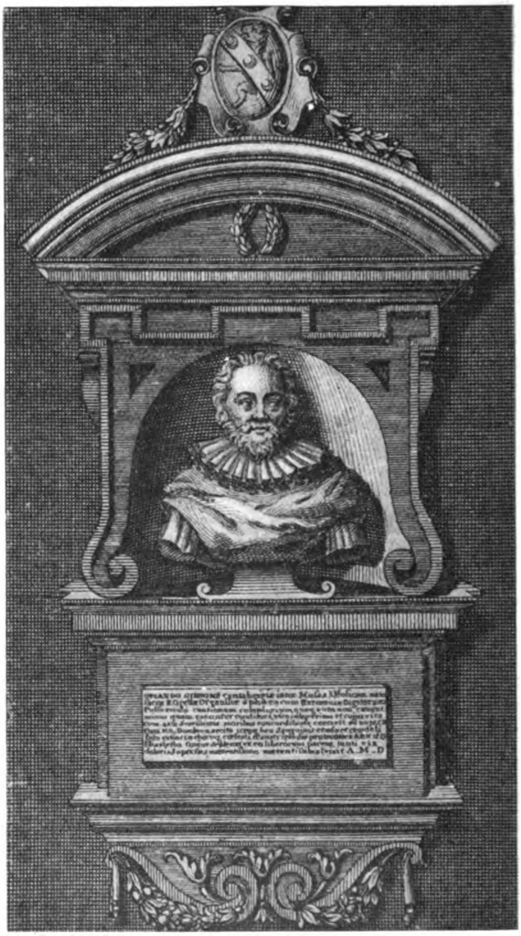
* There is similar 'harmony' in the Confucian Hymn, the *Hsiao*, *Hsūan* and *Ch'ih* sounding the fifth above or the fourth below the melody, whilst the *Ti* and *Shêng* give the melody an octave higher, the whole effect being similar to that of the 'Organum' of mediæval times.

accompanying portrait of Mr. Herbert Whittaker, the able conductor, it may not be without interest to supply some particulars concerning the Society, its origin, organization, &c. The Blackpool Glee and Madrigal Society is the outcome of a small choir of ladies founded by Mr. Whittaker about twenty years ago. It very soon afterwards became a mixed-voice choir, or 'Choral Class,' of about twenty-four voices. These Blackpool singers soon entered the competition field, and after having won the Morecambe Challenge Shield they adopted their present title. Including sight-singing competitions, the choir have won nearly forty 'first prizes.' Besides the conductor (Mr. Whittaker) there is only one other official, Mr. Frank Howard, the capable honorary secretary. The Society has no committee, no rules, no subscriptions, no fees. As during the last few years the conductor has taken all financial risk—cost of music, competing expenses, &c. —he naturally takes all the prize money, fees for singing at concerts, &c. 'Charity begins at home' is another motto which the Society might justly claim, as during the past twelve months they have raised nearly £100 on behalf of different churches in the district. The choir has won twenty-five first prizes at various festivals, including the National Eisteddfod of Wales.

In regard to the personnel of the choir, Mr. Whittaker tells us that 'Each member is an amateur vocalist, though several receive small fees for their services as soloists. A great number of the ladies are in business as assistants in shops, &c., one or two are teachers in elementary schools, and the remainder are occupied in household duties. The gentlemen of the choir include the Borough Treasurer, architects, tradesmen, &c. The sole test for membership (which is eagerly sought after) is musical merit. We have about eighty members on the books, but all are not equally active: the actual numbers are twenty sopranos, fifteen altos, sixteen tenors, and eighteen basses, total 69. One of the most interesting events in our short history was when we were invited to sing before the Schiller-Anstalt of Manchester, on account of our interpretations of Brahms's part-songs. We shall never forget how the Germans rose in a body from their seats and bowed to us after we had finished singing.'

Mr. Herbert Whittaker, the batonless conductor of the Society, was born at Manchester on August 31, 1868. He is a busy teacher of music at Blackpool, where he holds the post of organist of Warley Road Congregational Church at the north end of the town. He is also teacher of music at the secondary school and the Pupil Teachers' centre; moreover, he conducts a competition choir at Preston—the Vocal Union, which is only twelve months old—and the Lyric Amateur Operatic Society at Blackpool. He has conducted a large number of works—oratorio, opera, and comic opera—with conspicuous success, thereby giving proof of his versatility. His hobbies are chess, cycling, golf, and, 'favourite of all,' trout fishing. (How Samuel Sebastian Wesley would have enjoyed his company!) Mr. Whittaker and his choir are to be warmly congratulated on their success as exponents of the fine art of perfect choral singing.

One curious result of the recent London County Council Election seems to have escaped notice. In Battersea the successful candidates were Messrs. Benn and Davies, two names which can easily be rolled into one. May these Battersean councillors pursue the even tenor of their ways!

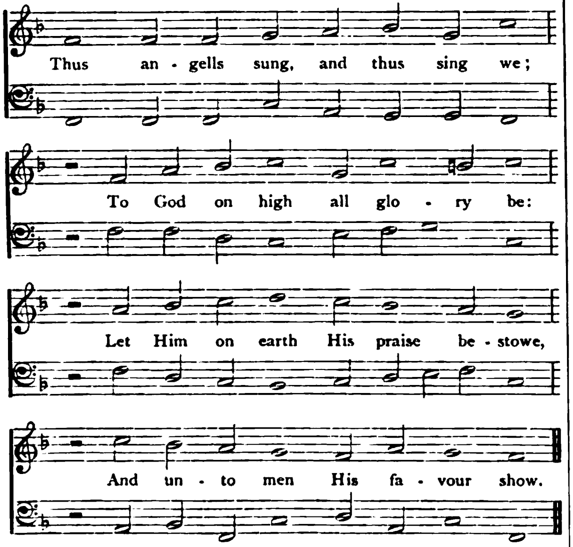


Orlando Gibbons, 'one of the rarest musicians of his time,' is, on June 5, the anniversary of his death, to be honoured by a festival service at Westminster Abbey, of which he was organist for the last two years of his life, 1623 to 1625. This proposed commemoration is due to the generosity of Mr. T. D. C. Crews, a member and a past-master of the Worshipful Company of Musicians, who has not only offered to defray the expenses incurred, but to bear the cost of providing the Abbey with a bust of Orlando Gibbons. This bust is to be a replica of that at Canterbury Cathedral, in the nave of which the distinguished composer is buried. The accompanying view of Gibbons's monument is reproduced from Dart's 'The history and antiquities of the Cathedral Church of Canterbury' (1726); thus it represents the monument as it appeared on the north wall of the nave aisle two hundred years ago. Our readers may like to compare it with the photograph in The Musical Times of February, 1901, for which it was specially taken. Orlando Gibbons was also organist and composer of the Chapel Royal. In that Court capacity he had to compose suitable music on the occasion of the reception of Henrietta Maria of France, the bride of Charles I., at Canterbury, whither he went by command of the king. Gibbons never returned from Canterbury; he died there on June 5, 1625. In the burial register of the Cathedral his name appears as Orlando Gibbins.

'A real genius, and a composer who was in his own line *nulli secundus*, and of whom England has good reason to be proud,' is the opinion which Sir Frederick Ouseley—who edited a collection of his sacred compositions in 1873—formed of Orlando Gibbons. He went on to say: 'His grandeur of style and the excellence of his counterpoint have deservedly won for him the proud title of "The English Palestrina." Had Gibbons lived longer [he died at the age of forty-two] he would probably have achieved a European reputation; but his early death and insular position tended to narrow the field in which his genius could assert itself.' The fame of Gibbons as one of England's most illustrious creative musicians rests on a threefold basis—his church music, his madrigals, and his instrumental compositions (fancies for viols, and virginal pieces). His Service in F and his magnificent anthems endorse Ouseley's eulogy of their grandeur, and who can listen to the madrigals 'The silver swan' or 'O that the learned poets' without being impressed with the strength and beauty of these gems of vocal art? Some of his instrumental compositions bear quaint titles. A virginal piece, printed in full in Dannreuther's 'Musical Ornamentation' primer (Part I.), is entitled 'The Lord of Salisbury: his Pavin,' Other titles are 'The Queene's commande,' 'The woode soe wilde,' 'A fancy,' 'A toy,' &c. Although Gibbons's sacred compositions cannot be said to be in popular use, a number of his anthems are published in a cheap form, one of these, 'Almighty and everlasting God,' having appeared in The Musical Times as far back as August, 1854.

It must not be forgotten that Orlando Gibbons has furnished the church-song of the people with one of its time-honoured melodies in 'Angels' song,' or 'Angels' hymn.' This hymn-tune first appeared in 'The Hymnes and Songs of the Church,' of George Wither (1623) in this form, two parts and unbarred:

SONG 34.


Thus an - gells sung, and thus sing we;
To God on high all glo - ry be:
Let Him on earth His praise be - stowe,
And un - to men His fa - vour show.

It has been said that 'in his imagination, fancy, scientific knowledge, and in his power of concentration, Orlando Gibbons may be considered as the musical Shakespeare of his age.' To be called 'The English Palestrina' and 'the musical Shakespeare of his age,' is high praise indeed. A portrait of the composer, from the original painting in the Music School Collection, Oxford, appeared as one of the supplements to The Musical Times of June, 1906.

Any interesting news in regard to music in Greater Britain is always welcome, especially if it is of an unusual nature. After reading the article on 'Wagner's Music in England' which appeared in The Musical Times of September last, Mr. F. W. D. Moore, of Geelong, Victoria, offered to obtain copies of letters which passed between Mr. Emil Sander, of Melbourne, and Wagner, relative to the first performance of 'Lohengrin' in Australia, which, by the way, took place only two years after the work had first been given in England. Here is the correspondence, translated from the German, for which we are indebted to the kindness of Mr. Moore.

59, Swanston Street,
Melbourne.
4 Sept., 1877.

To Mr. Richard Wagner, Bayreuth.

Dear Sir,—You will no doubt be surprised to receive a letter in an unknown hand from Melbourne, Australia. I take this liberty, because I thought it would please you to hear that during last month one of your operas (*Lohengrin*) was performed for the first time in Australia.

Thereby begins a new epoch in the musical history of this land which to many in Europe is still a *terra incognita*.

William Saurin Lyster, whose portrait I enclose, is the gentleman who undertook to execute this great work, and he succeeded in pleasing the public of Melbourne, which is a very critical one, to such an extent that after each performance the attendance increased that the opera by desire had to be repeated, and it still draws overflowing houses.

Signora Antonietta Link appears as Elsa, Signor Palladini as Lohengrin, and Alberto Zelman is the conductor.

Melbourne, one of the prettiest cities in the world, though hardly over thirty years old, has about 250,000 inhabitants. It possesses three large and several smaller theatres, and a large handsome opera house. It is a wonderful city, and therefore it is perhaps no wonder that the music of the future found here such a brilliant reception.

I am sending herewith several views of Melbourne, and, if they should interest you, I will gladly send you more.

In case you should think it worth your while to reply to my letter, if only by a few words, I give my address, which is—

Mr. Emil Sander, 59, Swanston Street, Melbourne.

Trusting that these few lines will be kindly received and considered.

I remain, &c.,
Emil Sander.

To the above, Wagner replied in the following communication which we believe has not hitherto been published, at all events not on this side of the ocean:

Dear Sir,—Your letter and the news contained therein have given me much pleasure, and I cannot omit to thank you for it.

May you be enabled to have my works placed before you in 'English,' for only then can they be thoroughly understood by an English-speaking public. We hope to achieve this in London.

We, myself and family, were much interested in the views of Melbourne which you sent me. As you propose to let us have more, I assure you that you will thereby afford us great pleasure.

Kindly present my compliments to Mr. Lyster and retain in your far away world a kindly feeling for your

Much obliged,
Richard Wagner.

Bayreuth,
22 October, 1877.

Sir August Manns died, we regret to record, at his residence, White Lodge, Beulah Hill, Norwood, on March 1, aged eighty years, less eleven days, and his remains were interred at West Norwood Cemetery. This event would seem to call for lengthy reference to his long and useful life were it not that a detailed biographical sketch of him appeared in THE MUSICAL TIMES of March, 1898. That account of his remarkable career was one in which he took much interest and for which he furnished particulars in respect to his early struggles which till then had not been publicly made known. To this biography there is only to add that in 1903 two honours were conferred upon him—the degree of Doctor of Music, *honoris causa*, by the University of Oxford, and his knighthood by King Edward VII.; these honours which came to him in the eventide of his life were thoroughly well deserved, and why? Because of the warm encouragement he gave to English music during his long régime of half-a-century as musical director at the Crystal Palace. No conductor, either native or foreign born, could have done more for young and unknown British composers than August Friedrich Manns. One has only to recall the large number of works produced at those famous and enjoyable Saturday concerts for proof of his keen and practical interest in those who needed a helping hand by bringing their compositions to a hearing. To enumerate the works, both British and foreign, which he was the means of introducing into England would astonish by reason of their number and catholicity. For this pioneer zeal, no less than for his whole-hearted enthusiasm in the cause of music, the name of August Manns will long be held in grateful and honoured remembrance.

Two proposals have already been made in order to preserve the memory of Sir August Manns. One is from Miss Fanny Davies, who suggests that 'an exhibition (or scholarship if funds were sufficient) should be founded for the encouragement and training of students in the art of conducting—to be called the August Manns Scholarship—and that it should be competed for in alternate years, or perhaps triennially, by students of the Royal Academy and the Royal College of Music respectively.' This is an excellent idea—the training of native conductors. The other suggestion is set forth in the subjoined communication:

> SIR,—Seeing the great services to English music and the many kindnesses to English musicians rendered by the late Sir August Manns, during a period of over forty years, it seems only fitting that the Society of British Composers should take the initiative in endeavouring to raise some suitable memorial to his revered name. A committee is therefore being formed, including the names of Sir A. C. Mackenzie, Sir C. H. H. Parry, and Sir C. V. Stanford, and I am desired to intimate to all native artists and music-lovers that subscriptions may be addressed to the offices of the Society, 309, Oxford Street, W., and will be thankfully acknowledged by—Yours truly, F. CORDER, Chairman.

Chopin's pupil, Madame Dubois (*née* O'Meara), who had been a sufferer for many years, recently died at Paris. She studied with the composer for five years, and Prof. Niecks, in his 'Life of Chopin,' furnishes an interesting list, given to him by Madame Dubois herself, of the studies and pieces which she studied under Chopin's direction. After naming Bach, Clementi, Beethoven, Weber, Mendelssohn and Liszt, &c., she concluded: 'and of Schumann, *nothing!*'

The Cardiff Triennial Musical Festival is to be held on September 25, 26, 27 and 28, under Dr. Frederic Cowen's direction. An 'early sketch' of the programme gives the following works to be performed, those marked with an asterisk being 'new works':

CHORAL: Messiah, *Handel.* Phœbus and Pan, *Bach.* Hail! bright Cecilia (Chorus), *Purcell.* Spring, *Haydn.* Glory, honour, praise and power, *Mozart.* Mass in E flat, *Schubert.* Loreley (*finale*), *Mendelssohn.* Tannhäuser (Act III.) and Grail scene from Parsifal, *Wagner.* Psalm 150, *Franck.* The Golden Legend, *Sullivan.* The Kingdom, *Elgar.* 'He giveth his beloved sleep,' *Cowen.* * Omar Khayyam (Part II.), *Bantock.* * The coming of Arthur, *David Evans.* * Sir Patrick Spens, *A. Herbert Brewer.* * A work (title not yet fixed) by *Sir Hubert Parry.*

ORCHESTRAL: Symphony in C minor and Leonora overture (No. 3), *Beethoven.* Romeo and Juliet symphony, *Berlioz.* Symphony in E minor, *Tchaikovsky.* Don Juan, symphonic poem, *Strauss.* Overture, The butterfly's ball, *Cowen.* * Overture, 'Summer,' *Hervey.* * Two Norfolk Rhapsodies, No. 2 in D minor, No. 3, *Alla marcia* in G minor and G major, *Vaughan Williams.*

In olden times Protection reigned supreme as regards the practice of music in the City of London. That the Waits possessed great powers of determining who should or should not exercise their professional avocations is shown by the following extract from *The Daily Post* of July 7, 1724:

> The Trial between the City Waits and Mr. Green, Organist of St. Giles's, Cripplegate, for his exercising the science of Musick in this City without being Free thereof, is put off till next Tuesday.

The trial duly came off as is hereunder reported:

> Yesterday was try'd in the Lord Mayor's Court at Guildhall, the Cause between the Chamberlain of London Plaintiff, and Mr. Green, a blind Gentleman, Organist of St. Giles's, Cripplegate, Defendant, on account of the latter's practising Musick in the City for Gain without being a Freeman; the Prosecution was grounded on an Act of Common Council made in the 4th of King James the 1st, which lays a Penalty of 5*l* on any Person presuming to exercise any manual Occupation within the City, not being free thereof. It was insisted in his Defence, that Musick was a Liberal Science, and therefore not restrain'd by that Law, but a Distinction being made by the Plaintiff's Council (*sic*), between the scientifical Part, and the manual Part, a Verdict was given in Favour of the Plaintiff.—(*The Daily Post*, July 15, 1724.)

As Mr. Green was an organist, he most certainly followed a 'manual occupation.' He, however, got over the trying difficulty caused by the Waits by becoming a Leatherseller, the following extract from the same newspaper (July 23, 1724) furnishing proof thereof:

> On Tuesday last Mr. Green, Organist of St. Giles's, Cripplegate, was presented to the Lord Mayor and Court of Aldermen and yesterday was admitted a Member of the Company of Leathersellers, and made a Freeman of the City of London, which Freedom he has purchas'd, that he may continue his Business of Musick in the City, where he has practis'd these 21 years.

In 1708 the Vestry of St. Giles's, Cripplegate, ordered that 'Mr. Green, the organ-player for the time to come be paid yearly by *the Parish* the £10 which used to be paid him by the late Clerke,' his salary up to that time having filtered through the hands of the sexton or sextoness.

M. Pierre Gailhard, who on the last day of this year will cease to be director of the Paris Grand-Opéra, was at one time a successful vocalist at the Paris Opéra and Opéra-Comique; he also appeared at Covent Garden during every season from 1879 to 1883. He was appointed manager with M. Ritt of the Paris Opéra; in 1891 he was re-elected by M. Bertrand as partner, and on the death of the latter in 1899 became sole manager. M. André Charles Prosper Messager, who will succeed him on January 1, 1908, is favourably known as a composer. His first success was in 'La Béarnaise,' produced at Paris in 1885, and in London at the Prince of Wales Theatre in the same year. His best known works, however, are 'La Basoche,' 'Les petites Michus' and 'Véronique,' all three of which have been given in London, and with remarkable success. Since 1901 M. Messager has been Artistic Director at the Royal Opera, Covent Garden.

The Leeds Triennial Musical Festival is to be held on October 9, 10, 11 and 12, under the conductorship of Sir Charles V. Stanford. A preliminary programme thus outlines the scheme, the works prefixed with an asterisk having been composed expressly for the occasion, or to be performed for the first time:

Choral: Israel in Egypt (selection). Acis and Galatea, *Handel.* Mass in B minor, *Bach.* Requiem, *Mozart.* Choral Symphony, *Beethoven.* 'O death' (part-song), *Cornelius.* 'The love that casteth out fear,' *Parry.* The Kingdom, *Elgar.* * Stabat Mater, *Stanford.* * Pastorals, *Brewer.* * 'Toward the unknown region,' *Vaughan Williams.* * Folk-songs, *Rutland Boughton.* * Intimations of immortality, *Somervell.* * Sea wanderers, *Granville Bantock.*

Orchestral: Symphony in C, *Haydn.* Symphony in C, *Schubert.* Symphony in D, *Brahms.* Symphony, No. 8, *Glazounov.* Hebrides overture, *Mendelssohn.* Meistersinger overture and Walkurenritt, *Wagner.*

In addition to the above there will be performed a selection from the works of Grieg, including his 'Olav Trygvason,' for solo voices, chorus and orchestra. Dr. Grieg has promised to attend the festival and conduct his own compositions.

The article in another column on 'An interview between Rossini and Wagner' recalls two smart sayings of the composer of 'William Tell.' 'There are three kinds of music,' he once said to Gounod, 'there is good music, there is bad, and Ambroise Thomas.' On another occasion a drummer, desirous of securing a testimonial from Rossini, obtained permission to bring his drums to the residence of the master. 'Now, what do you intend to play to me?' asked Rossini. 'I propose to perform the *maestro's* overture to Semiramide,' replied the drummer. After he had played the long roll on D (thirty-seven bars) with which the overture opens, the drummer came to the nineteen bars' rest of the *andantino* movement. 'I will miss those,' said the drummer. 'No, no, count them, please,' said the *maestro.*

'Holz tells me that it is your intention to publish a larger size of the engraving representing Handel's monument in St. Peter's Church, London [Westminster Abbey]. This affords me extreme pleasure, independent of the fact that I was the person who suggested it. Accept my thanks in anticipation.—Beethoven.' (From a letter to Gottfried Weber, April 3, 1826.)

NOTES ON A PAYBOOK.

A sequel—not without interest perhaps—is furnished to the recent articles on St. Paul's by the first account-book of the building of the present cathedral. This disbursement folio volume (15 by 9½ inches), is one of several similarly vellum-bound tomes in the cathedral library. It is stamped in relief on the cover with the arms of the cathedral, and a written title reads 'A Paybook From Michs. 1675 to Michls. 1676.' Unlike account-books of the present day, this Paybook has no printed ruled lines. The money columns are ruled in ink, and the lines across the page in pencil by the clerk who kept the book.

Page 1 of the volume is headed:

> Charges of Work done for and towards y^{e} Rebuilding of the Cathedral Church of St. Paul in London from the first day of October, 1675, to the last day of the same moneth.

The first name is that of Stephen Holt, 'a joyner employed in making moulds for the masons' at ij*s.* vi*d. p. diem.* (In estimating this and the other amounts given in these 'notes,' it should be remembered that the value of money is now about four times greater than it was in 1675.) The masons were paid at the same rate as the joyner, half-a-crown a day, as also were the carpenters, the work of the latter being set forth as:

> Employed in making of Travesses, mending and making of Treadways. In making of Centers and measuring rods. In taking down scaffolding, mending of Barrows and the like work.

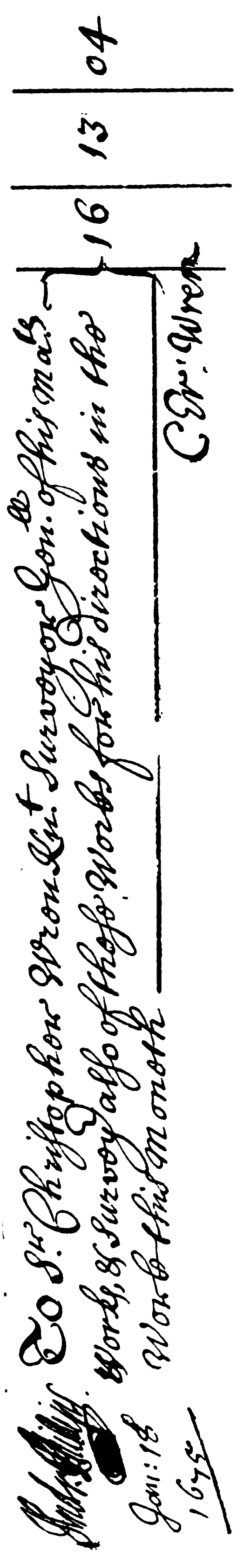
Two sawyers, 'in cutting of Timber for Travesses & centers,' received 2*d.* a day less than the carpenters —namely, ij*s.* iv*d.* Labourers—the names of all the 124 men thus employed, and of all the other workmen 'on the job' are given in full detail—were paid xvi*d. per diem*, a wage raised in March, 1676, to xviii*d.* These hardy sons of toil were:

> employed in making of Mortar. In screening and sifting of ffine Rubbish. In wheeling Rubbish to several places. In wheeling drudging and carrying stones from the west end of the Church and other places to the masons work. In pumping and carrying water to the mortar heaps. In tallying the lime, sand and Rubbish carts. Keeping the dores and the like work.

The Watchmen, of whom there were fourteen, received 1*s.* a night.

Following the above payments is an entry of the monthly salary, at the rate of £200 a year, to Sir Christopher Wren, which we give in facsimile on page 238: from which it will be seen that his October salary was not paid till the following January. It will be noticed that the book serves the purpose of a receipt-book, as all payments are signed by the recipients against their respective amounts in the money column, and, moreover, they are witnessed in the column on the extreme left of the book; in regard to the labourers and others, the foremen signed on their behalf. The payment next to the great architect's is that to Edward Woodroof (and afterwards to John Oliver) of £8 6*s.* 8*d.* per month for his salary as assistant surveyor. The next entry reads:

> To John Tillison for his attendance in y^{e} work, in overseeing the workmen, provideing of materialls and utensills for y^{e} work. In receiving of moneys, and paying of y^{e} workmens wages, and in keeping and making up these Accounts, and double engrossing y^{e} same this moneth [October, 1675] . . . 08 06 08



To Sr Christopher Wren Knt Surveyor Gen. of his Mats Works, & Surveyor also of these Works for his directions in the Worke this Month 16 | 13 | 04

Jan: 18 1675

Chr: Wren

FACSIMILE OF THE ENTRY IN THE FIRST PAYBOOK OF THE BUILDING OF ST. PAUL'S CATHEDRAL, RECORDING THE PAYMENT OF SIR CHRISTOPHER WREN'S SALARY FOR THE MONTH OF OCTOBER, 1675, WITH THE GREAT ARCHITECT'S RECEIPT THEREFOR. ON THE LEFT OF THE ENTRY IS THE SIGNATURE OF THE WITNESS TO THAT OF SIR CHRISTOPHER WREN.

Here it should be remembered that Mr. John Tillison, who seems to have been a sort of factotum in the building operations, deserves full commendation for having so neatly kept this Paybook in a manner that would do credit to a 20th century accountant.

Immediately following the entries of wages and salaries is the heading

PROVISSIONS.

This heading does not refer to disbursements for the 'inner man,' but to materials (as we should now call them) for the building of the interior of the cathedral. Here are detailed entries for lime—602 *cwt.* at 6*s.* 9*d.* *per cwt.*—sand, wood, timber, plumbing, &c. Some of the accounts were partly set off in kind, as when George Drew, a smith, received 'Six tunns of old iron. Remainder to be paid in money,' the net amount being £22 01 0¾! This 'old iron' was doubtless a portion of the remains of the old cathedral saved from the fire. Under the head of 'Carriages' John Slyford was paid £37 13 00 'for cartage of 753 loads of Rubbish from St. Paul's Church at 12*d.* per load.' An entry under 'Task work' reads:

> For taking up one hundred and forty yards of a foundation wall, being the bottome of the south east pillar of the old tower steeple at 2*s.* per yard.

The name of Thomas Strong, the master mason who was engaged on the building of the cathedral throughout the time of its erection, first appears in a payment for 'raising the rubble wall in the Cross yard.' While the names of all those who supplied the 'Provissions' are given without any prefixes, an exception occurs in regard to Capt. Rich (or Peter Rich, Esqre.), who supplied 'Dramme Baulkes, small masts, and Handspikes.' Some of the entries are quaintly expressed, *e.g.*:

> John Langland for the use of his Tackle and rope about raiseing the Scaffold at the north Gable one and takeing the same down again 40 dayes; the same haveing sustained harm by hanging in the wett and part of it being cutt off and stolen away . . . 03 10 00

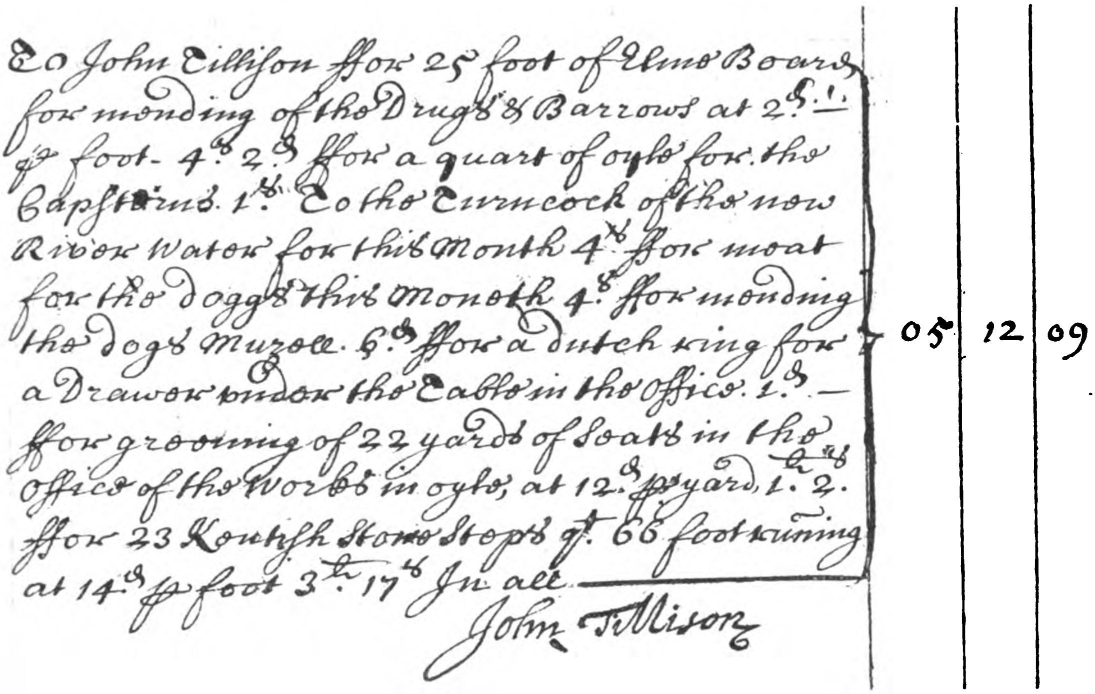
Law charges find a place in that John Houghton was paid £9 16 00 'for drawing 2 bills in Chancery, fees of Counsell, &c.' It would appear that some of the stone for building the cathedral was obtained from Portland without payment (except the freight to London), as an entry in January, 167⅚, reads:

> John Tillison for several Disbursmts made by him in solliciting and procureing his Mates Grant and licence for digging and raiseing stone in the Isle of Portland (Mr. Sec. Williamson remitting £15 for his own ffees) 49 10 10

The cost of the 'fraight' of 1100 tons of stone 'from Weymouth to the Port of London' was £477 17 9, exclusive of its cartage from St. Katherine's Docks to the cathedral.

In May, 1676, a gratuity payment of £50 was made to 'Sr. Thomas Player, Knt., Chamberlain of London':

> to be by him divided amongst his Clerks by order of the Commissioners for their paines taken in receiveing and paying the moneys brought into the Chamber of London for repairing and new building of ye Church, keeping the accompts &c.


To John Tillison ffor 25 foot of Elme Boards
for mending of the Drugs & Barrows at 2d ½
p foot - 4s 2d ffor a quart of oyle for the
Capstains 1s To the Turncock of the new
River Water for this Month 4s ffor meat
for the doggs this Moneth 4s ffor mending
the dogs Muzele 6d ffor a dutch ring for
a Drawer under the Table in the Office 1d —
ffor grooving of 22 yards of Seats in the
Office of the Works in oyle, at 12d p yard 1li 2s
ffor 23 Kentish Stone Steps qt. 66 foot running
at 14d p foot 3li 17s In all
John Tillison

05 | 12 | 09

AN ENTRY IN THE PAYBOOK CONCERNING MEAT FOR THE DOGGE AND HIS MUZZLE.

In June, 1676, is a payment:

> To Mr. Thomas Garfoot for the Privy Seal for Bp. Lanios £20 11*s.* 8*d.*, ffor the Privy Seal for the green wax money £20 11*s.* 8*d.*, ffor his horse hire and rideing charges to ffarnham £1. In all £42.03.04.

There is just a suspicion of extravagance in the payment (July, 1676) to William Paris of £14 04 05½, for what appears to be the furnishing of the office. For instance, there were '62 yards and 3 qtrs. of green printed stuff at 2*s.* a yard; 34 yards of gilt lether round the top of the roome at 3*d.* a yard; 4½ lbs. of curled hair at 15*d.* a pound, ffor tow and stuffing the seates, 10*s.* 6*d.*; ffor gilt leather, brass nailes and tacks for covering the desk.' 'A large purple chair' cost £1 3*s.*, and 'ffor a new carpet for the table in the office' the sum of £1 2*s.* 6*d.* was paid.

Under what we should now call 'petty cash' are some odd and amusing entries. '2 candlesticks for the office' cost 8*s.*; 'a pair of Snuffers, Safeall, and extinguisher, 2*s.* 6*d.*; 6 lbs. of candles at 5*d.* per lb.; for 2 half lanthorns for the door and stayres to the office 5*s.* 4*d.*; for one whole lanthorn 2*s.* 8*d.*' A 'pewter inkestandish' cost 5*s.* Dr. Murray, in his 'New English Dictionary,' gives *c.* 1730 as the date for the earliest use of this word—from which we doubtless obtain 'inkstand' as its contraction—but the above reference furnishes a date fifty years earlier; 'inkpot,' it should be noted, is found earlier still, by Dr. Murray, in 1553.

The dog frequently appears in these accounts of the first year of the building of St. Paul's Cathedral. One of these entries—for meat and a muzzle—we give in facsimile above; but we also find (in May, 1676) details of a disbursement of 4*s.* for food for these canine members of the staff in '12 livers for the dogs at 4*d.* a piece,' while two months later a 'new chollar for yr great dog' cost 3*s.* 6*d.*

This first Paybook, containing the accounts for the year 1675-76, was made up monthly, and as Sir Christopher Wren and his assistant signed their names against each monthly total, the great architect's signature (including the receipts for his 'salary') appears twenty-four times. The totals are given to the uttermost farthing, as will be seen from the subjoined summary:

1675			
October - - -	£561	13	4
November - - -	497	7	6
December - - -	362	18	7½
1676			
January - - -	495	11	10
February - - -	428	17	4¾
March - - - -	1,428	10	5
(This amount includes two payments of £500 and £400 respectively, for contracts of work done at the east end of the Choir).			
April - - - -	570	9	8¾
May - - - -	664	13	4
June - - - -	694	8	1
July - - - -	877	4	1½
August - - - -	773	5	2½
September - - -	2,091	9	4
Total for the year, October, 1675, to October, 1676 -	£9,446	8	11

It should be mentioned that the totals are duplicated by Roman figures placed against the ordinary numerals, doubtless as a check—thus the amount expended in October, 1675, is set forth

DLXI xiij iiij : 561 | 13 | 4

Church and Organ Music.

THE PARISH CLERK.

Sydney Smith described the parish clerk as 'a very sensible man, with great amenity of disposition.' The Rev. P. H. Ditchfield's recently issued book 'The Parish Clerk' (Methuen & Co.), tends to confirm the opinion of the witty canon. These interesting pages contain much entertaining information concerning a race of church officials that is rapidly becoming extinct. There can be no doubt about the antiquity of the office, as it dates back to the times of Augustine and King Ethelbert. In mediæval times he discharged the duties of choirmaster; thus the accounts of St. Giles's, Reading, contain the following entry in the year 1544-45:

> Pay^{d} to Whitbourne the clerk towards his wages and he to be bound to teach ij children for the choir - - - - - - - - - - xij*s.*

The Clerk not only sang the psalms and canticles and made responses, but read the lessons. For example, at Ludlow, in 1551, he received 3*s.* 4*d.* for reading the first lesson. Some amusing instances of clerkly misreadings of the psalms are given. An old clerk who had been a sailor read the 26th verse of Psalm 104 as 'There go the ships, and there is that lieutenant whom Thou hast made to take his pastime therein,' while a shoemaker clerk used to call it 'that great leatherthing,' a rendering which he adhered to till the last. One that had a shrewish wife, rolled out in stentorian tones 'Woe is me that I am constrained to dwell with *Missis*,' instead of 'Mesech'! Another quaint specimen of the fraternity regarded with such importance the capitals printed JAH that he would never read the word, but always spelt it—J-A-H.

Honest John Playford, clerk of the Temple Church in 1652—'one to whose memory all parish clerks owe a debt of gratitude for their furtherance in the knowledge of psalmody'—tells us that 'the ancient practice of singing the psalms in church was for the clerk to repeat each line, probably because, at the first introduction of psalms into our service great numbers of the common people were unable to read.' The vocal achievements of the parish clerk were not always above reproach. One Thomas Milborne, clerk of Eastham in Jacobean times, was guilty of several enormities which included 'that he singeth the psalms in church with such a jesticulous tone and altisonant voice, viz., squeaking like a gelded pig, which doth not only interrupt the other voices, but is altogether dissonant and disagreeing unto any musical harmony, and he hath been requested by the minister to leave it, but he doth obstinately persist and continue therein.' A Sussex rector remarks in the parish register upon the death of his clerk thus: 'whose melody warbled forth as if he had been thumped on the back with a stone.'

Considering that the parish clerk often discharged the duties of sexton, it is not surprising that he formed a good subject for the muse of the epitaphist. Of the various examples given by Mr. Ditchfield we select two:

Old Sternhold's lines or Vicar of Bray,
Which he tuned best 'twas hard to say.

The next records the musical and matrimonial accomplishments of one Peter Snell, thirty years clerk of Crayford, Kent, who 'lived respected as a pious and mirthful man, and died on his way to assist at a wedding.'

The life of this clerk was just threescore and ten,
Nearly half of which time he had sung Amen.
In his youth he had married like other young men,
But his wife died one day—so he chanted Amen.
A second he took—she departed—what then?
He married and buried a third with Amen.
Thus his joys and his sorrows were treble, but then
His voice was deep base, as he sung out Amen.
On the horn he could blow as well as most men,
So his horn was exalted to blowing Amen.
But he lost all his wind after threescore and ten,
And here with three wives he waits till again
The trumpet shall rouse him to sing out Amen.

Parish clerks themselves supplied epitaphs. Here is an advertisement of one John Hopkins, a most accomplished and versatile man, who officiated at one of the Salisbury churches at the end of the 18th century:

> John Hopkins, parish clerk and undertaker, sells epitaphs of all sorts and prices.
>
> Shaves neat, and plays the bassoon.
>
> Teeth drawn, and the *Salisbury Journal* read every Sunday morning at eight.
>
> A school for psalmody every Thursday evening, when my son, born blind, will play the fiddle.
>
> Specimen epitaph on my wife:
>
> My wife ten years not much to my ease,
> But now she is dead, *in cœlo quies*.
>
> Great variety to be seen within.
>
> Your humble servant,
> John Hopkins.

Not the least interesting section of Mr. Ditchfield's readable volume are the chapters devoted to the Worshipful Company of Parish Clerks, which, according to Stow, was incorporated and registered A.D. 1233, and still exists, as does their hall. In 1610 the master and wardens were an examining body as they 'had power granted to them to examine clerks as to whether they could sing the Psalms of David according to the usual tunes used in the parish churches.' The Parish Clerks' Company played an important part in the old city life of London. They held their services in the Guildhall Chapel, and were required to sing the Mass before the Lord Mayor, aldermen, and commoners previous to the election of the Chief Magistrate, as when the famous Richard Whittington succeeded to that office. To quote from Mr. Ditchfield:

> And when Mass was no longer sung in the chapel of the Guildhall, they still chanted the Psalms and anthems before and after divine service and sermon, sometimes with the help of 'two singing men of Paul's,' who received twelvepence a piece for their pains; and sometimes the singing was done by a convenient number of the Clerk's Company most skilful in singing, and deemed most fit by the master and wardens to perform that service.

It need scarcely be said that these pages of 'The Parish Clerk' teem with anecdotes concerning the subject of which it so ably treats. One old man, upon being asked his occupation, said: 'I hardly know what I be. First vicar he called me clerk; then another came, and he called me virgin; the last vicar said I was a christian [sacristan], and now I be a clerk again.' For unconscious humour the following would be hard to beat. A Lancashire rector, standing in the reading-desk of an old 'three-decker' pulpit, was about to publish the banns of marriage when he found that the book was not in its usual place.

However, he began: 'I publish the banns of marriage . . . I publish . . . the banns——' ''twixt th' cushion and th' desk, sur,' audibly added the clerk. Another good man, with a penchant for reading sermons, was greatly puzzled by the reference to the 'leg-end' of the story of the raising of Lazarus in a sermon preached by Bishop Tait. Mistaken zeal is illustrated by the following story. When Queen Victoria came to the throne the rector of a certain parish asked the clerk to make the necessary alterations in the Prayer Book necessitated by the sex of the new sovereign. Not only did he carefully carry out the parson's wish in regard to titles and pronouns, but he made similar changes throughout the whole of the Psalter! Therefore, on the fourth morning of the month the astonished rector found Psalm 21 rendered thus: 'The Queen shall rejoice in Thy strength, O Lord, exceeding glad shall She be of Thy salvation,' and so on, while in the prayer for the Church Militant the distracted clergyman found the words changed into 'Queen, Princesses,' &c.

A dog story is too good not to be told, even in a slightly different form from that given by Mr. Ditchfield. A clergyman was taking temporary duty for a neighbour. Just before starting for church his dog got hold of his sermon, and ate some of the leaves. There was no time to make good the dog-devoured dogma, and the parson proceeded on his way. After the service he said to the clerk, in a confidential tone of voice: 'Was my sermon all right this morning? Did it seem long enough?' 'A very nice sermon, sir,' replied the clerk, 'and just the right length.' 'I am very glad to hear you say that,' said the parson, 'because just before I started to come here my dog ate some of the leaves of my sermon, and I had no time to write them out afresh.' 'Couldn't you give our vicar a pup of that dog, sir?' gently asked the clerk.

The temptation to further quotation from Mr. Ditchfield's entertaining pages must be resisted. Enough has, however, been said to attract readers to a volume which is sure to prove a source of enjoyment. One story, not given in the book, may be told because it used greatly to amuse Mendelssohn during his visits to London. A parish clerk officiating at a funeral wore a red waistcoat. When the service was over the clergyman remonstrated with him as to the effect of the colour of his habiliment upon the feelings of the mourners. 'Never mind, sir,' he replied, 'what does it matter if the heart is black'!

A NEW CHANT BOOK FOR THE CHURCH OF IRELAND.

Thirty-three years ago the Association for Promoting Christian Knowledge (Dublin) issued a collection of 'Chants Ancient and Modern, Responses, &c.' as a companion volume to the 'Church Hymnal' which had been previously published. In 1883 a new and enlarged edition of the book appeared, edited by the late Sir Robert Stewart, and now an entirely new book of Chants and Responses, published by the above Association, is before us. Compiled by a small but competent committee (which included Mr. L. L. Dix), and with Dr. T. R. G. Jozé and the Rev. Dr. G. W. Torrance as editors, the volume does credit to all concerned.

The chief features of this excellent collection are fourfold. First, the contents are so comprehensive as to include chant settings for the Te Deum, suggested chants for Canticles, chants for the Psalms, in addition to single, double, triple and quadruple chants, and single and double chants for male voices—all these filling 171 pages. The remainder of the book consists of Responses to the Commandments, Doxologies, Amens, Sentences, Preces and Responses, making a volume of over 200 pages.

Secondly: Two settings of chants appropriate for each morning and evening division of the Psalter are given. To quote from the Preface: 'The "First Settings" have been prepared with special regard to the needs and capabilities of small choirs, and all difficult and ornate chants have been carefully avoided, as well as those with high reciting notes. In no case is the reciting note for the treble voice higher than D flat. The "Second Settings" may be used by larger or more experienced choirs. In both Settings care has been taken to use only such chants as are appropriate to the feeling and character of the Psalms to which they are assigned.' Here is a most commendable attempt to poetise, so to speak, by the aid of appropriate music, the manifold beauties of the Psalms, which are, alas! so often mechanically maltreated.

Thirdly: Special attention has been given to the 'key scheme,' whereby the key relationship of the chants has been carefully studied.

Fourthly: No fewer than seventy-five different single chants, all of them good, have been provided for the Venite.

Such are the main features of a compilation that deserves to be warmly welcomed, no less for its musical value than its practical nature. That it will conduce to the improvement of the services of the Church of Ireland is a foregone conclusion.

GUILDHALL SCHOOL OF MUSIC.

The new organ, built by Messrs. Norman & Beard, was inaugurated on February 26 at a function attended by the Lord Mayor and Lady Mayoress, when the latter performed the opening ceremony by touching an electric button. Various speeches were made of a congratulatory nature, and a short selection of vocal and instrumental music was performed, the programme of which, however, did not include any composition by Bach! The following is the specification of the instrument:

Great Organ (7 stops).

	Feet.		Feet.
Open diapason	8	Harmonic flute	4
Wald flute	8	Fifteenth	2
Dolce	8	Trumpet	8
Principal	4		

Swell Organ (9 stops).

Contra gamba	16	Principal	4
Open diapason	8	Dulciana mixture (3 ranks)	—
Rohr flute	8	Horn	8
Echo gamba	8	Oboe	8
Voix celeste	8	Tremulant.	

Choir Organ (6 stops).

Enclosed in a Swell Box.

Dulciana	8	Lieblich flute	4
Gamba	8	Piccolo	2
Lieblich gedackt	8	Corno di bassetto	8

Pedal Organ (4 stops).

Violone	16	Bourdon	16
Open diapason	16	Bass flute	8

Manual compass: CC to C. Pedal compass: CCC to G.

Couplers.

Swell octave.
Swell to Great.
Swell to Choir.
Choir sub-octave to Great.
Swell to pedal.
Great to pedal (double action poppet, with drawstop on both jambs).
Choir to pedal.

Accessories.

Three composition pedals to Great, acting also on suitable pedal combinations.
Three composition pedals to swell.
Two on and off pedals controlling Great to pedal coupler.
The wind for the organ is supplied by a patent Kinetic blower and an electric motor.

DR. S. S. WESLEY'S 'O GOD, WHOSE NATURE.'

The issue of this anthem in the music pages of The Musical Times calls for some comment in addition to the note which appears on the first page of the composition, a note which may be partly repeated here:

This edition of Dr. Wesley's anthem is reprinted from the only authorised version, as finally revised by the composer in the year 1870. The anthem was originally published in or about 1831, when the composer was twenty years of age; therefore, the music as here printed is the result of his forty years' matured experience.

The anthem, which is probably a more or less juvenile effort of Wesley's, made its first appearance in a collection thus entitled:

> No. 8.
>
> A Collection of Anthems and other Sacred Music as used at His Majesty's Chapels Royal, and the various cathedrals throughout the kingdom selected from antient and modern composers edited by W. Hawes, and by him inscribed to the Rev. Dr. Barrett.
>
> To be continued. Pr. 2/6.
>
> London: Published by W. Hawes, 355, Strand.
>
> Now publishing in numbers 2/6 each, a Collection of Chants, Sanctuses, and Commandments, to correspond with the above work.

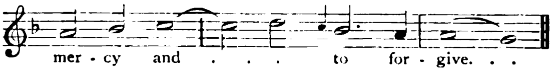
No. 8 of this folio publication consists of the chorale 'God of our sires' by Méhul and the Wesley anthem. The latter was reviewed in the *Harmonicon* of September, 1831, in the following terms:

Anthem, 'O God, whose nature and property,' *for four voices, sung at St. Paul's Cathedral and Westminster Abbey, composed by* S. S. Wesley. (Hawes, 355, *Strand.*)

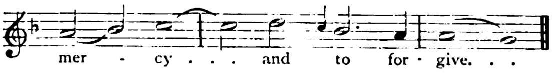
This is a short, full anthem, written in the true cathedral style, even to the white notes, as the Germans call breves, semibreves, and minims—notes that always excite in our minds images of

. . . . . The high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light—

with all the corresponding train of surplices, hoods, and square caps. It little departs from that simple counterpoint which is so well adapted to the words, and is a composition no less pleasing than devotional. We would point out to the notice of the author two double octaves in the seventh bar, which are not reckoned orthodox in ecclesiastical music, and, indeed, are quite out of place where the severe style is adopted. In the same bar also,. 'and' is made long instead of the previous word 'mercy.' It stands thus—



but should have been written—



In the third bar of page 5, is a passage which, at first, we were inclined to believe an error of the engraver, but as the voice and organ parts agree, we can only conclude it to be intentional. It is objectionable in every way. Still, as the plates of this have been very carelessly corrected, it is just possible that the fault is not the author's. But these are trifles easily remedied, and we recommend the present anthem to the notice of our choirs, and to all who take an interest in sacred harmony.

May we not, at this distance of seventy-six years, fully endorse the last sentence of the above notice?

THE WELSH FESTIVAL AT ST. PAUL'S.

The annual National Welsh Festival was held in St. Paul's Cathedral on Thursday evening, February 28, in the presence of a large congregation. Previous to the commencement of the service the Grenadier Guards Band performed a selection of music, which included an effective Overture in C, composed by the Bandmaster, Lieut. A. Williams, who wore the full-dress robes of a Doctor of Music. Mr. R. Meyrick Roberts, choirmaster of the Festival and to whom so much of the success of these services is due, played Handel's first Organ concerto. The service—which was in Welsh throughout, except one verse of 'God save the King'—began with the Welsh National Anthem (verse 1) sung in procession, and accompanied by band and organ:

Mae hen wlad fy nhadau yn anwyl i mi—
Gwlad beirdd a chantorion, enwogion o fri;
Ei gwrol ryfelwyr, gwladgarwyr tra mad,
Dros ryddid gollasant eu gwaed.
Gwlad, gwlad, pleidiol wyf i'm gwlad;
Tra môr yn fur i'r bur hoff bau,
O bydded i'r hen iaith barhau.

This was followed by two processional hymns. The Psalms were sung to organ accompaniment only, but the band joined in at the *Glorias* with thrilling effect, a side-drum roll, *crescendo*, slightly anticipating the outburst (in vocal unison) of choir, organ, and band at 'Gogoniant i'r Tad ac i'r Mab: ac i'r Yspryd Glân,' &c. The Magnificat and Nunc dimittis (in F) were by Mr. David Thomas (who shared with Mr. Meyrick Roberts the duties of organist) and the Anthem, 'Cenwch i Dduw' was composed by Mr. T. Westlake Morgan, late organist of Bangor Cathedral. At the conclusion of the service an Epithalamium, in the form of a March, by Mr. Meyrick Roberts, was performed by band and organ. This festive piece, by the way, was composed by Mr. Roberts when he was a chorister at St. Asaph Cathedral.

This was the sixteenth National Welsh Festival held in St. Paul's; the first was in 1890, and since 1894 they have taken place annually. Two features mark the service as being specially impressive—the fine band of the Grenadiers and the wonderful singing of the Welsh hymns to well-known tunes by the vast congregation which filled the Cathedral from end to end.

AN EX-CATHEDRAL ORGANIST ON CHURCH MUSIC.

Mr. C. Lee Williams, late organist of Gloucester Cathedral, read a thoughtful paper at a ruri-decanal meeting held at the Chapter House, Gloucester, on March 5, when he took for his subject 'Music in village, town, and cathedral.' In regard to villages the lecturer advocated a mixed choir 'in places where boys' voices are a trouble,' and that the music should be 'of a simple and more congregational character,' its aim being 'to aid the congregation to sing with heartiness and good-will, instead of compelling them to take the part of rather bored and weary listeners.' As to town churches, he suggested that while choirs should be encouraged to sing anthems and oratorio selections, the congregation should have full opportunity of 'singing lustily and with good courage,' and to this end he asked his clerical audience, 'Why not try a congregational rehearsal at the end of a service?'

Referring to choirs Mr. Williams said: 'It is always most desirable to keep a voluntary choir working at something; there is no standing still or resting on your laurels in choir training; you must go forward or you will go back. The study of anthems and other selections is, of course, excellent practice. Here undoubtedly is the place for the choir to edify by their helpful rendering of some beautiful work.' No less practical were his remarks on unaccompanied singing. He said: 'I have always found that a choir makes more progress during their study of some unaccompanied anthem than anything else. The huge powerful organs of the present day are, perhaps, partly responsible for the eclipse (a partial one, I trust, but plainly visible in England) of the art of refined unaccompanied singing. Those in authority who have the courage to study with their choirs some simple unaccompanied music, will be amply repaid by the obvious progress to a higher standard of part-singing, whether it be sacred or secular.' These are wise words which should be carefully pondered over and put into practice.

ROYAL COLLEGE OF ORGANISTS.

No one is more competent to lecture on 'Organ arrangements' than Dr. A. L. Peace, for is he not a masterful interpreter of all such transcriptions? If the organist of St. George's Hall, Liverpool, did not add anything to the history of 'arrangements for the organ' in his discourse delivered at the College on March 9, he thoroughly interested his audience, and his fine renderings of the 'Die Zauberflöte' overture, Schubert's Pianoforte duet in A, and Grieg's 'Huldigungsmarsch' met with unqualified approval. Dr. Peace wisely advised organ students to study classical organ music before taking up pieces arranged for the instrument; and he thought the time might come when 'arrangement' tests would form a subject in examination schemes, both in paper work and at the organ.

SPECIAL SERVICES.

A special musical service was held at Canterbury Cathedral on Thursday evening, February 28, when the second part of Handel's 'Messiah' and Mendelssohn's 'Forty-second Psalm' were performed, with orchestral accompaniment, under the direction of the organist, Dr. H. C. Perrin, with Mr. W. T. Harvey, assistant organist, at the organ.

The Presbyterian Church of England Association of North London Choirs held their nineteenth annual Service of Praise at Regent Square Presbyterian Church on March 12, under the direction of Mr. Hulbert L. Fulkerson, honorary conductor of the Association. The service music included Sullivan's anthem, 'I will sing of Thy power' and Gounod's motet 'Gallia,' Miss Josephine Ottley singing the soprano solo in the latter work. Mr. Arthur Godfrey accompanied, and the voluntaries were played by Messrs. H. C. J. Churchill and Mr. T. Ernest Murray. Natural expression and a clear enunciation of the words characterized the singing of the combined choirs, and the service was charged throughout with devotional feeling.

Brahms's 'Requiem' was sung at Bath Abbey on March 13 by the Avon Vale Musical Society and the choir of the church, the band and chorus numbering 150 performers. Mr. J. S. Liddle conducted and Mr. Albert New, organist of the Abbey, was at the organ.

After Evensong on Sunday, March 17, Mendelssohn's unfinished oratorio 'Christus' was sung by the choir of Tewkesbury Abbey, under the direction of the organist and choirmaster, Mr. Alfred W. V. Vine.

The recent performance of Bach's Passion Music in Ely Cathedral is referred to on p. 257.

Mr. C. H. Moody, organist of Ripon Cathedral, acting under medical advice, is taking a three months' rest in order to recuperate after a breakdown due to overwork. On February 25, the day previous to his departure from Ripon, a deputation waited upon him and, on behalf of many friends and sympathisers, presented him with a handsome cheque sufficient to defray the expenses of his enforced holiday. May the change of scene and air which Malta, Sicily, and Egypt supply, and the rest from work, speedily restore the Ripon organist to his wonted activities.

The Rev. Arnold D. Culley has been appointed organist of Durham Cathedral in succession to Dr. Philip Armes, who has held that office with distinction for the long period of forty-five years. As Mr. Culley is also a minor canon and precentor of the Cathedral, there should be no differences of opinion between the organist and precentor! The Dean and Chapter of Durham have thus followed the example of Wells in appointing an ordained clergyman to a post which has long been held by laymen in English cathedrals.

Mr. Fountain Meen, one of the professors of the organ, gave an interesting recital on the new organ at the Guildhall School of Music on March 20, when his programme included Hatton's Toccata in F sharp minor and Smart's Grand Solemn March.

ORGAN RECITALS.

Miss Margaret Kennedy, Christ Church, Constantinople—Fantasie Overture, *Garrett*.

Mr. G. A. Stanton, St. Mark's, South Farnborough—Andante in G minor, *Boëly*.

Mr. F. E. Wilson, St. Laurence Jewry—Fantasia in F, *John E. West*.

Mr. Thomas C. L. Pritchard, Bearsden North United Free Church, Glasgow — Preludio Romantico, *Oreste Ravenello*.

Mr. Edward Potter, St. Clement Danes, Strand—Toccata and fugue in D, *Eberlin*.

Dr. G. F. Huntley, St. Catherine Cree Church—Madrigal, *Lemare*.

Mr. James Black, Wellpark United Free Church, Glasgow—Intermezzo in D flat, *Hollins*.

Mr. Percy J. Fry, St. Columba's, Helensburgh—Sonata in C sharp minor, *Basil Harwood*.

Mr. W. Lynnwood Farnam, St. James the Apostle, Montreal—Evening Prayer, *Smart*.

Mr. Norman Hibbert, Canaan Church, Broad Marsh, Nottingham (dedication of new organ built by Messrs. C. Lloyd & Co., Nottingham)—Prière et Berceuse, *Guilmant*.

Dr. O. A. Mansfield, Paignton Wesleyan Church—Andante pastorale in A, *Salomé*.

Mr. James Tomlinson, Public Hall, Preston—Canzone, *H. M. Higgs*.

Mr. E. J. Trusler, Parish Church, Littlehampton—Fugue in E flat, *Albrechtsberger*.

Mr. W. F. Kingdon, St. Laurence Jewry—Passacaglia and fugue on the name Bach, *Hans Fährmann*.

Mr. Frank Swinford, St. Catherine Cree Church—Fantasia in the form of an Overture, *Tours*.

Mr. T. W. Hanforth, Sheffield Parish Church—Fugue in G, *Samuel Wesley*.

Mr. W. Deane, Cathedral Church of St. Michael and St. George, Grahamstown, South Africa—Pastorale (*super gamut descendens*), *Stainer*.

Dr. Arthur W. Pollitt, Milton Congregational Church, Simm's Cross, Widnes—Fantasia in B, *Rheinberger*.

Mr. Allan H. Brown, Broomwood Road Wesleyan Church, Battersea—Capriccio, *Capocci*.

Mr. A. E. Jones, Albert Hall, Bolton—Les Carillons de Dunkerque, *T. Carter*.

Mr. E. Stanley Jones, Christ Church (Congregational), Southsea—Berceuse, *Hollins*.

Mr. W. A. Roberts, St. Deiniol's (Welsh) Church, Liverpool (Dedication of the new organ, built by Messrs. Johnson & Sons, Birkenhead)—The Answer, *Wolstenholme*.

Mr. George Kennett, St. Mark's, Leamington—Concert fantasia in D minor, *Worping*.

Mr. Charles H. F. O'Brien, Newington United Free Church, Edinburgh—At Evening, *Dudley Buck*.

Mr. W. Wilson Foster, Clifton Church, York—Sonata di camera in F, *Bernard Johnson*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. George E. Embleton, St. Paul's Church, Haggerston, N.

Mr. Sidney Hann, Brixton Independent Church.

Mr. F. Isherwood-Plummer, Fredericton Cathedral, New Brunswick, Canada.

Mr. A. Gray Murray, St. Paul's Church, Durban, Natal.

Mr. Charles H. Nutton, St. George's Congregational Church, West Hartlepool.

Mr. W. Whittle, Parish Church, Daventry.

At the Annual Meeting of the Christchurch (N.Z.) Musical Union, Mr. Thomas Garrard was presented with an illuminated address and a purse of 100 sovereigns on his retirement from the offices of hon. secretary and treasurer, which he had occupied for fourteen years. The address stated that 'the undoubted success of the Society has been largely due to the capable manner in which you have managed its affairs and to the personal esteem in which you are held by the members.' Mr. Garrard will still be associated with the Musical Union as one of the trustees.

Reviews.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland. Vol. iii. London: Macmillan & Co., Ltd. 1907.

Those of us who are old enough to recall the feelings of delight with which we hailed the somewhat fitful appearances of the quarterly instalments of the original edition of 'Grove,' will be glad to renew those feelings on receiving this new volume. It appears in the form of a tome of 860 pages, covering the letters M to P. In the original work these letters, including the supplement in the calculation, were comprised in 700 pages; there is therefore an addition of over one-fifth of new matter. We have been at the pains of making a careful comparison, and find that the number of fresh contributions or of material addition to old articles amounts to upwards of 350.

Our readers will at once ask in what these additions consist. Among the most noticeable is the article on Mendelssohn. This, it will be remembered, was by the late Sir George Grove. Perhaps it originally rather exceeded that due proportion which it is so difficult to maintain in a work of this nature, but it was written with such loving care that to curtail it was not to be thought of. On the other hand, in the lapse of seven and twenty years much new matter has come to light, and this has been judiciously supplied by Mr. F. G. Edwards, who has also made a few necessary corrections. We have specially to thank him for the excellent table which he has drawn up of Mendelssohn's compositions, showing the opus number, date, dedication, and both foreign and English publisher of each work.

Pohl's monograph on Mozart remains, with some additions from the pen of Mr. W. H. Hadow, the most important of which refers to Mozart's concertos for various instruments, and they include a very interesting catalogue of portraits of the master. The list of musicians who have attained to celebrity since the previous issue falling within the limits is not a large one. Probably the name that has been most before the public is that of Mascagni, of whom Mr. Streatfeild rightly says that his reputation rests almost entirely on 'Cavalleria Rusticana,' none of his later works having retained their hold of the public. Mr. Streatfeild also supplies the notice of Puccini. The article on Massenet has been rewritten by the editor, while those on Moussorgsky and Nápravnik of right fall to the lot of Mrs. Newmarch, who we need hardly add is appreciative. We notice that the date of the birth of the latter is given as August 12/26, 1839. This is probably a misprint for August 12/24, the difference between old and new style being twelve days only in the last century. Mr. Arkwright continues his useful work among early English musicians; of his articles, that on Thomas Morley will be found the most important. Sir George Martin is again credited with an Evening Communion Service!

Among Mr. Heron Allen's useful notices of violin makers will be found one on Pressenda, the comparatively modern maker whose violins, owing to increasing demand for Italian instruments, have of late come so strongly into notice and command such high prices. His name is not even mentioned in Vidal's great work, nor in that of Hart. We have again to thank Mr. Kidson for his contributions on 'English Music Publishers.'

The article on Mersenne, although added to, appears to us to be neither adequate nor even correct; in fact, it repeats the errors of the earlier edition. The 'Traité de l'Harmonie Universelle' (1627) is not his most important work, but a comparatively small octavo volume of less than 500 pages, covering a part only of the subject. The really important work is the folio 'Harmonie Universelle' of 1636, which, although containing much that is fanciful, is of the highest value both for the information it contains and for the many examples of works of contemporary musicians. The 'Traité de l'Orgue' has no existence as a separate work; it is simply part of the 'Harmonie Universelle.'

The original biography of Pergolesi is replaced by one from the pen of Mr. E. J. Dent, who is so well and so favourably known for his studies of the Italian musicians of that period. The opinion which has been generally held of this composer, who, it must be remembered, at his death had only just completed his twenty-sixth year, differs greatly from that formed by Mr. Dent. As a composer of sacred music, he looks on him as 'no more than a clever imitator of his master, Durante . . . . Sentimental charm is indeed the chief merit of all Pergolesi's work, sacred or secular.' This may be true, but surely charm is a gift rare enough not to be undervalued, and that quality he possessed in so large a measure that we are frequently and involuntarily reminded of Mozart. An excellent catalogue of his compositions is added—a work of great difficulty, as most of them exist in manuscript only, and scattered about in various European libraries. It is not, however, complete; a 'Laudate pueri' for canto solo, with quartet of voices, strings and wind in the Santini library has escaped Mr. Dent's notice. It must be a well-known work, as three manuscripts of it lie before us as we write. To the modern reprints the air 'Se cerca, se dice,' from 'L'Olimpiade' in Banck's 'Arien und gesänge älterer Tonmeister,' should be added.

Among the more important articles is that on Opera, the early history of which, by Mr. W. S. Rockstro, has been retained. The continuation on Modern Opera by Mr. Streatfeild is careful and judicious, as will be expected by those acquainted with his book on the subject. In no department of art does the decay of reputation show itself more than in opera. Meyerbeer, once so much admired for his dramatic power and skill in orchestration, has become the pet aversion of a large number of musicians since the time when Wagner dubbed him 'a miserable music-maker'—'a Jew banker to whom it occurred to write operas.'

The addition to 'Oratorio' raises a question of great interest—how far an editor is justified in trusting a subject to a writer who is wholly out of sympathy with it. On the first part of the article, the early history of oratorio, which is by Mr. Rockstro, we have nothing to say. It has stood the test of time. In the continuation on Modern Oratorio, which is by Dr. Ernest Walker, he proves himself a master of the art of 'damning with faint praise.' Although England is the home of oratorio, for the judgment of the English public he has an ill-concealed contempt, and for the works of its favourite composer, Handel, a very moderate respect. In the opinion of Dr. Walker, 'the strictly musical world has entirely freed itself from its shackling fetters,' but he graciously admits that 'if it was necessary for us blindly to bow the knee for all time to one single work, no doubt the "Messiah" was the wisest choice.'

One of the most useful contributions to this volume is that of 'Periodicals, Musical,' which embraces English, Continental and American, the last-named by Mr. H. E. Krehbiel; and here we may mention that American music and musicians receive considerable attention. Very handy too is a list of existing collections of musical instruments, compiled by the Rev. F. W. Galpin, himself the possessor of a large and interesting collection. Dr. E. J. Hopkins had so special a gift for the clear explanation of mechanism that his article on the organ has been rightly transferred to this volume; but since it was written the ingenuity of organ-builders has not been idle; activity has been chiefly in the direction of tubular pneumatic action, not only to the keyboards but also to stops and couplers, and in the application of electric power. This necessary addition has been well usspplied by Mr. Thomas Elliston. Sir Walter Parratt's sensible contribution on organ-playing stands as it did. The valuable information on wind instruments has had the advantage of Mr. D. J. Blaikley's skilled supervision.

An article by Mr. Abdy Williams replaces the original on 'Musical Notation.' It is really excellent, and the table of the development of neumes, with their equivalents in plain-song notation, is of great value. Early ritual music is authoritatively treated of by the Rev. W. H. Frere, who also contributes a most learned dissertation on the Greek division of the octave under the word 'Monochord.'

In the article 'Psalter' we must point out that it is the unique 1562 (not 1564) edition of Sternhold and Hopkins that is in the John Rylands (not Ryland) library at Manchester, and that the abbreviated title as given on p. 837 contains at least five errors of transcription.

We have not hesitated to refer to points which, in our judgment, call for revision, but the work as a whole is truly excellent, and should find a place in every musician's library.

CHURCH MUSIC.

Te Deum in D. By Josiah Booth.
Te Deum and Jubilate in D. By F. J. Read.
Benedictus in G. By Herbert W. Wareing.
Magnificat and Nunc dimittis in B flat. By Healey Willan.
Behold, God is my Salvation. By John E. West.
Jesu, Thou sweetness. By Henry John King.
[Novello & Co., Ltd.]

Mr. Booth's setting of the great Eastern hymn is well suited for the majority of choirs. The music is diatonic in character, direct in expression, and the voice parts are doubled by the organ. The sentiment of the verses has been carefully followed, and judicious variety introduced into the vocal writing.

The Te Deum and Jubilate, by Dr. F. J. Read is even more simple than the foregoing work. A considerable portion of the music is written for voices in unison, but this is effectively contrasted by sections harmonized in four parts, and by passages which could be sung by solo voices. The organ accompaniment possesses some independence, being particularly free in the Gloria to the Jubilate.

Dr. Wareing's setting of the Benedictus will present no difficulties to ordinary choirs, as the music is laid out with studied simplicity for the voices, which are appropriately supported by the organ accompaniment. An effective point is made by the choir being unaccompanied in the last verses, which, sung *pianissimo*, precede a jubilant setting of the Gloria.

The music allied to the evening Canticles by Mr. Willan is modern in character, and would be suitable for a festival service. It demands a well-trained choir, but presents no exceptional difficulties. The setting of the Gloria is extremely effective, and the organ accompaniment bold and free.

The chief characteristic of Mr. West's anthem 'Behold, God is my Salvation,' is the number of effective entrances of the voices in imitation, which are made to emphasize the principal ideas of the text. So judiciously are they planned that they will not be found difficult to take up. The final section brings the composition to a dignified conclusion.

Mr. King's anthem is more complex than any of the above and requires a well-trained choir to do it justice. A soprano solo of sixteen bars is immediately followed by a suave four-part chorus, presently supplemented by the soprano vocalist. The *finale* possesses strength and dignity, but the threefold Amen, the central one sung *fortissimo* and the others softly, is somewhat sensational.

Correspondence.

HANDEL'S 'BORROWINGS.'

Sir,—I have read Mr. Sedley Taylor's book, 'The Indebtedness of Handel to Works by other Composers,' with much interest; but I cannot help thinking that in one respect it fails in the matter of justice.

Mr. Taylor more than once points to Handel's 'borrowings' and to Buononcini's theft of a madrigal by Lotti as if they were precisely parallel cases. This, it seems clear to me, they are not.

On moral grounds it may be claimed that as to take what is another man's is dishonest, no question of degree is admissible; but from an artistic point of view such a question is to be allowed. For instance, I suppose that every composer of note has written movements of his own on subjects by other composers, generally without taking the trouble to state his sources. By a hard and fast law of morality this is dishonest; but, artistically, the matter, beyond being one of interest, is insignificant.

Handel not only did this: he often appropriated whole movements by other composers, setting them, with little or no alteration beyond what was necessary in adapting them to new words, in works of his own; and it is this kind of plagiarism which Mr. Taylor compares with Buononcini's treatment of Lotti. But surely there is a difference.

Buononcini took a madrigal written by Lotti, and brought it before the English public as his own, not one note of it being of his own composition.

Handel, on the other hand, in 'Israel in Egypt,' for instance, first planned the scheme of the whole oratorio, adapting his Funeral Anthem as the first part of it, then writing the remainder and introducing at intervals, as he went on, such subjects or movements of his own previous composition, or of the composition of other men, as he found suitable to the verse he happened to be concerned with at the moment; composing or adapting the music to the words of the oratorio and, generally, fitting in the extraneous matter with his own scheme in a manner which, as Mr. Taylor says, shows nothing less than genius.

Whatever may be the moral aspect of Handel's method of procedure, it is by no means the mere robbery which Buononcini perpetrated on Lotti. There was not only the admiration which Buononcini may be presumed to have felt for Lotti's madrigal; there was artistic selection, and there was successful adaptation to be accomplished before the stolen matter could be offered to the public; and there was always the fact that, though part was stolen, the greater and better part of the music, besides the general scheme of the work, was Handel's own.

To take an illustration from a sister art, let us suppose that a painter, A, copies in every detail a one-figure picture by some other painter, and exhibits it in his own name; another painter, B, composes a picture containing fifty figures, and paints it, introducing, say, fifteen or twenty figures from other pictures which he has seen, but introducing them in such a way that the whole is harmonious and in perfect taste—the remaining thirty or thirty-five figures, as well as the general scheme of the picture, being quite his own. Is the fraud of B the same in character or degree as that of A? Of course it is not; indeed, while that of A was necessarily unmitigated and intentional as fraud, it is open to question whether that of B is to be called by so hard a name at all. He had painted many a figure better than those he borrowed for his picture; but these happened to suit his purpose and he used them; in this very picture the principal figures were his own and finer than any he had borrowed; did not this almost give him a right to borrow for his background?

This brings us to the practical question of morality: Is Handel remembered by his own, or by his borrowed movements? Unquestionably by his own. If among a mass of respectable mediocrity we had found gems of which all or most proved to have been extracted from the works of other composers; if, in other words, Handel's reputation as a composer had been made, or even enhanced, by the use he made of other men's music, then we should have known him to be the impostor which some of his critics would have us think him.

The reverse is the truth: his strong situations are his own; the episodes which lead up to them are in some cases the work of other men. Of more than this no impartial critic can accuse him.

There is such a process, I am told, as making mountains of molehills; is not that process too often employed in writing on this subject?

Yours faithfully,
T. W. Bourne.

Sir,—Mr. Bourne thinks that I have 'failed in the matter of justice' by pointing to Handel's borrowings and Buononcini's theft of a madrigal by Lotti 'as if they were precisely parallel cases.' I have, however, nowhere asserted that Handel had reproduced any composition by another master without the alteration of a single note—which alone could constitute a 'precisely parallel case' to Buononcini's theft of Lotti's madrigal. Indeed, I guarded myself, as I thought, on this point by describing (p. 187) two extreme instances of appropriation as 'going to the very verge of the Buononcini procedure'—not as absolutely identical with it. I certainly maintain, however, that cases of appropriation where the changes made are insignificant compared with the matter taken over, ought to be regarded as substantially parallel to that of Buononcini.

In regard to Mr. Bourne's attempt to relieve Handel of all serious blame, I will only suggest that, when property has been unlawfully taken possession of, excellence in the use subsequently made of it is not usually accepted as atoning for the illegality of its acquisition. The charges of representing Handel as an 'impostor,' which Mr. Bourne hurls at 'certain critics,' and of 'making mountains of molehills,' which he fires into space, are too impersonal to call for disavowal or reply. There is, however, one point of fact raised by him on which I ought perhaps to express an opinion.

Mr. Bourne affirms that it is by Handel's own, not by his borrowed, movements that he will be remembered—that his strong situations are his own, and the episodes that lead up to them in some cases the work of other men. This statement is, I consider, made too generally. In the 'Messiah,' by which Handel is predominantly remembered, research has not, so far as I know, detected any non-Handelian materials. But in his other masterpiece, 'Israel in Egypt,' some of the numbers most indissolubly bound up with his memory, including some of their strongest situations, depend on music assigned to other composers. The evidence collected in my book proves this, I think, quite conclusively. I heartily wish that it did not.

Yours truly,
SEDLEY TAYLOR.

A COINCIDENCE.

SIR,—The coincidence I am about to mention must be my apology for addressing you. Last evening I was reading an old number of the *Spectator* (1712) when I came across a letter or proposal of Mr. Renatus Harris, organ builder, for erecting an organ over the west door of St. Paul's Cathedral. To-day in the Camberwell Library I picked up by chance THE MUSICAL TIMES, and read your interesting article on the organ of St. Paul's Cathedral. I do not think I have ever read THE MUSICAL TIMES before, hence the coincidence.

Although I do not know a note of music, I love it, and I have more than once thought, when I have stood near the west door of St. Paul's and heard the organ from the nave, what a splendid position that would be for an organ. After reading Renatus Harris's letter, and your article, my sympathies are with him.

Yours, &c.,
HENRY JOHNSON.

March 7, 1907.

Obituary.

MR. OTTO GOLDSCHMIDT.

A familiar figure has been removed from the musical life of London by the death of MR. OTTO GOLDSCHMIDT, which event, we are sorry to place on record, occurred at his residence, 1, Moreton Gardens, South Kensington, on February 24, in his seventy-eighth year.

Like Mendelssohn and Brahms, Otto Goldschmidt was born at Hamburg, in which city he drew his first breath on August 29, 1829. His earliest teachers of pianoforte and harmony were two Hamburg musicians, F. W. Grund and Jakob Schmitt, the latter the composer of an opera on the subject of 'Alfred the Great.' At the age of fourteen Goldschmidt became one of the earliest students at the Leipzig Conservatorium, in the same year (1843) that it was founded by Mendelssohn. One of his fellow-students was an Englishman named W. S. Rackstraw, afterwards better known as W. S. Rockstro. At the Conservatoire he studied under Mendelssohn (pianoforte and composition), Plaidy and Schumann; he also took some private pianoforte lessons from Madame Schumann.

After spending two years playing and teaching in his native city, Mr. Goldschmidt went, in 1848, to Paris in order to study under Chopin, but the Revolution placed a barrier to that project; however, he was present at the last Paris concert given by the pianist-composer, of whose wonderful playing he always retained most vivid recollections. From Paris he came to London and made his first appearance in England at a concert given by Jenny Lind on July 31, 1848 (not in 1849, as stated in Grove's 'Dictionary of Music and Musicians'), in aid of the Brompton Hospital for Consumption—a concert which realized the handsome sum of £1,800 for that deserving charity. His solos on that occasion were Liszt's 'Reminiscences di Lucia' and two of Mendelssohn's 'Songs without words.' On March 27, 1849, he appeared at one of John Ella's Musical Union concerts. At Hamburg he gave an orchestral concert at which Jenny Lind sang. We read in the 'Memoir of Madame Jenny Lind-Goldschmidt' that 'They did much music together. He played and she sang; the memory of Mendelssohn was a common bond between them. He began to persuade her to sing again those songs of Mendelssohn which, for two years (since his death in 1847) she had found it impossible for her to touch.' Thus a bond of union was formed between singer and pianist which ripened into life-long affection.

It was in May, 1851, that Jenny Lind invited him to America, where she was in the height of a triumphant tour, in order to fill the post of accompanist to her, vacated by Benedict, who had returned to England. On February 5, 1852, at Boston, Otto Goldschmidt and Jenny Lind were married. They afterwards settled at Dresden, and during the next few years they sang and played at many concerts in Europe, including the British Isles. From 1858 they lived permanently in England. About that time Mr. Goldschmidt was organist of two churches in the neighbourhood of Wimbledon, where he resided, one of these being St. John's Church, Putney. A more permanent result of his interest in church music is furnished by 'The Chorale Book for England' (Preface dated November, 1862), a useful collection of hymn-tunes which he and Sterndale Bennett jointly edited.

In 1863 and 1866 Mr. Goldschmidt conducted the Lower Rhine Musical Festival; in 1863 he became a professor of the pianoforte at the Royal Academy of Music, and he was Vice-Principal of that institution from 1866 to 1868. Between 1864 and 1869 he had much to do with organizing the music at Rugby School, then under Dr. Temple's headmastership. The Royal order of Wasa Vasa of Sweden (Madame Goldschmidt's native country) was conferred upon him, also the rare honour of the great medal for Art and Literature, with 'Commander Ribbon of the Polar Star,' and he was a member of the Swedish Royal Academy of Music. In England he held several official appointments: Member of the Council of the Royal College of Music from the commencement; honorary member of the Royal Academy of Music; honorary member of the Royal College of Organists; member (and formerly Director) of the Philharmonic Society; vice-president of the Madrigal Society; vice-president of the Musical Association; member of the Worshipful Company of Musicians. His last appearance in public was at a court dinner of the company on July 10, 1906, when, in commemoration of the fiftieth anniversary of Schumann's death, he played, at the age of seventy-seven, the composer's beautiful Andante Variations in B flat for two pianofortes, with remarkable verve and artistic insight, his colleague being Mrs. Cooper, wife of the Master of that year. As chairman of the Mendelssohn Scholarship Committee, Mr. Goldschmidt held a rightful place, as his illustrious wife laid the foundation of that much-coveted prize by a performance of 'Elijah' which she gave in Exeter Hall on December 15, 1848, a year after the composer's death.

He composed the oratorio of 'Ruth,' produced at the Hereford Musical Festival of 1867, and subsequently performed in London (Exeter Hall, November 17, 1869), and at Hamburg and Düsseldorf. His other works include 'Music,' a choral song for soprano solo and female voices (Leeds Festival, 1898); a Pianoforte trio; 'Zwölf grosse Etuden' for pianoforte; two duets for two pianofortes; songs, part-songs, &c.

One of the most important events of Mr. Goldschmidt's artistic life was his conductorship of the Bach Choir for nine years, 1876 to 1885. It was in 1875 that Mr. Arthur Duke Coleridge got together a number of amateurs with a view of performing Bach's B minor Mass, with the result that it was given complete for the first time in England, at St. James's Hall, on April 26, 1876, and under Mr. Goldschmidt's direction. Into the preparation of this colossal work he threw his whole heart and soul, not a little stimulated by the artistic fervour of his gifted wife, who herself sang in the chorus on that eventful occasion and at subsequent concerts of the Society. In spite of a certain reserve of manner, Mr. Goldschmidt was a man of kindly nature and an accomplished musician, one whose death severs a link with the past and all its interesting associations. His remains were laid to rest in the same grave at Malvern with those of his wife, who died November 2, 1887.

Mr. William Henry Strickland died, we regret to record, at Reading, on February 19, aged sixty-nine. Born in the year 1837, he began his musical career as a chorister of Peterborough Cathedral, where he became a pupil of the organist, John Speechley, for whom, at the age of sixteen, he acted as assistant. After having held organ appointments at St. Mary Magdalene, Munster Square, and at Berkhampstead, Mr. Strickland removed to Reading on becoming organist and choirmaster of St. Mary's Parish Church (The Minster) in that town; this post he held, till his death, for forty-five years. He was for forty years conductor of the Reading Philharmonic Society, and for some time he officiated as private organist to the late Dowager Duchess of Wellington at Strathfieldsaye. A brilliant performer and an excellent teacher, Mr. Strickland was beloved by all who knew him.

On February 27, at Hamburg, Otto Hegner, aged thirty. Born at Basle, November 18, 1876, Hegner made his first appearance there as a ten-year-old prodigy. Two years later (in 1888) he came to London and created a great sensation by his extraordinary talent. He toured with great success in the United States and subsequently settled down to the vocation of a teacher, first at Frankfort and afterwards at the Hamburg Conservatoire, an appointment he held at the time of his death.

On February 28, at Southend-on-Sea, Rosina Butcher (Rosina Brandram), widow of Champneys Charles Butcher, aged sixty-one. As one of the brightest stars in the Savoy constellation, Miss Rosina Brandram will long be remembered. Her beautiful contralto voice, her fine and refined sense of humour, and her delightful acting, made her one of the most gifted artists in the long series of Gilbert and Sullivan operas.

On March 6, at 39, Edith Road, Selhurst, John Henry Maycock, aged eighty-nine. An excellent clarinettist and formerly a member of the Royal Italian Opera band, it was for Mr. Maycock that Balfe wrote the *Corno di bassetto* introduction to 'The heart bowed down' ('Bohemian Girl'), and the bass clarinet solo in 'The daughter of St. Mark.'

On March 7, at Paris, Victor Alphonse Duvernoy, aged sixty-five, professor of the pianoforte at the Paris Conservatoire. As a pianist M. Duvernoy had a high reputation. He also achieved fame as a composer. To the credit of his account in this respect can be placed 'La Tempête,' for soli, chorus and orchestra, which obtained the prize of the City of Paris in 1880; two operas, 'Sardanapale' and 'Hellé'; a two-act ballet 'Bacchus'; an overture 'Hernani'; in addition to other orchestral works, some chamber music, and many pianoforte pieces with or without orchestra. M. Duvernoy made his first appearance in England at the Musical Union Matinée of May 14, 1872.

On March 13, at Paris, Maurice Grau, the well-known opera impresario, aged fifty-eight.

The death of Sir August Manns is referred to on p. 236.

The third Triennial Dover Musical Festival is to take place on April 30 and May 1. At the first concert Mendelssohn's 'Elijah' will be performed, and on the second evening Sir Frederick Bridge will conduct his 'The forging of the anchor.' New works specially written for the occasion by the following Kentish musicians will be produced under the direction of their respective composers—Dr. H. C. Perrin, Dr. Bellerby, Mr. Percy Godfrey, Dr. Hathaway and Mr. H. J. Taylor.

THE EMOTIONAL APPEAL IN INSTRUMENTAL MUSIC.

Dr. Yorke Trotter read an interesting paper on the above subject before the Musical Association on March 19. The following is a digest of his discourse:

Music is the most emotional of the arts. While the other arts awaken ideas, which in their turn act on the feelings, music acts inversely. It affects in the first instance the emotions, creating dispositions which we translate by the vague terms, joy, sadness, serenity, &c. The position of music in this respect had been recognized even when the art was in a rudimentary condition.

An emotion is a tendency to feel, just as an instinct is a tendency to act, characteristically, when in the presence of a certain object in the environment. There are rudimentary emotions which appear at an early stage of our existence which can easily be recognized and labelled, but these in an adult only form an infinitesimal part of his emotional system. There is no limit to the number of possible emotions which may exist, and the emotions of different individuals vary indefinitely. Our emotional nature is ever changing; it is made up of enormously complex aggregates of elements that are never twice alike. There are also noble and ignoble emotions: the one directly connected with sensation, the other more remote from it. It is difficult, if not impossible, to express in words what our emotions really are; we have no adequate means in language of expressing the subtle and complex flow of the feelings. It is to this vague and vast emotional field that music makes its chief appeal.

The two elements of music are rhythm and tone. Rhythmic movement was the earliest mode for the expression of the feelings. The sensuous delight in tone is inherent in our nature. Music is pre-eminently fitted to appeal to our emotional nature, for it is vague and indefinite, ever-changing, exhibiting the principle of variety in unity, and so satisfying our craving for change. And just as there is a higher and a lower order of emotion, so we recognize a higher and lower order of composition, not necessarily because of any technical differences, but because the mode of expression is different. Music does not so much produce emotions as an emotional state; not a definite feeling which can be labelled and analysed, but an indefinite mood of which we are conscious but which is difficult, if not impossible, to label, and which is incapable of analysis.

Instrumental music may be divided into two branches. The first, 'absolute' music—that is, music which proceeds directly from the mind of the composer, and is not dependent on any external stimulus; the second, 'programme music, which owes its origin to some external object or some other art work acting on the mind of the composer, and which cannot be understood without the knowledge of the basis on which it rests. There is a decided difference between the two genera as seen in their extremes, but this difference tends more and more to disappear as the two methods approach each other, so that at times it is difficult to say to which kind some music must be apportioned.

The history of music shows a steady and continuous progress towards more passionate emotional expression. In the work of the older composers there are subtle emotional effects which are difficult to label. The effect produced on the hearer is akin to the emotions which a grand landscape excites and suggests. We are conscious of feelings of a deep and noble kind, but we cannot easily give them verbal expression. The emotional appeal became in course of time more and more pronounced, until in some of the works of Beethoven we find joined to extreme beauty of subject and form, a passionate emotion. It is by no means necessary for the hearer to be placed in possession of the stimulating causes, if any, of this appeal. A composer of a strong emotional nature will produce works that reflect his personality irrespective of external circumstances; the inspiration of the moment will set up the emotional state. The listener will be able to assimilate the emotional utterance of such works, provided his own nature has some affinity to that of the composer. The complexity of the emotional appeal will make the works more difficult to understand at first, but the effects will be lasting.

Programme music of the extreme kind is based on different methods from those that underlie absolute music, for the one is intended to illustrate some story or piece of poetry, while the other proceeds directly from the mind of the composer. When there is a story to illustrate the form of the work need not be so strict as where there is no external help; the story itself will to a certain extent provide the proper form for the work. And unusual harmonic progressions intended to illustrate a situation may be condoned if they produce the picture desired. On the other hand, the vagueness of musical utterance makes it difficult to convey the impression wished for without the aid of realism, and realism is recognized by earnest musicians as the debasing of the art, unless it is used with great care and reticence.

While absolute music appeals directly to the emotional nature, with programme music in its extreme forms the appeal is made through the medium of some story. And while absolute music affects more or less the vast and vague strata of our emotions, programme music appeals to certain defined feelings, and therefore incurs the risk of becoming wearisome.

Much music that is called programme is really indistinguishable from absolute music. Where there is no attempt at a definite picture, but only an expression of an emotional state, the programme may be absolutely unnecessary. Indeed, with many persons there is a tendency to discard even the interpretation of the composer, and to listen to what was written from an objective standpoint, as if it was absolute music pure and simple.

At the present time the tendency of composers seems to be more towards what is called 'atmosphere' than realism. But if music is to advance in the future, the two main essentials of the highest order of the art must be observed. The one is perfect expression, that is to say, the mode of presentation of the composer's thought must be cast in the best mould. The other is that the appeal must be made to man's highest and noblest emotional nature.

After the lecture there was a discussion in which the chairman (Mr. T. L. Southgate), Mr. Gilbert Webb, Mr. W. H. Thelwall, Mr. Macdonald Smith and the lecturer took part.

THE BLACKPOOL GLEE AND MADRIGAL SOCIETY.

So far as we are aware, this enterprise of a provincial choir was unique. Choirs from the north are now and then imported to London for special purposes, but these organizations do not undertake to give concerts here on their own account, and no one acquainted with the habits of Londoners would recommend them to encounter the risk. But Blackpool is a word that connotes energy and optimism. Mr. Whittaker and his Society, fortified by the enthusiastic praise bestowed on their achievements by some leading London musicians who had heard their performances in the north, made the venture, and although the audience attracted on the very miserable wet night of March 5 only half filled the hall, it was certainly one of the most distinguished and representative that has attended recently at a London concert. Her Majesty the Queen, and their Royal Highnesses the Prince and Princess of Wales and suite came, and the reception given to the choir by the Royal party and the audience must have amply rewarded the conductor and his choralists for all their arduous labour.

The singing of the Blackpool Choir and the music they presented on this memorable occasion represent the best products of the musical competition festival movement. It may be said that the same results could and should be attained by diligent practice without the stimulus of competitions. But this view ignores the enormous educative value of the best organized festivals, which are not only schools of training for conductors and performers, but inspiring arenas for the display and recognition of ability that cannot be provided elsewhere. The programme book stated that 'competitions are the incidents, a disciplinary force, a means to an end, not the objective of the choir's existence,' and that 'Mr. Whittaker and his choir have applied the lessons of defeat and victory to the pursuit of the highest ideals for their own sake.' This we know to be the case with many of the choirs that derive their inspiration at competition festivals.

The following is the choral programme that was performed at the Queen's Hall concert on March 5:

Set I.

Part-Song—'Awake, awake'	*Granville Bantock.*
Hymn (Six parts)—'Angel spirits ever blessed' .. (Cherubic Hymn, No. 3.)	*Tchaikovsky.*
Part-Song—'O lovely May' ('O Süsser Mai') ..	*Brahms.*
Part-Songs { 'Night Watch' .. .. }	*Brahms.* (Op 104.)
'Autumn' ('Im Herbst') .. .. }	

Set II.

Part-Song—'Weary wind of the West' ..	*Edward Elgar.*
Hymn—'Thou must leave Thy lowly dwelling' .. }	*Berlioz.*
Two-part Song (Female voices)—'Ophelia' .. .. }	
Part-Song (Female voices, five parts)—'The Mermaid'	*Schumann.*
Madrigal (Six parts)—'The Lady Oriana'	*Wilbye.*

Set III.

Madrigal (Four parts)—'April is in my mistress' face'	*Morley.*
Madrigal (Six parts, s.s.a.t.t.b.)—'As Vesta was from Latmos hill descending'	*Thomas Weelkes.*
Part-Song—'Evening Scene'	*Edward Elgar.*
Chorus (Eight parts)—'O death, thou art the tranquil night'	*Cornelius.*
Chorus (Eight parts)—'The surrender of the soul to the everlasting Love'	*Cornelius.*

Set IV.

Part-Song (accompanied)—'Spanish Serenade'	*Edward Elgar.*
Madrigal—'Arise, awake'	*Thomas Morley.*
Part-Song (Female voices)—'A love-song' (*Minnelied*)	**Brahms.**
Part-Songs { 'Dim-lit Woods' (*Waldesnacht*), Op. 62 }	*Brahms.*
'Farewell' .. .. }	

Set V.

Part-Song—'Phœbe' (Op. 49)	*C. Villiers Stanford.*
Part-Song (Female voices)—'Sound sleep'	*R. Vaughan Williams.*
Part-Song—'Sweet love for me' ..	*C. Villiers Stanford.*

Every one of the pieces had been a competition test at Morecambe or Blackpool, and every one was a gem in its class. The performance of the choir was distinguished by beauty of tone and fine blend, clean unity of attack, charm of rhythm, clear enunciation and a sympathetic interpretation of the most subtle ideas. The Brahms part-songs were particularly well done; and if the rendering of the extremely difficult Cornelius part-song 'O death, thou art the tranquil night' was not so deeply touching as other performances by this and other choirs we have heard in the north, it served at least to indicate some of the wonderful beauty of the piece.

Mr. Gervase Elwes and Miss Clara Butterworth, a young student who gained her first distinction at a Blackpool Festival, sang some solos between the sets of part-songs.

A portrait of Mr. Herbert Whittaker, the conductor, and some notes on the history of the choir, are given on p. 233.

THE 'DREAM OF GERONTIUS' AT TUNBRIDGE WELLS.

On Tuesday, March 19, the Tunbridge Wells Vocal Association gave its thirty-sixth annual oratorio concert in the Great Hall. The work performed was Elgar's 'Dream of Gerontius,' of which an excellent rendering was given. The chorus and orchestra numbered 200 performers. The solo parts were interpreted by Miss Gertrude Lonsdale, Mr. Alfred Heather and Mr. Frederick Ranalow. The orchestra, consisting principally of members of the Queen's Hall and London Symphony Orchestras, under the leadership of Mr. W. A. Easton, deserve praise for their excellent playing of the accompaniments. The choir triumphed over the difficulties of the work, and reflected great credit on the careful training bestowed upon them by their conductor, Mr. W. W. Starmer. This old-established Society has during its existence produced over thirty-three works. Of these fourteen are compositions of the English School by Sullivan, Cowen, Parry, Stanford and Elgar, thirteen having been given here for the first time. The Tunbridge Wells Vocal Association deserves hearty commendation for its enterprise, and all concerned are to be congratulated on their most recent success.

The following awards have been made at the Royal Academy of Music: The Goldberg Prize (sopranos and mezzo-sopranos) to Mary Fielding (of Batley, Yorkshire); the Sterndale Bennett Prize (female pianists) to Dorothy Grinstead (of Caterham, Surrey).

The Musical Times **EXTRA SUPPLEMENT.** April 1, 1907.

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THE MUSIC COMPOSED BY

JOHN POINTER.

(OP. 2, NO. 1.)

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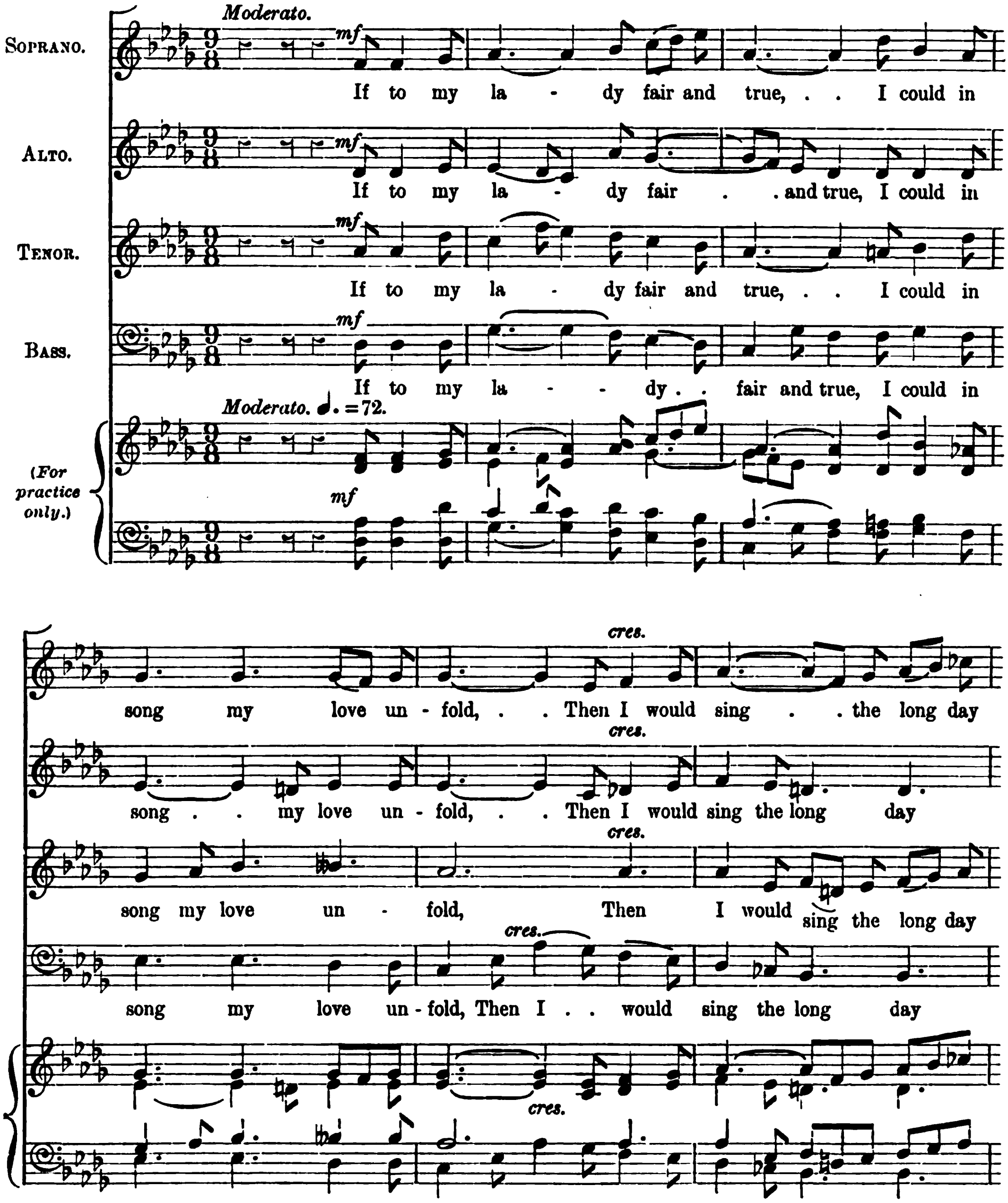
Moderato.
SOPRANO.
ALTO.
TENOR.
BASS.
(For practice only.)
Moderato. ♩. = 72.
mf
cres.
If to my la - dy fair and true, . . I could in
If to my la - dy fair . . and true, I could in
If to my la - dy fair and true, . . I could in
If to my la - - dy . . fair and true, I could in
song my love un - fold, . . Then I would sing . . the long day
song . . my love un - fold, . . Then I would sing the long day
song my love un - fold, Then I would sing the long day
song my love un - fold, Then I . . would sing the long day

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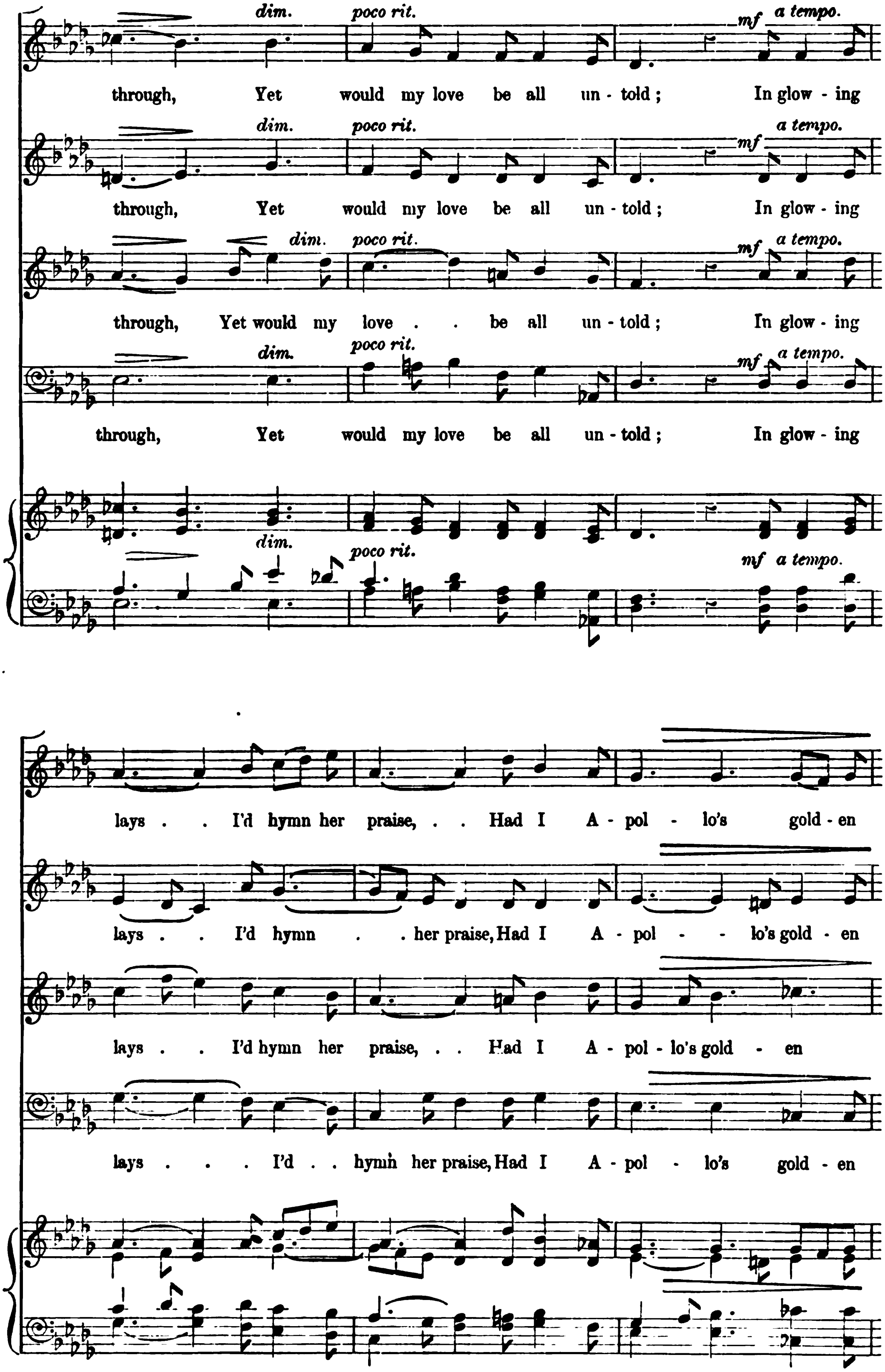
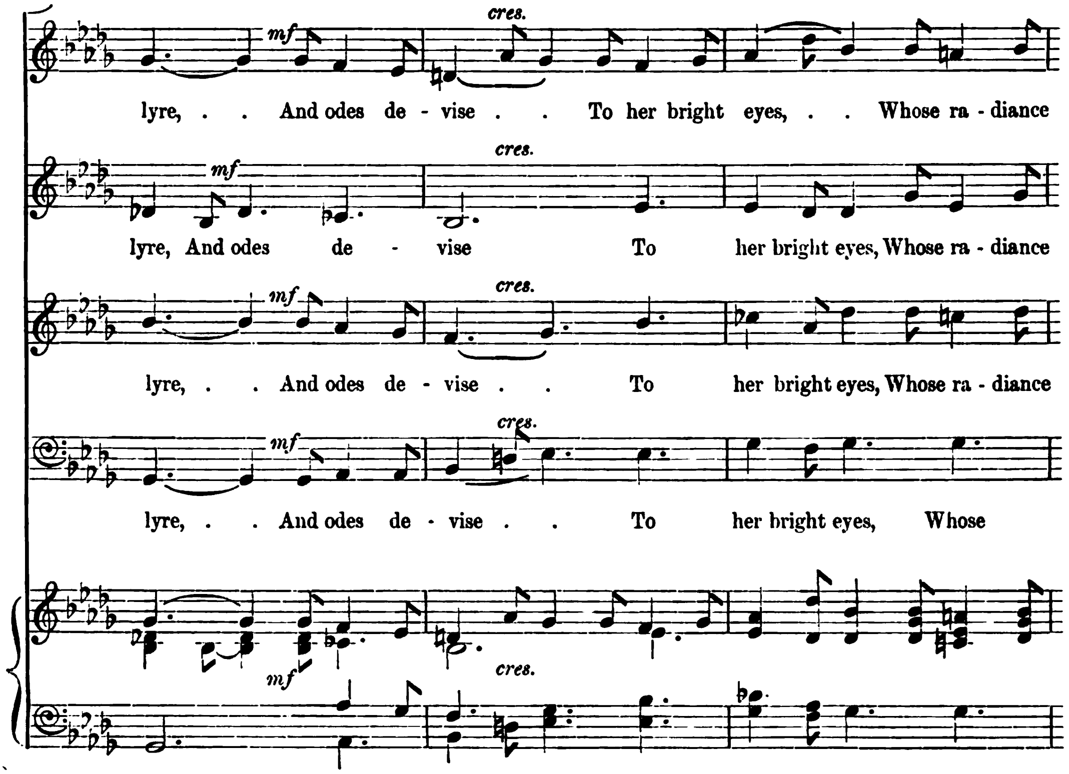
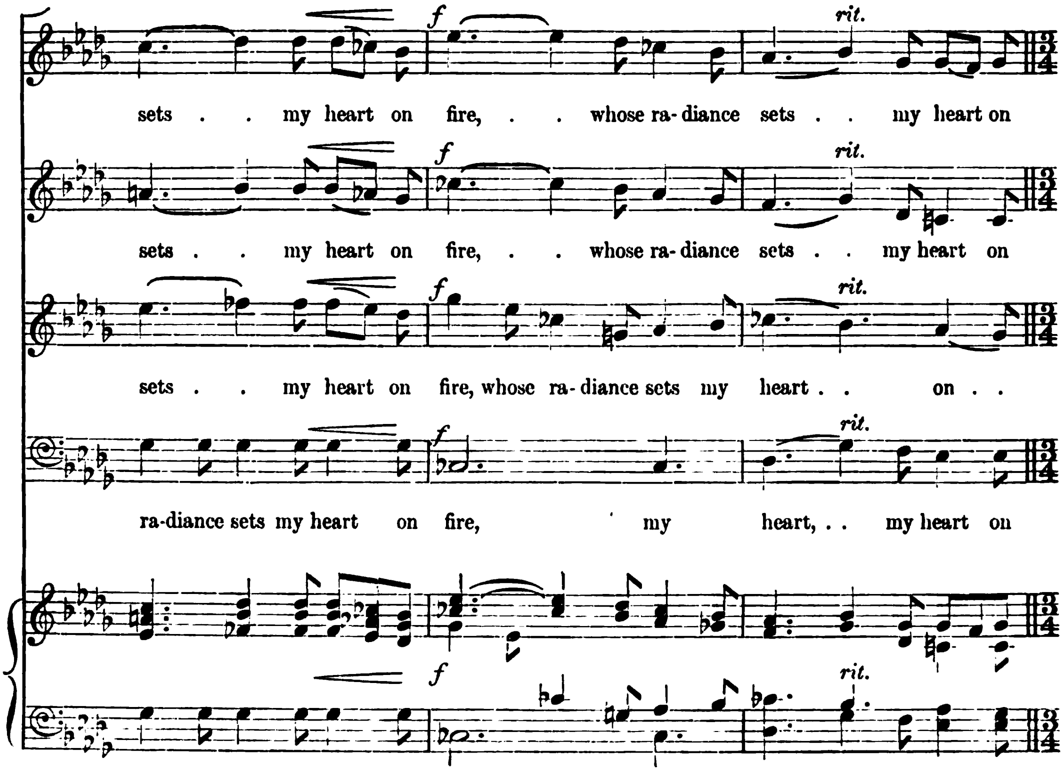
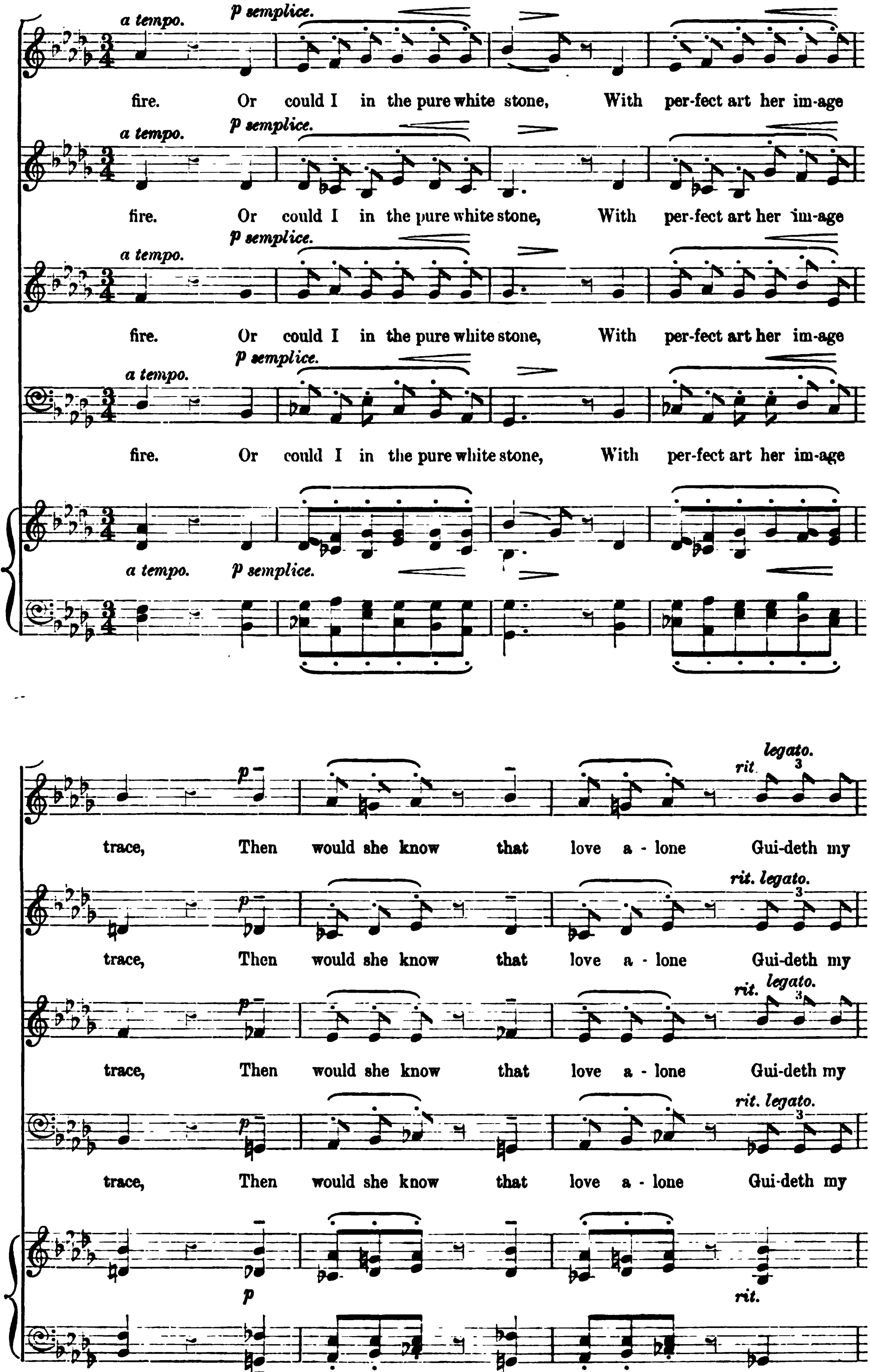
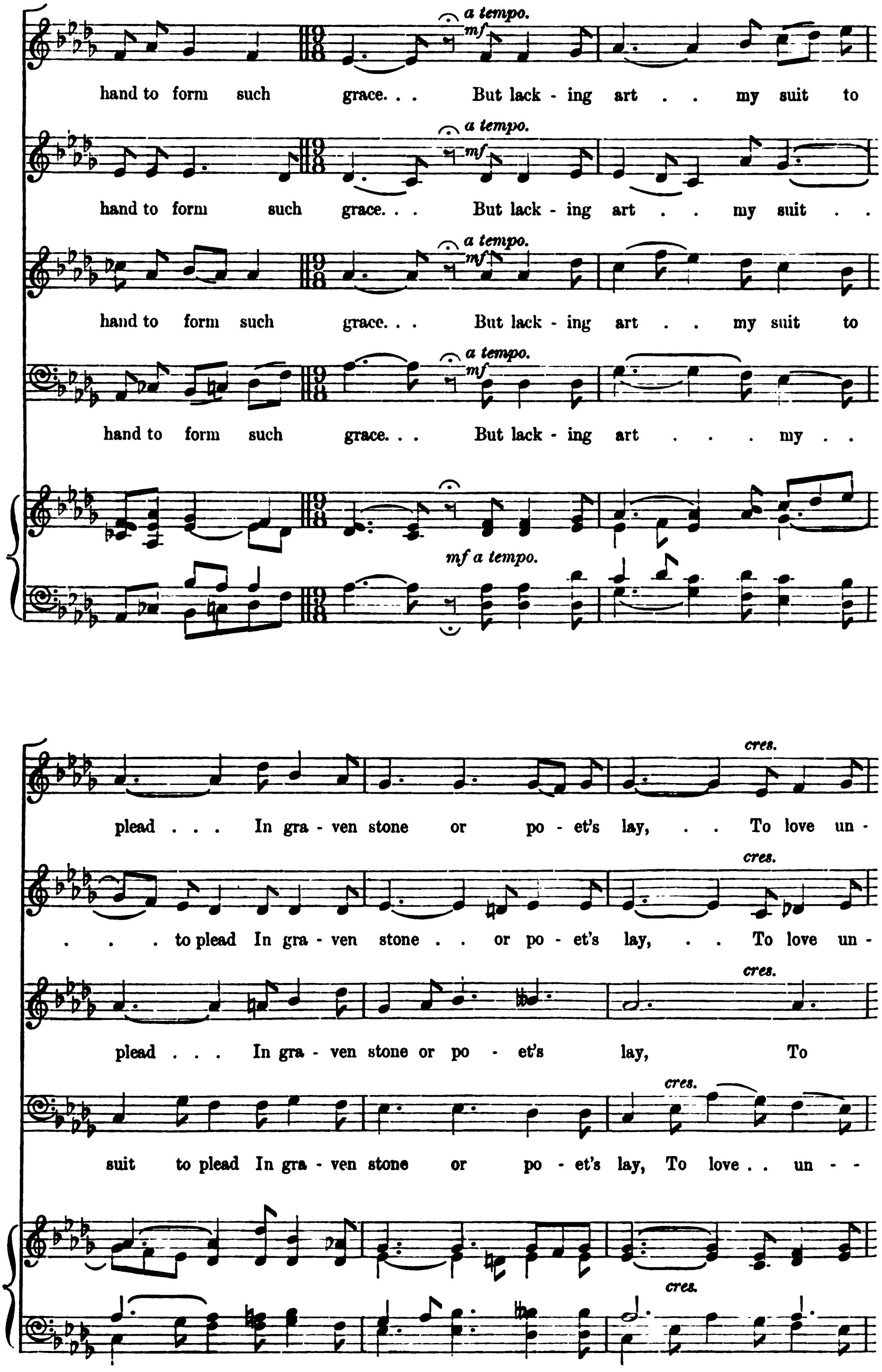

dim.
poco rit.
mf
a tempo.
through, Yet would my love be all un - told; In glow - ing
through, Yet would my love be all un - told; In glow - ing
through, Yet would my love . . be all un - told; In glow - ing
through, Yet would my love be all un - told; In glow - ing
lays . . I'd hymn her praise, . . Had I A - pol - lo's gold - en
lays . . I'd hymn . . her praise, Had I A - pol - - lo's gold - en
lays . . I'd hymn her praise, . . Had I A - pol - lo's gold - en
lays . . . I'd . . hymn her praise, Had I A - pol - lo's gold - en

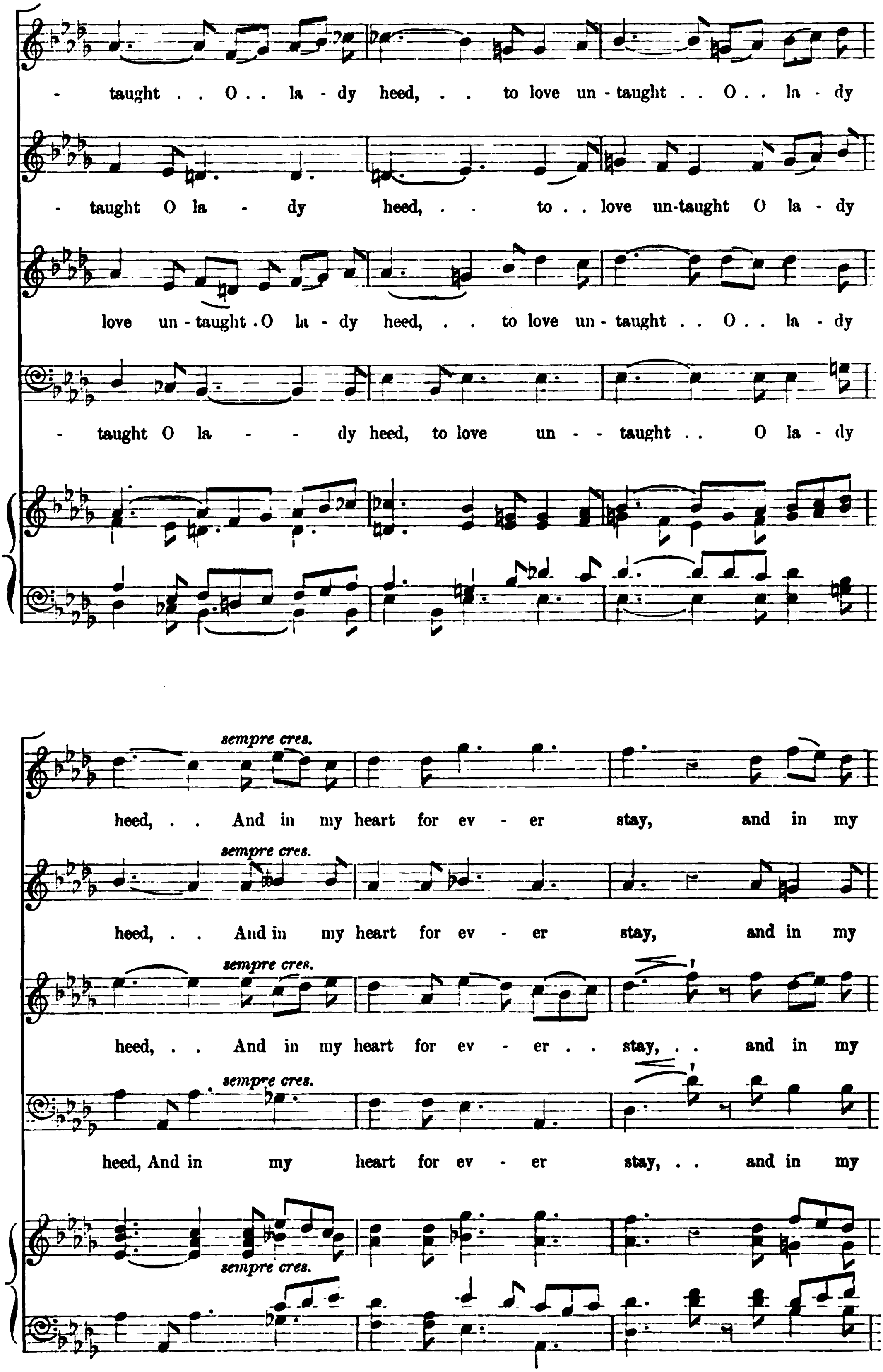

mf
cres.
lyre, . . And odes de - vise . . To her bright eyes, . . Whose ra - diance
lyre, And odes de - vise To her bright eyes, Whose ra - diance
lyre, . . And odes de - vise . . To her bright eyes, Whose ra - diance
lyre, . . And odes de - vise . . To her bright eyes, Whose

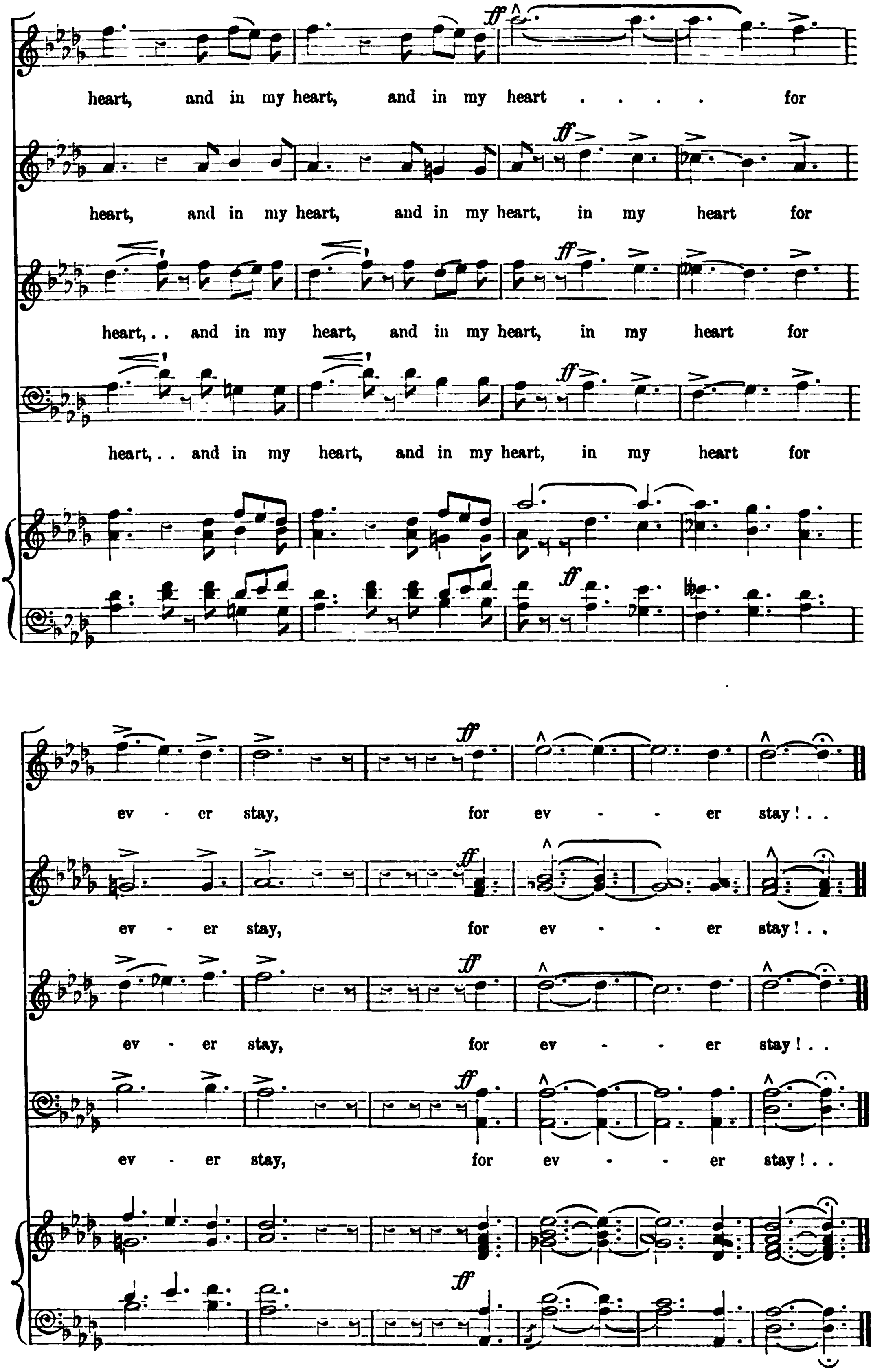

f
rit.
sets . . my heart on fire, . . whose ra- diance sets . . my heart on
sets . . my heart on fire, . . whose ra- diance sets . . my heart on
sets . . my heart on fire, whose ra- diance sets my heart . . on . .
ra-diance sets my heart on fire, my heart, . . my heart on


a tempo.
p semplice.
fire. Or could I in the pure white stone, With per-fect art her im-age
trace, Then would she know that love a-lone Gui-deth my
p
rit.
legato.
rit. legato.
3


a tempo.
mf
hand to form such grace. . . But lack - ing art . . my suit to
a tempo.
mf
hand to form such grace. . . But lack - ing art . . my suit . .
a tempo.
mf
hand to form such grace. . . But lack - ing art . . my suit to
a tempo.
mf
hand to form such grace. . . But lack - ing art . . . my . .
mf a tempo.
cres.
plead . . . In gra - ven stone or po - et's lay, . . To love un -
cres.
. . . to plead In gra - ven stone . . or po - et's lay, . . To love un -
cres.
plead . . . In gra - ven stone or po - et's lay, To
cres.
suit to plead In gra - ven stone or po - et's lay, To love . . un - -
cres.

IF TO MY LADY FAIR AND TRUE.


- taught . . O . . la - dy heed, . . to love un - taught . . O . . la - dy
- taught O la - dy heed, . . to . . love un-taught O la - dy
love un - taught . O la - dy heed, . . to love un - taught . . O . . la - dy
- taught O la - - dy heed, to love un - - taught . . O la - dy
sempre cres.
heed, . . And in my heart for ev - er stay, and in my
sempre cres.
heed, . . And in my heart for ev - er stay, and in my
sempre cres.
heed, . . And in my heart for ev - er . . stay, . . and in my
sempre cres.
heed, And in my heart for ev - er stay, . . and in my
sempre cres.


ff
heart, and in my heart, and in my heart . . . . for
heart, and in my heart, and in my heart, in my heart for
heart, . . and in my heart, and in my heart, in my heart for
heart, . . and in my heart, and in my heart, in my heart for
ev - er stay, for ev - - er stay! . .
ev - er stay, for ev - - er stay! . .
ev - er stay, for ev - - er stay! . .
ev - er stay, for ev - - er stay! . .

DEDICATED TO THE REV. G. W. THORNTON, M.A., RECTOR OF HOLSWORTHY, DEVON.

O God, Whose nature.

FULL ANTHEM FOR FOUR VOICES.

Composed by SAMUEL SEBASTIAN WESLEY.

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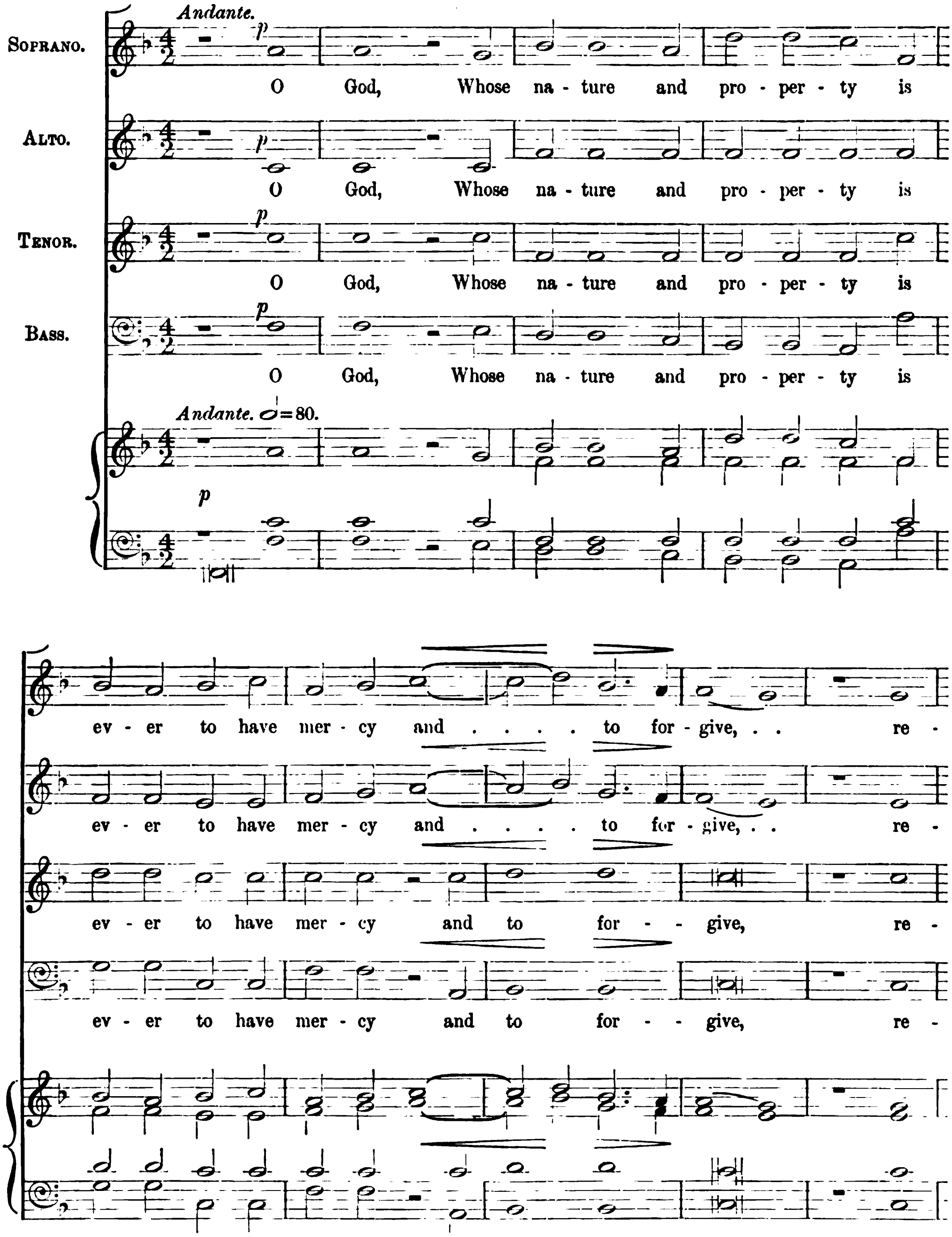
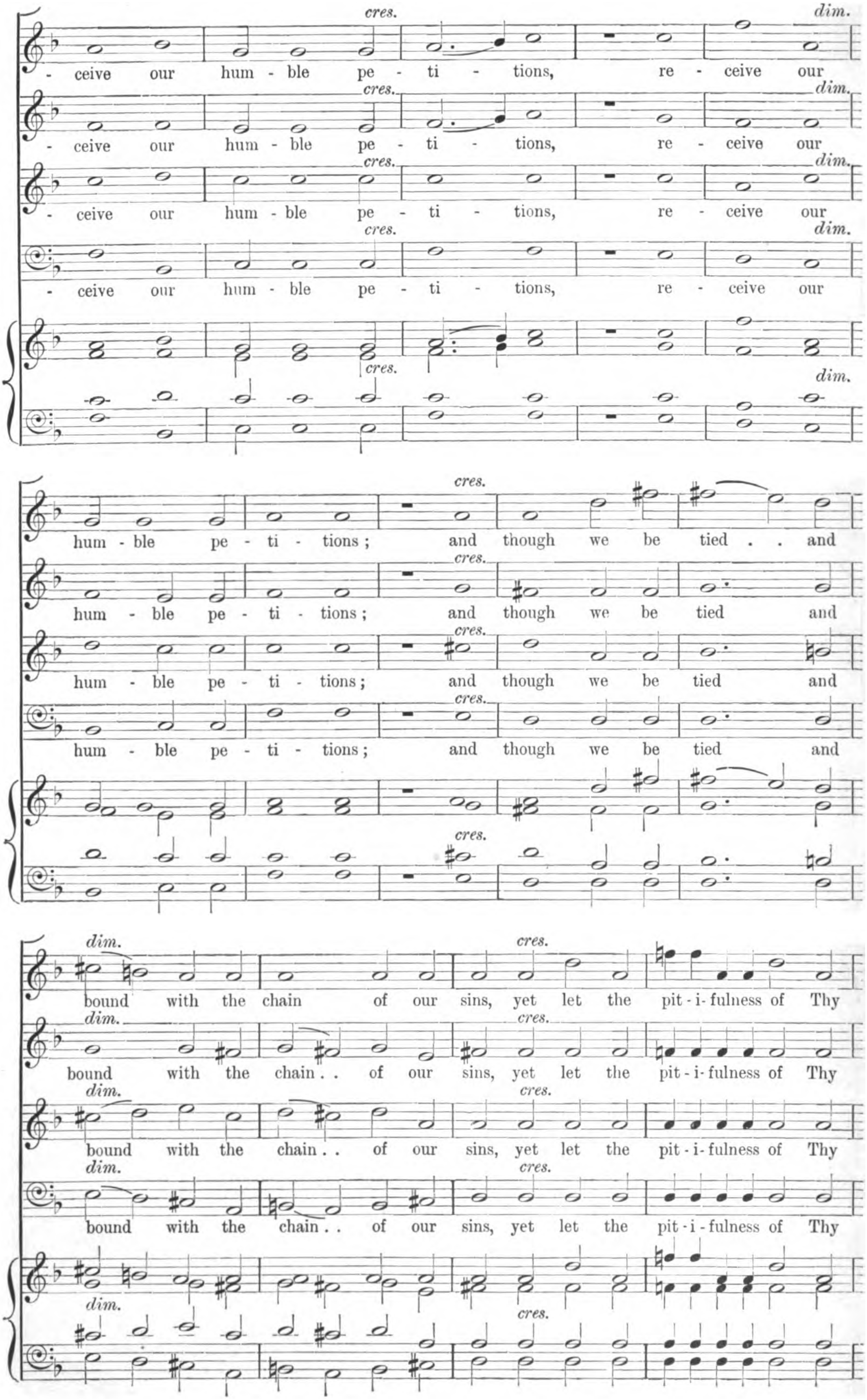
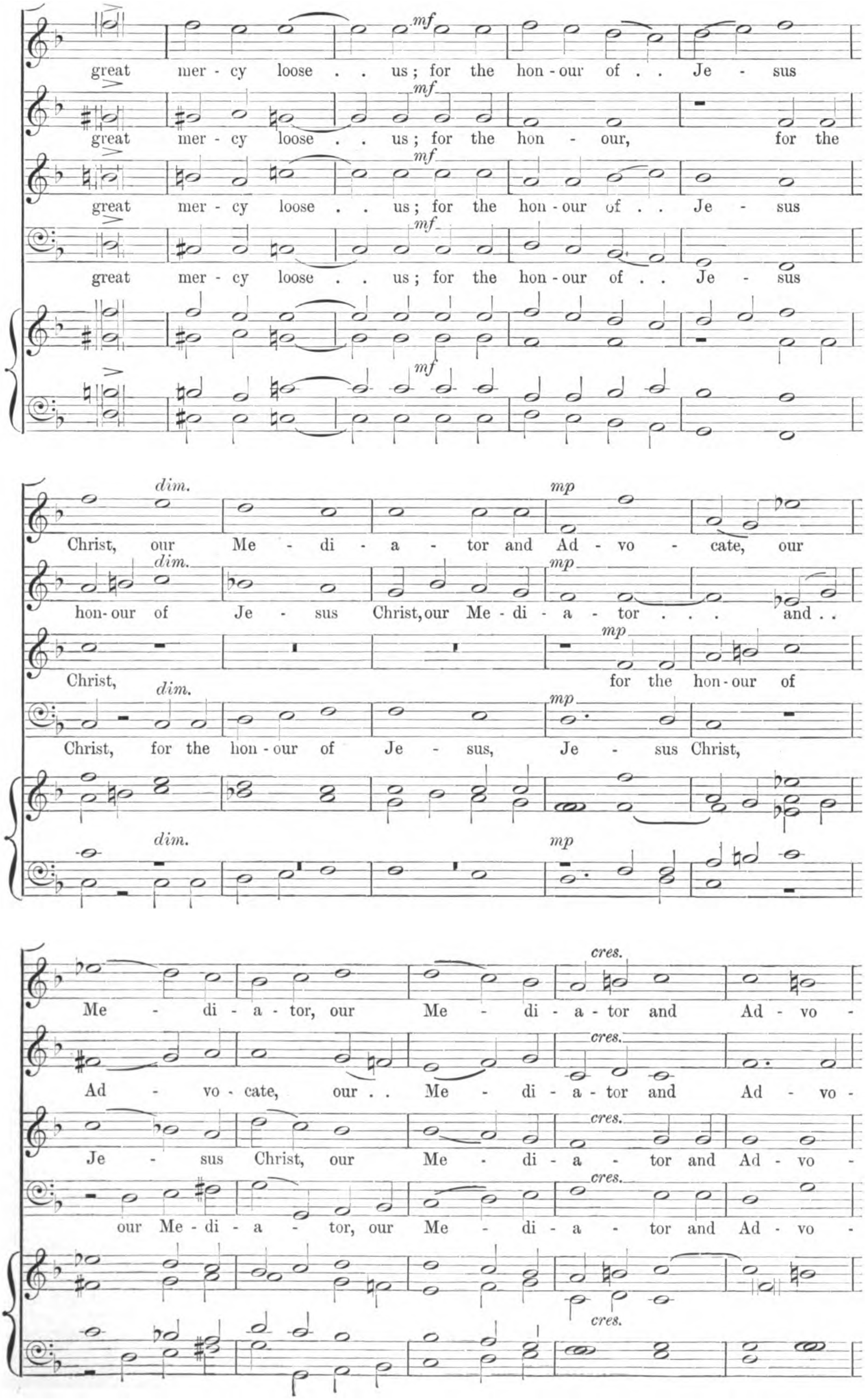
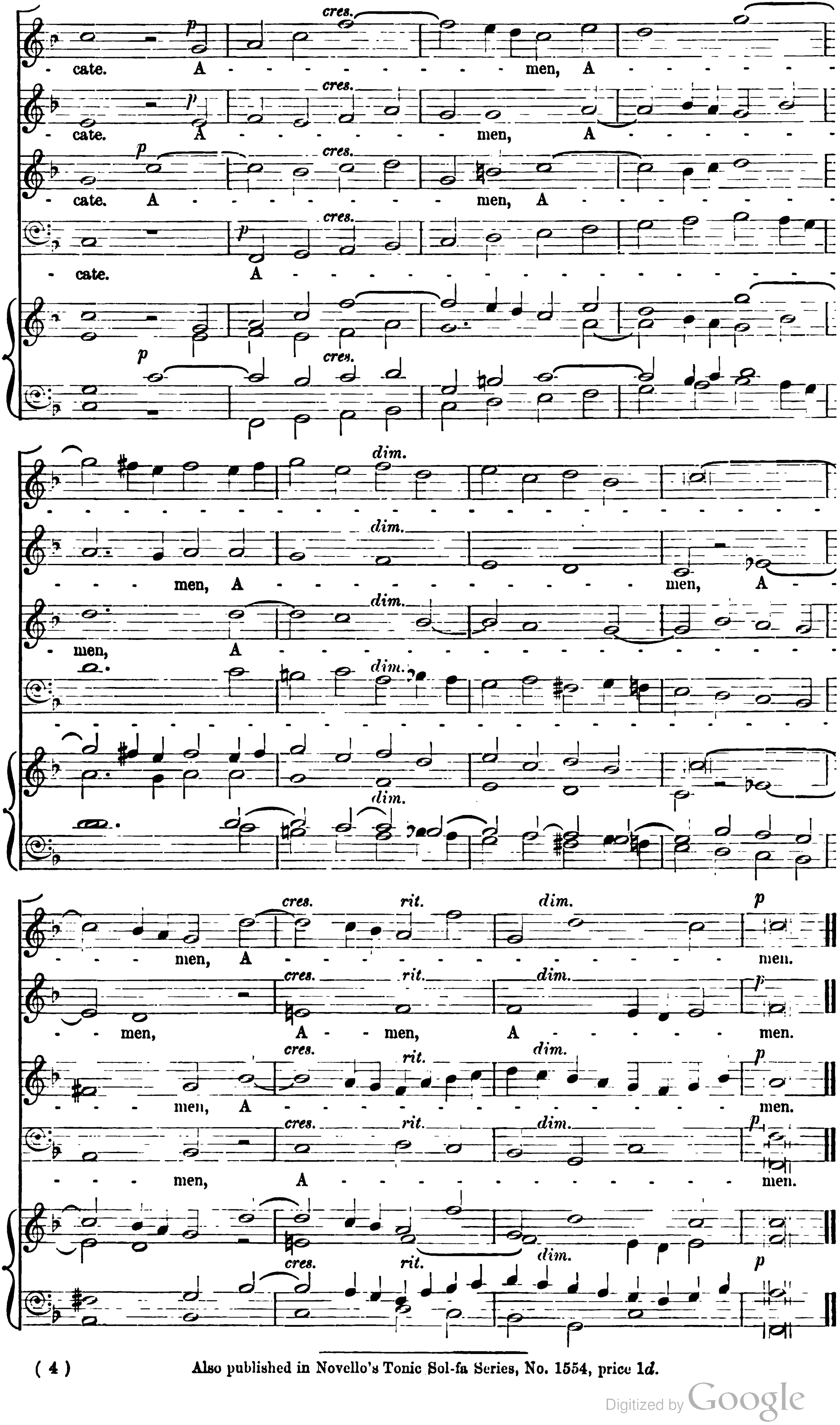

Andante.
SOPRANO.
ALTO.
TENOR.
BASS.
p
O God, Whose na - ture and pro - per - ty is
Andante. 𝅗𝅥 = 80.
ev - er to have mer - cy and . . . . to for - give, . . re -
ev - er to have mer - cy and to for - - give, re -

This edition of Dr. Wesley's anthem is reprinted from the only authorised version, as finally revised by the composer in the year 1870. The anthem was originally published in or about 1831, when the composer was twenty years of age; therefore, the music as here printed is the result of his forty years' matured experience. Some marks of expression have been added by way of suggestion.


cres.
dim.
- ceive our humble petitions, receive our
humble petitions; and though we be tied . . and
bound with the chain of our sins, yet let the pit-i-fulness of Thy
- ceive our hum-ble pe-ti-tions, re-ceive our
hum-ble pe-ti-tions; and though we be tied and
bound with the chain . . of our sins, yet let the pit-i-fulness of Thy


great mer - cy loose . . us; for the hon - our of . . Je - sus
great mer - cy loose . . us; for the hon - our, for the
great mer - cy loose . . us; for the hon - our of . . Je - sus
great mer - cy loose . . us; for the hon - our of . . Je - sus
mf
Christ, our Me - di - a - tor and Ad - vo - cate, our
hon - our of Je - sus Christ, our Me - di - a - tor . . . and . .
Christ, for the hon - our of
Christ, for the hon - our of Je - sus, Je - sus Christ,
dim.
mp
Me - di - a - tor, our Me - di - a - tor and Ad - vo -
Ad - vo - cate, our . . Me - di - a - tor and Ad - vo -
Je - sus Christ, our Me - di - a - tor and Ad - vo -
our Me - di - a - tor, our Me - di - a - tor and Ad - vo -
cres.


cate. A - men, A - men, A - men, A - men, A - men.
cate. A - men, A - men, A - men, A - men, A - men.
cate. A - men, A - men, A - men, A - men.
cate. A - men, A - men.
p
cres.
dim.
rit.

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ROYAL CHORAL SOCIETY.

The first performance by this Society of Elgar's oratorio 'The Kingdom' took place at the Albert Hall on March 14, when a large audience attentively followed the unfolding of the work. A feature of the interpretation was the manifest thorough acquaintance with the music shown by the choristers, and it is doubtful if any new work has been given with such smoothness by this Society. It is true that the music is simpler and more direct in expression than that of 'The Apostles,' but Elgar always expects much from choristers, and it was remarkable with what completeness the majority of these requirements were met. Only in two particulars was the choir lacking, namely the attainment of a real *pianissimo* and the suggestion of mysticism sometimes demanded by the composer. This, however, leaves something for achievement at subsequent performances by the Royal Choral Society. The more massive choruses came out with superb effect, the rich volume of tone intensifying their impressiveness and grandeur, this being particularly noticeable in the fine chorus 'O ye priests.' The intense solemnity of the concluding section was also finely realized, and the choir is to be congratulated on the success it achieved. The soloists also sustained their respective rôles with great earnestness. Miss Gleeson-White sang the soprano solos with chastened warmth of emotion, and, with Miss Edith J. Miller as her colleague, the duet of the two Marys 'At the beautiful gate' was rendered in a memorable manner. Miss Miller was no less happy in her rendering of the contralto solos, and Mr. Ben Davies, in excellent voice, gave devotional expression to the sympathetic music assigned to St. John. The part of St. Peter was sung by Mr. Dalton Baker, who gave a fine interpretation of the noble music allied to Peter's address to the men of Judæa. The orchestral portion was particularly effective in the vivid scoring of the Pentecost scene, perhaps one of the most imaginative and thrilling portions of this loftily conceived and majestic oratorio. Sir Frederick Bridge conducted with watchful care and ability, and valuable assistance was given at the organ by Mr. H. L. Balfour.

PHILHARMONIC SOCIETY.

The centre of attraction at the concert on February 28 was M. Vladimir de Pachmann, the exponent *par excellence* of Chopin, and how superbly he played the F minor Pianoforte concerto—a performance characterized by exquisite tenderness, flawless technique, and poetic charm. No less enjoyable were his solos later in the evening, which included Mendelssohn's seldom-heard (in the concert room) 'Andante and Rondo Capriccioso,' most delicately interpreted. Georges Enesco's Symphony in E flat, performed for the first time in London, is one of those up-to-date compositions which need to be heard more than once before their merits can be fully realized, not to say understood. Judging from this first hearing, the work recalled the curate's egg, part of which was good. For the present it may suffice to say that while we cannot yoke M. Enesco with other symphonic composers that could be mentioned, we must acknowledge the cleverness with which he obtains his effects, even though they do not always seem to be invested with beauty. The concert began with Sir Charles Stanford's melodious 'Irish Rhapsody No. 1,' and ended with Cherubini's 'Les Abencérages' overture. Miss Marie Brema, the vocalist of the evening, was more successful in the songs by Weingartner than in those by Purcell.

The concert given on March 13 had special interest, if only because it incidentally demonstrated that new British music could be favourably pitted against new foreign music. The first item was the prelude to the as yet unperformed opera 'Ione' by Mr. Arthur Hervey. This was conducted by the composer and was well received. The opera has a tragic plot in which love, jealousy and revenge are motives, and the prelude epitomises the drama. The themes have character and they are often effectively orchestrated. The 'brown' and brooding sections seemed proportionately too long to maintain interest, but the poetry of the treatment was unmistakable. Another novelty in the programme was the Violin concerto in A (Op. 45) composed and conducted by Christian Sinding, who appeared for the first time in England. The concerto did not make a very favourable impression. It lacked charm and often seemed laboured. The end, however, was brilliant and effective. Mr. Johannes Wolff, the solo violinist, displayed some of the high qualities associated with his name, but for some unfortunate reason his intonation on this occasion was unsatisfactory. Still another first appearance was that of Mr. Percy Grainger, who played the solo part in Schumann's Pianoforte concerto. Mr. Grainger exhibited considerable technical powers and a broad, virile style. Perhaps he was less successful in bringing out the delicate beauties of the work than he was in the more imposing passages. But he is a fine player and has youth on his side. The vocalist was Madame Blanche Marchesi. Brahms's second symphony concluded the evening's music. Dr. Frederic Cowen vigilantly conducted both concerts.

GUILDHALL SCHOOL OF MUSIC.

Auber's humorous and melodious opera 'Fra Diavolo' is an excellent work for embryo operatic artists, and the students of the Guildhall School of Music who were engaged in its presentation on March 7, 8 and 9 seemed to enjoy the work quite as much as the audiences. Detailed criticism on such occasions is out of place, but it may be said that Miss Maude Willby's impersonation of the heroine Zerlina was full of promise for greater achievements, that Mr. Frederick Blamey made excellent use of his opportunities as the courteous robber, and that Mr. Stanley Goldstein showed a lively sense of humour as Lord Allcash. It was pleasurable to listen to the fresh tone of the voices in the choruses, and the dances were executed with great spirit. For all the good results praise is chiefly due to Mr. Richard H. Walthew, and Mr. B. Soutten, who respectively officiated as conductor and stage manager.

London Concerts.

QUEEN'S HALL ORCHESTRA.

The series of Saturday afternoon Symphony Concerts at Queen's Hall conducted by Mr. Henry J. Wood concluded on March 2, when remarkably fine performances were given of Tchaikovsky's F minor Symphony and Rubinstein's Pianoforte concerto in D minor, Madame Carreño being the soloist in the latter work. The series of concerts had proved so successful, however, that two extra performances were announced, the first of which took place on March 16. On this occasion a remarkably varied programme was presented, a special feature of which was the performance of Mozart's Symphony in G minor (K. 183). To the score of this is affixed a note stating that the work was composed at Salzburg in 1773, at which time Mozart was only seventeen years of age, and had just returned from a tour in Italy. The symphony is serious in mood, and is an extraordinarily mature piece considering the age of its composer. It consists of the usual four movements in which brightness comes only as gleams of sunshine on an April day, but the music is thoroughly Mozartian in idiom. Mr. Wood is greatly to be praised for reviving this interesting work, which it is to be hoped will be heard again during the Promenade Concert Season. Beethoven's Rondino in E flat for wind instruments, dating from when he was about twenty years old, also figured in the programme, which included the barbaric intermezzo 'The battle of Poltava' from Tchaikovsky's 'Mazeppa,' the love scene from Strauss's opera 'Feuersnot' and Beethoven's E flat Concerto, the pianoforte part of the last-named being beautifully played by Mr. Richard Buhlig.

LONDON SYMPHONY CONCERTS.

At the ninth concert given at Queen's Hall on March 11, interest centred chiefly in the performance of Strauss's 'Ein Heldenleben.' Probably no finer interpretation has been given of this remarkable work. No attempt was made to mitigate the realism of the Battle section. If we must feed on Strauss, there is no doubt it is well to have him served hot. Mr. Arthur Payne played the violin solo with telling beauty of tone and execution. Mr. Harold Bauer gave highly effective performances of the B flat minor Pianoforte concerto by Tchaikovsky and the 'Todtentanz' by Liszt. The concert opened with Mozart's beautiful symphony in E flat, and closed with one of the most brilliant performances of Beethoven's 'Leonora' No. 3 overture that we have had the good fortune to hear. Dr. Richter conducted and seemed throughout at his best.

ORIANA MADRIGAL SOCIETY.

A most interesting selection of madrigals and vocal part-music was sung by the Oriana Madrigal Society, under the direction of Mr. Charles Kennedy Scott, on February 26, at Portman Rooms, when the choral singing attested to careful training and the sincere desire of the conductor to do justice to the music presented. The madrigals included 'Long live fair Oriana' (Ellis Gibbons); 'Lullaby' (Byrd); 'Sweet honey-sucking bee' (Wilbye); 'Lightly she tripp'd' (Munday); and 'The Nightingale' (Weelkes); several 'Ayres' were charmingly sung by Mr. V. Hands, also an interesting carol 'Remember God's Goodnesse,' by Thomas Ravenscroft. Some pianoforte solos by old masters were attractively played by Mrs. Norman O'Neill.

BACH CHOIR.

For some time past the Bach Choir, under the conductorship of Dr. H. Walford Davies, has been making steady and satisfactory progress in the higher qualities of choral singing, and the advance was made particularly manifest at the performance of Bach's great Mass in B minor on March 19, at Queen's Hall. It may unhesitatingly be pronounced to be one of the best interpretations given by the Choir since the introduction of the work into this country in 1876 under the direction of the late Mr. Otto Goldschmidt. This is high praise, but it is deserved, and the care bestowed at rehearsal, and the intelligence and earnestness of the choristers, merit warm encouragement. The soloists were Madame Albani, Miss Grainger Kerr, Mr. Gervase Elwes and Mr. Frederic Austin. The audience was large and appreciative. Why was there no tribute to the memory of Mr. Otto Goldschmidt, the pioneer conductor of the Bach Choir?

LONDON CHORAL SOCIETY.

At their concert given in the Queen's Hall on March 18 this Society performed Brahms's 'Requiem,' and for the first time in London a setting of D. G. Rossetti's poem 'The Blessed Damozel,' for soprano and tenor soli and chorus, by Dalhousie Young. The latter work displayed fanciful and sometimes elevated treatment of a rather difficult subject. The composer too often permits himself to write strangely and angularly for the solo voices. Mrs. Henry J. Wood and Mr. Gregory Hast did their best, and the chorus sang with excellent tone and precision. But the musical interest was mainly in the orchestral part. The 'Requiem' was performed with care and often with impressive effect. The mournful tenderness of the beautiful opening, 'Behold all flesh is as the grass,' was hardly realized. The choir excelled more in vigorous movements and climaxes than in the passages calling for delicacy and emotional expression. Mrs. Henry J. Wood and Mr. Ffrangcon-Davies sang the solos. The funeral march from Elgar's 'Grania and Diarmid'—one of the composer's best works, although seldom heard—was played in memory of the German opera singers who were lost in the S.S. *Berlin*, and the proceeds of the concert are to be given to their dependent relatives. Mr. Arthur Fagge conducted with his usual zeal.

MR. GERVASE ELWES'S RECITAL OF SONGS BY BRAHMS.

The Bechstein Hall was well filled on this occasion (March 16). The steady artistic progress made by Mr. Elwes has been a great satisfaction to his numerous friends and the public who care for the highest art in the form of song. Nineteen of the choicest of Brahms's songs were presented with only two short breaks. No other music was performed, but yet Mr. Elwes contrived to rivet the attention of his audience from the beginning to the end of the recital. A beautiful performance of 'Bei dir sind meine Gedanken' (Op. 95, No. 2) earned one of the encores. Here, as in several other songs, Mr. Elwes displayed a singularly attractive power of imparting subtle temperamental expression in *pianissimo*. Among a set of five folk-songs 'Trennung' (Op. 97, No. 6), 'Es steht ein' Lind'' and 'In stiller Nacht' were especially charming. To our thinking the deeply-impressive 'Auf dem Kirchhofe' (Op. 105, No. 4) and the delicate 'Der Kuss' (Op. 19, No. 1) were two of the singer's finest efforts. Mr. Victor Beigel, under whom Mr. Elwes has been recently studying, was a highly sympathetic accompanist.

MR. ONDRICEK'S CONCERT.

Mr. Floris Ondricek, who made his first appearance in London last summer under the cognomen of 'Floris,' gave a concert at Queen's Hall on March 5, when he played Max Bruch's Violin concerto in G minor. The chief features of the afternoon, however, were a remarkably good performance of Tchaikovsky's Symphony in E minor, No. 5, and the production of an orchestral work entitled 'Macbeth: Impressions from Shakespeare,' by Mr. W. H. Thorley, who conducted the Symphonic Orchestra. This proved a well-constructed and scholarly-written work, showing considerable imaginative ability, and with which it would be pleasant to make further acquaintance.

KREUZ ORCHESTRA.

Notable advance was shown in the ensemble of Mr. Emil Kreuz's orchestra at the concert which took place on February 28 at Bechstein Hall. The programme, especially praiseworthy for its unhackneyed character, included Bizet's charming suite 'Yeux d'Enfants' (Op. 22); Glinka's 'Fantasie sur deux airs Russes'; and Johann Strauss's 'Kaiser-walzer.' The selection of the last-named was particularly commendable, and the example might be followed elsewhere, for the waltz-king's strains are most delightful.

MR. FRANK BRIDGE'S 'THREE IDYLLS.'

The concert given by the Grimson Quartet on March 8, at Bechstein Hall, was distinguished by the first performance of 'Three Idylls' for string quartet, composed by Mr. Frank Bridge. The composer took part in this programme, his colleagues being Miss Jessie Grimson, Mr. Ernest Tomlinson and Mr. Edward Mason. The three little pieces are admirably contrasted and pleasantly permeated by manly spirit and healthy sentiment, and should find favour with those who practise chamber music in the home.

A NEW SEXTET BY MR. JOSEPH HOLBROOKE.

A cricket club concert does not usually attract musical folk. A notable exception, however, was the concert provided by the Finchley Cricket Club at Woodside Park Hall on February 28, of which the chief musical interest centred in the performance of Mr. Joseph Holbrooke's third Sextet for pianoforte and strings or wood-wind (Op. 33). This work is in three fully-elaborated movements and contains, to our thinking, some of the sanest and most attractive music we have heard by this industrious composer. On this occasion a party of string players, admirably led by Mr. John Saunders, with Mr. Holbrooke at the pianoforte, gave an excellent performance of the work.

PIANOFORTE RECITALS.

Record is due of the recent advent of some young pianists. Mr. Nathan Fryer, a native of Cleveland, Ohio, now in his twenty-first year, gave his first recital at Bechstein Hall on February 26, after five years' study with Leschetitzky. That the new-comer should have a masterly technique was naturally expected, but in addition to this there was shown a refined feeling, good taste and avoidance of exaggeration that augur well for his future artistic career. Mr. Percy Waller, who made his appearance at Bechstein Hall on March 13, is also a promising young pianist with a powerful touch and great executive facility. Miss Shakespeare made a very favourable impression on March 18 at Æolian Hall, by reason of a singularly strong and firm style. She has yet to acquire greater insight into deep emotion, but technically she would seem to have nothing more to learn.

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The first performance in London of Max Reger's String quartet in D minor (Op. 74) was a prominent feature of the chamber concert given by Miss Norah Clench on March 5 at Bechstein Hall. In common with other works by this composer, the music shows consummate command of resource, but it is excessively complex and permeated by a spirit of restless complaining and discontent which is anything but exhilarating to listen to. The absence of melodic beauty is also very marked, and the ceaseless storm and stress and want of contrasting sentiment between the movements engenders a feeling of monotony.

Miss Theodora Macalaster, assisted by Mr. Henry Beauchamp (tenor) and Mr. Robert Buchan (violin), gave a very successful concert at Steinway Hall on March 6. This lady has a soprano voice of musical quality, and her interpretation of an admirable selection of songs by British and continental composers attested to considerable dramatic intelligence and sensitive feeling. Her singing was much appreciated by a large audience.

The choir and orchestra of the City of London College performed, on March 7, Schubert's 'The song of Miriam,' and Gade's 'Spring's message.' The chorus sang throughout with excellent attack and much attention to details of expression. The solo vocalists were Miss Ethel Williams, Miss Annie McBride, Mr. W. H. Walter and Mr. George Stubbs. The orchestra was ably led by Miss Maude Swepstone, and the pianoforte accompaniments were in the hands of Miss Gertrude Smith and Mr. Russell Bonner. Mr. W. G. Rothery conducted.

The South London Choral Association performed Hamish MacCunn's too rarely-heard work 'The lay of the last minstrel' on March 20, and gave an adequate rendering of the dramatic and declamatory passages with which the work abounds. A capable orchestra did justice to the picturesque accompaniments, and the vocal solos were ably sustained by Miss Mabel Manson, Madame Cecile Vicars, Messrs. Bernard Turner and Herbert Tracey. Cowen's choral ballad, 'John Gilpin,' and Faning's 'Vagabonds' were included in the second part of the concert, which was ably conducted by Mr. Leonard C. Venables.

An enjoyable concert was given by the Hampstead Conservatoire Orchestra on March 21, under the able direction of Mr. René Ortmans. Excellent performances were given of Beethoven's eighth symphony, the overture to 'Die Meistersinger,' the first movement of Tchaikovsky's Pianoforte concerto in B flat minor—the solo part in which was played by Miss Ada Petherick—and Arthur Hervey's clever and effective concert overture 'Youth.' The vocalists were Madame Windsor Loche and Miss Gertrude Walton.

Musical Competition Festivals.

STRATFORD MUSICAL FESTIVAL.

This old-established festival has this year celebrated its silver jubilee. Special and very successful efforts had been made to give the event due importance. Fourteen adult choirs and eighteen junior choirs appeared. There were about 400 solo instrumentalists and 173 solo vocalists. Altogether it was estimated that upwards of 2,000 performers took part in the festival. The results in the chief choral classes were as follows: First-prize winners—Ladies' choirs, Madame Hands's choir; men's choirs (two classes), St. Columba's (first in both); girls' choirs, Stratford Co-operative Junior (Mr. Alfred Sears); boys' choirs, St. Saviour's, Walthamstow, choir-boys; elementary school choirs (boys), Godwin Road, Forest Gate, Council School; (girls), Farmer Road, Leyton, Council School; choral Societies, Mr. G. Day Winter's choir. The adjudicators were Dr. Percy Buck, Mr. George Oakey, Mr. James Bates, Mr. Oscar Beringer, Mr. G. H. Betjemann, Mr. Ernest Fowles, Mr. Dan Price and Mr. A. L. Cowley. The competitions took place on March 9, 11, 13, 14, 15 and 21. Mr. J. Graham is the indefatigable secretary.

The concert given by the prize-winners in Stratford Town Hall on the afternoon of March 21 was honoured by the presence of the Duchess of Albany. In addition to distributing the prizes and certificates gained by the successful candidates, Her Royal Highness presented, on behalf of the subscribers, a silver salver and a photographic album to Mr. J. Spencer Curwen, the founder and president of the festival.

SOUTH LONDON MUSICAL FESTIVAL.

The second annual festival, held in the Town Hall, Battersea, on March 2, 4, 5, 6, 7 and 14 was a great success. There were nearly 400 entries, and 1,350 performers. The standard was generally satisfactory. The 'Lady Palmer' Competition for choral Societies was won by the Essendine (Paddington) choir (Mr. Wm. Kendall). Church choirs' (men and boys) prize, St. Paul's, Wimbledon Park (Mr. G. H. Dean). Church choirs' (mixed) prize, Clapham High Street Wesleyan Church (Mr. Wesley Hammet). Men's choirs prize, Wren male choir, Camberwell (Mr. F. C. French). 'The Gentlewoman' Competition for ladies' choirs, first prize, Mrs. Mary Layton's choir; second prize, Aristotle Road E.C.S. choir (Mr. A. G. Gibbs). Elementary school choirs, first prize, Aristotle Road school choir, Clapham (Mr. A. G. Gibbs): this choir also gained the first prize for sight-singing. Second prize, Bolingbroke Road L.C.C. school, Old Battersea (Mr. T. Maskell Hardy). Two concerts were given by prize-winners. Sir Walter Palmer distributed the prizes to the juniors.

The adult competition attracted a large audience, and, without depreciating any of the performances, all of which were excellent, it is only fair to make special mention of Mr. Arthur Holford (bass), the Hampstead Prize Silver Band, and Mr. Percy W. Lawton (tenor), the gold medallist of the festival. The Hon. Mrs. Talbot, supported by the Bishop of Southwark, presented the prizes, and Lord Alverstone proposed the vote of thanks to Mrs. Talbot. The massed choirs of ladies sang charmingly under the conductorship of Dr. Madeley Richardson. The adjudicators were Dr. F. N. Abernethy, Mr. Oscar Beringer, Mr. J. T. Field, Dr. C. J. Frost, Mr. Alfred Gibson, Dr. G. F. Huntley, Dr. W. G. McNaught, Mr. Dan Price, Dr. A. Madeley Richardson, and Mr. Fred E. Weatherly. The secretary of the festival is Mr. T. Lester Jones.

OAKHAM (RUTLAND).

This was the second year of this typically countryside festival. The Hon. Mrs. Charles Fitzwilliam is the chief promoter of the scheme which is doing great good to the district. The juniors competed on the first day. Eleven schools had entered, but two did not attend. Seventeen villages were represented by adult choirs. There was a part-song class ('O happy eyes,' Elgar), a madrigal class ('When flow'ry meadows,' Palestrina), an anthem class ('What are these?' Stainer), a men's-voice class ('Lovely night,' Chwatal), a female-voice class ('The shepherd,' H. Walford Davies), a mixed quartet class ('When hands meet,' Pinsuti), and classes for sight-singing and voice production. First places were secured by Wing, Exton, Ridlington, Burley (two), Oakham (three), and Uppingham. The choirs combined to sing two glees at the evening concert which was successfully given on the second evening of the festival, March 7.

KENSINGTON COMPETITIONS.

Formerly this organization appealed only to ladies' choirs. It is now open to orchestras and mixed-voice choirs in addition. The test-piece for the orchestras was Tchaikovsky's 'Elegie' and a short sight-test. The Church Orchestral Society (Dr. Huntley), the London Diocesan Orchestra (Margaret Haweis), and the Linnet String Orchestra (Miss Ida Hyett) competed, and the challenge banner, offered as a prize, was won by the Diocesan Orchestra. In a sight-test competition (adjudicator, Mr. Joseph Ivimey) the Church Orchestral Society gained full marks.

In the choral sections nine choirs competed in seven sections. Miss Lisa Gibson's choir, which is a highly trained one, gained first-prize in three sections. Mrs. Mary Layton was successful in two sections. The Essendine Choir (Mr. W. Kendall) was first in the female-voice choir sight-test, and was only two marks below the winning choir in the mixed-choir section. The singing generally was of a high standard. Dr. McNaught adjudicated in all the choral sections. The competition was held on March 14.

The Morley (Yorks) Vocal Union held a competition in the Town Hall on February 23. Seventeen choirs competed. Mr. C. H. Moody, of Ripon Cathedral, adjudicated. The Baptist Tabernacle Choir, Crosland Row Wesleyan, and the Nelson Arion male-voice choir were prize-winners in various sections.

On March 15, at a meeting of the Concert Goers' Clubs held in Langham Hotel, Miss Wakefield gave an address on the Competition Festival Movement. Mr. W. H. Leslie presided. Dr. McNaught and Mr. A. Kalisch spoke.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Complaint is often made that the music of the present day is detrimental to the reputation and influence of old music; yet whenever good, genuinely enthusiastic performances of old masterpieces are presented, audiences receive them gratefully. The Gesellschaft der Musikfreunde recently gave a brilliant performance of Handel's powerful oratorio 'Hercules,' thus offering a rich feast to all lovers of music. The eternal freshness of this music came as a revelation. It was difficult to know what most deserved admiration: the earnest, impressive choruses, or the chorus of gladness which in its classical gaiety proved most refreshing; the characteristic, almost dramatic, arias, or the energy and nobility of the whole work, which were felt by everyone present. The Chrysander version was used, in which to Handel's orchestration was added a thoroughly developed harpsichord part, and in which there are considerable cuts so as to draw closer together the dramatic moments. The performance was under the able direction of Franz Schalk; the soloists were Dr. Felix von Kraus, Felix Senius, Baroness Bach and Madame Drill-Oridge. Through his recent masterly rendering of some of Schubert's important songs, Dr. Felix von Kraus, who most ably took the part of Hercules, has won special favour, and there is a prospect of his being permanently engaged at the Hofoper.

The Beethoven quartets offer instances of the powerful effect of old music. They have long been familiar, yet when recently all sixteen were performed at five recitals given by Joachim and his colleagues, the effect they produced was, as it were, new. The hall was filled each time to overflowing; the audience, who paid rapt attention to the fine renderings, displayed hearty enthusiasm.

A new 'Romantic' overture by Engelbrech, a beautiful composition written in refined style, was produced at a Philharmonic concert. The composer is a member of that Society's orchestra, which indeed includes many excellent artists capable of contributing works to the programmes.

The Wagner Society, always helpful in the cause of modern music, arranged a 'Hugo Wolf' evening, the programme including a number of the less-known songs and two movements for string quartet of this highly-gifted but ill-fated composer. Of the latter, interpreted by the Prill Quartet, one is an early work which, though altogether unripe, gives evidence of talent. The personal friends of Hugo Wolf have paid due respect to his memory in not allowing it to be published.

Löwe conducted the Bruckner Festival of the Academical Vocal Society, at which he gave a fine performance of the Te Deum, his gifted wife singing the soprano solo.

Auber's 'La muette de Portici,' not heard here for about twenty years, has been performed at the Hofoper. But in spite of careful preparation it created no impression: a new generation has sprung up altogether different from the one which formerly for many nights greeted the opera with enthusiasm.

A festival concert was given at the Conservatorium to celebrate the seventieth anniversary of the birth of Prof. J. M. Grün who, his age notwithstanding, is still one of the most able and active teachers of the violin at the institution. Only the best pupils were chosen on this occasion to display the art which they had acquired from him. Rebner, from Frankfort, played the Mendelssohn concerto; Rosa Hochmann, from Prague, Spohr's 'Gesangsscene; Wessely, from London, the Brahms, and Flesch from Amsterdam, the Beethoven concerto. The accompaniments were rendered by the Conservatorium orchestra—in which there were also many of Grün's pupils—under the direction of Richard von Perger. And the public took part with heartfelt sympathy in this grand old man's festival.

Mandyczewski.

Lieutenant E. C. Stretton, late director of the Royal Naval School of Music, Eastney, has been appointed Bandmaster of the Royal Artillery Band, in succession to Cavaliere Zaverthal.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The seventh Queen's College chamber concert on March 12 had as vocalist Madame Gertrude Drinkwater and an excellent list of instrumentalists, including two leading local violinists, Miss W. Burnett and Mr. George Vincent, with Messrs. Warburton (violoncello) and Stott (double-bass) from the Hallé Orchestra. Dr. Walker was in his accustomed place as pianist. The programme included songs by Schumann, Liszt and Landon Ronald; Romance and finale by Wieniawski (Op. 22); several pieces by Chopin; and the following concerted pieces—a Trio by Haydn, and Schubert's Quintet (Op. 114).

The fourth and last of the Philharmonic Society's subscription concerts took place on March 15, when the programme included Brahms's 'Requiem'—probably never before performed in Ireland, and certainly not in Belfast—and Sullivan's 'Golden Legend.' The artists—a very capable quartet—were the Misses Ethel Cadman and Dilys Jones, and Messrs. Webster Millar and Charles Tree. Dr. F. Koeller conducted. The whole concert was very successful, and the audience seemed greatly pleased. It would of course be possible to pick holes in the performance, but this is not the place for that invidious task, and there are plenty of critics on the spot who think they can discover blemishes, although themselves incapable either of taking part in such a performance or even of pointing out exactly what 'mare's nest' they think they have found.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Choral Union, so ably conducted by Mr. Thomas Facer, for once departed from its customary programme, and instead of devoting its energies to a performance of a complete choral work, gave in the Town Hall on February 19 excerpts from Wagner's 'Tannhäuser,' 'Lohengrin,' 'The flying Dutchman,' and 'Rienzi,' which occupied the whole of the first part of the programme. With a mixed orchestra of amateurs and professional players one hardly expected a complete realization of the composer's difficult orchestral scores. The best work done by the chorus was in some unaccompanied part-songs, which were delightfully given. The principal artists included Miss Beatrice Vernon, Miss Grace Ivell, Mr. Walter Lawley and Mr. James Coleman. The same Society also gave an excellent concert performance of Gounod's 'Faust' in the Town Hall on March 9, for which some well-known operatic artists had been secured, including Miss Kate Anderson, Miss Marie Stiven, Mr. Wilson Pembroke and Mr. John Ridding. The attendance was so great that hundreds of people were unable to gain admission.

An interesting popular concert was given by the Birmingham Choral and Orchestral Association in the Town Hall on February 23, under Mr. Joseph H. Adams's able conductorship. For special mention I may point out the graphic rendering of Stanford's 'The Revenge,' and Gaul's part-song 'The shipwreck,' in which the choir quite distinguished themselves. Among the orchestral items prominence was given to German's spirited and splendidly orchestrated 'Welsh Rhapsody,' which received a much finer interpretation than it did on a previous occasion. The talented English pianist, Mr. Arthur Cooke, introduced for the first time here Liszt's 'Todtentanz' for pianoforte and orchestra. His performance was in every way masterly. The principal vocalist was the Australian high-voiced soprano, Miss Bertha Bird. This Association had also secured the Town Hall on March 20 for a concert performance of Balfe's 'Bohemian Girl,' at which the following principal artists took part: Miss Ethel Locker, Madame Marguerite Gell, Mr. Alfred Wootton, Mr. Thomas Howell and Mr. William Evans.

The Birmingham City Choral Society is at present undergoing some novel experience in the way of conductors, no definite engagements having as yet been made in the appointment of a permanent conductor, since Mr. Fred W. Beard's departure for the Antipodes, where for the present he is settled. A concert was given by this Society in the Town Hall on February 21, under Mr. Rutland Boughton, who set himself a severe task in conducting such exacting works as the Grail scene from the first act of 'Parsifal,' the great love duet from the second act of 'Tristan and Isolde,' and Humperdinck's 'The pilgrimage to Kevlaar,' written for mezzo-soprano and tenor soli, mixed chorus and orchestra, and Coleridge-Taylor's 'Death of Minnehaha.' The chorus was decidedly best in the last-named work, which they sang admirably and with the proper tone-colour. The same cannot be said of the Grail scene, and in the love duet from 'Tristan' the orchestra completely overweighted Miss Susan Strong (Isolde) and Mr. Wilson Pembroke (Tristan). The principal artists also included Miss Norah Newport, Mr. Lewys James and Mr. William Evans. I hear that Dr. Coward, of Sheffield, is to conduct Elgar's 'The Kingdom' at the Society's next concert on April 18.

The West Bromwich Choral Society's second concert, given in the hall of the Young Men's Christian Association on February 27, showed a distinct advance on the previous and initial efforts of this new organization. The chorus in the first instance sang with more spirit and dramatic effect, and the orchestra appeared better represented in the strings and more efficient in technical skill. The choral works comprised Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Mendelssohn's 'Hear my prayer.' Mr. Frank Mullings gave an excellent and sympathetic rendering of 'Onaway, awake, beloved,' and a flattering début was also made by Miss Nelly Cooke, a new soprano. The principal instrumental work performed was Spohr's 'Dramatic concerto' for violin and orchestra, the soloist being Mr. William Henley, who was in excellent form and never played better. A novelty was a new Ballade for strings by the talented young composer Mr. Julius Harrison, which was enthusiastically received. Mr. Arthur Cooke conducted with ability and care.

Only passing reference can be made to the many other concerts that have taken place lately, which were excellent of their kind, notably the splendid orchestral concert by the Birmingham Symphony Orchestra, given under the conductorship of Mr. George Halford, in the Town Hall on March 2, before a large and popular audience. The solo violinist on that occasion was Miss Margaret Holloway, who gave an artistic exposition of Max Bruch's Concerto in G minor. M. Paderewski, after an absence of four years, gave a pianoforte recital in the Town Hall on March 11, on the occasion of Messrs. Harrison's last concert of the season. At Mr. Willy Lehmann's third and last chamber concert of the season, held in the Masonic Hall on February 28, a performance was given of Schumann's Pianoforte quintet in E flat and Dvorák's in A (Op. 81). A pleasing interlude was the excellent singing of Mr. Frank C. Mullings, who introduced three new and artistic songs by Julius Harrison. Mr. Max Mossel's last drawing-room concert of the season, given in the Grosvenor Room, Grand Hotel, on March 7, was a fitting conclusion to an excellent series of music-makings.

The magnificent series of concerts organized by the Festival Choral Society for the current season, was brought to a brilliant close in the Town Hall, on March 21, with a singularly impressive rendering of Elgar's 'The Kingdom,' first heard at our triennial musical festival in October last, under the composer's direction. That Dr. Sinclair is in thorough sympathy with Elgar's music was again fully demonstrated by his careful and thoughtful preparation, and his masterly conductorship of 'The Kingdom.' The rare originality and beauty of the choral portion of the work were brought out even under more advantageous conditions than at the festival, and the orchestral portion was most ably interpreted, the nuances of light and shade being admirably observed. The principal vocalists were Miss C. Gleeson-White, Miss Alice Lakin, Mr. John Coates and Mr. Charles Knowles, and Mr. C. W. Perkins rendered valuable help at the organ. Bach's double motet 'Sing ye to the Lord,' which followed 'The Kingdom,' was a glorious achievement in every way.

The death of Mr. Walter Brooks on March 14, within a few days of his seventy-fifth birthday, has to be recorded with regret. He began his musical career as a chorister of Gloucester Cathedral and became an articled pupil of, and assistant to the then organist, John Amott. He was successively organist at Upton St. Leonard's; Christ Church, Hampstead; St. Mary's, Atherstone; and St. Martin's, Birmingham. The last-named appointment he held for nearly forty-four years. Mr. Walter Brooks was held in the highest esteem as a man and as a musician.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Society of Instrumentalists brought their season to a close on March 2 by a concert at the Victoria Rooms, where, aided by some local professional players (Mr. Harold Bernard being leader), they gratified a large audience. Mr. George Riseley conducted with his accustomed ability. Several favourite compositions were executed, and in Weber's Concertstück, Miss Mildred Pritchard, who was at the pianoforte, was greatly applauded. The vocalists were Miss Madeline Applegate (Trowbridge) and Mr. William Thomas (a former lay clerk at Bristol Cathedral), whose efforts were much appreciated.

In order to augment the Lord Mayor of Bristol's fund for the sufferers in Jamaica, a concert organized by Mr. Riseley was on March 4 held in Colston Hall. The principal feature of the performance was the singing by the Bristol Royal Orpheus Glee Society, who gave a large number of their most popular pieces, having the co-operation of Mr. E. J. Way as soloist. Hegar's powerfully written 'Phantom host' was repeated by the choir with great effect, and two compositions by Mr. C. Lee-Williams, 'Peace' and 'The pedlar's song,' were received with special favour. Mr. Riseley played Lemmens's 'The storm' upon the organ.

At a special service in St. Mary Redcliffe Church, on March 7, there was an excellent rendering of Sullivan's 'Prodigal Son,' under the direction of Mr. Morgan, the organist.

The Bristol Choral Society on March 9 had an 'Elgar' night at Colston Hall. 'King Olaf' was admirably performed by the large body of choralists (470 in number), and an efficient orchestra of 60. Mr. Arthur W. Payne led the orchestra, and the soloists were Madame Emily Squire, Mr. Charles Saunders and Mr. Charles Knowles, all of whom were highly satisfactory. Afterwards the 'Coronation Ode' was given with the same principals and Miss Bessie Grant. Mr. Riseley conducted throughout with judgment.

On March 14 the Clifton Quintet gave a concert at the Victoria Rooms, the players being Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violin), Ernest Lane (viola), and Percy Lewis (violoncello). Fine interpretations were given of Claude Debussy's String quartet in G minor (Op. 10), and Dvorák's Pianoforte quintet in A minor (Op. 81). The vocalist was Mr. Walter Ivimey.

MUSIC AT CAMBRIDGE AND ELY.

(FROM OUR OWN CORRESPONDENT.)

The Cambridge University Musical Society gave an excellent concert on February 1, the programme of which included Bach's Magnificat, motets by Lassus and Cornelius, and the 'Jupiter' symphony. The performance of the splendid Magnificat was particularly good. A special word of praise is due to the soprano and alto vocalists, Miss Edith McCullagh and Miss Nellie Anderton, pupils of Miss Fillunger. Dr. Alan Gray conducted.

The second Symphony Concert of the season took place on February 7. The programme was of a popular character and included the 'Pathetic' symphony, the 'Walkürenritt,' and the Prelude to 'Tristan.' Mr. Plunket Greene was the vocalist, and Dr. Charles Wood conducted.

The Wednesday concerts of the Cambridge University Musical Society have included a song recital by Mr. Francis Harford and Miss Jessie Rayne; a visit from the Kruse Quartet, when Stanford's fine new Quartet was performed; and an orchestral concert, when Mr. Leonard Borwick played three concertos—Mozart's (in C minor), Schumann's, and Beethoven's Choral fantasia. The orchestra of the Society acquitted themselves very creditably. Dr. Gray conducted.

A welcome revival of the 'St. Matthew' Passion music took place at Ely Cathedral on March 5. The chorus, drawn from Ely, Cambridge, and Bury St. Edmunds, numbered about 160 voices: all the solo soprano numbers were sung by the cathedral choristers. The performance was a highly creditable one, and Dr. Archibald W. Wilson, organist of the Cathedral, and conductor, is to be congratulated on the result of his hard work. Dr. Alan Gray was at the organ, Mr. G. Minns at the pianoforte, and Mr. Haydn Inwards led the band. The congregation was large and slightly more generous than usual.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave its first concert of the current season on February 27. The programme was as follows: Mendelssohn's 'Fingal's Cave'; Beethoven's 'Pastoral' symphony; Saint-Saëns's 'Le Rouet d'Omphale'; and the Vorspiel and Liebestod from 'Tristan and Isolde' (Wagner). There was a good attendance, and the band, under Dr. Esposito, played exceedingly well.

On February 28 the Amateur Operatic and Choral Society, under the direction of Mr. Barton McGuckin, gave a performance, with orchestra, of Gounod's 'Redemption.' The solos were all sung by members of the Society.

On March 1 the Lord Lieutenant distributed the prizes to the students of the Royal Irish Academy of Music. There was as usual an enormous audience, the Great Hall of the Royal University being quite filled. The orchestra, conducted by Dr. Jozé, played Flotow's 'Martha' and Weber's 'Preciosa' overtures and the Polonaise from Glinka's 'Life for the Czar.' Miss Eileen Forbes, Mr. J. C. Browner and Mr. Douglas Leech were among the most successful of the singers. Miss Muriel Porter played a movement from a Violin concerto by David, and Mr. Solomon Rosenberg the Violoncello variations by Böellmann.

Miss Nora Thompson, assisted by Miss Madeleine Moore, Mr. Octave Grisard and Mr. Clyde Twelvetrees, gave two string quartet concerts on March 10 and 18. On the latter occasion she played, with Miss Sophie Allen, Brahms's Violin sonata in D minor.

I have to record, with much regret, the death after a very short illness of Herr Henri Bast, who for so many years past has been the principal violoncellist in Dublin. For many years he played at the Royal Dublin Society's chamber music recitals, and at all concerts at which an orchestra appeared his presence was almost indispensable. He will be much missed by his many pupils, both at the Royal Irish Academy of Music and elsewhere. In Herr Bast's death, chamber music, which he did so much to foster in Dublin, has lost a staunch champion.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The University Musical Society (conductor Mr. J. A. Moonie) gave its annual concert before a very large audience in the McEwan Hall on March 1. Notwithstanding its constantly changing material this Society does good educative work, and continues to make steady improvement year by year. The works performed were 'Dixit Dominus' (Leo), 'The Procession of the Ark' (Mackenzie), and 'Phaudrig Crohoore' (Stanford). The principal soloists were Miss Ada Forrest, Miss Nelly Kirkpatrick and Miss Evangeline Florence, and the accompaniments were beautifully played by Mr. Amer's orchestra from Newcastle.

The eleventh annual concert of Mr. Moonie's Choir drew a large audience to the Music Hall on March 6. The Choir, which again had the strong support of Mr. Amer's orchestra, was in fine form, and its renderings of Max Bruch's 'Schön Ellen,' Moonie's 'Killiecrankie' and Cowen's 'John Gilpin' were most enjoyable. Miss Catherine Locke, Mr. Henry Beaumont and Mr. George Campbell were the soloists, and their work was received with great favour.

The Music Hall was again well filled on the evening of March 12 for the second concert of Mr. Kirkhope's Choir, when the audience had a great treat, the choral numbers being finely rendered under Mr. Kirkhope's able direction. Mendelssohn's '98th Psalm,' Gade's 'Spring's message,' the 'Preislied' from the 'Meistersinger' and Cliffe's 'Ode to the North-east wind' furnished a rich feast, and gave much opportunity for a variety of choral effects. Perhaps the gem of the concert was the Ode, which went with great swing and gusto. The orchestra was led by Mr. Henri Verbrugghen, and Mr. William Green was the soloist.

The Choral Union is always happy in 'Israel in Egypt,' and its large vocal forces enable it to give all the necessary dignity and massiveness of tone to Handel's magnificent mountain-chain of choruses. Its performance on March 18, under the safe guidance of Mr. T. H. Collinson, fully maintained all the honourable traditions associated with the Society's renderings of the work. The soloists were Madame Sobrino, Miss Alice Lakin and Mr. Charles Saunders, and the band was under the careful leadership of Mr. Henry Dambmann. At the close of the concert a presentation of silver plate and music books was made to Mr. James Dowie, who has been connected with the Union for twenty-five years.

The Northern Choral Society gave a most creditable performance of Elgar's 'Banner of St. George' and Goring Thomas's 'Sun-worshippers' on February 23, ably conducted by Mr. James A. Crichton; and Miss Marion Dalziel, Mr. J. F. S. Adams and Mr. Robert Burnett contributed solos which were much appreciated.

On March 13 the East End Choral Society (conductor Mr. D. Blair) gave its fifth annual concert, the chief work being 'Hiawatha's Wedding-feast.' 'Onaway, awake, beloved!' was charmingly sung by Mr. Lloyd Chandos, and the Edinburgh String Quartet contributed Haydn's 'Emperor's Hymn' movement.

A very pleasant concert was that of the Southern Choral Association, which took place in the Livingstone Hall on March 15. In both the 'Erl King's Daughter' and 'Blest pair of Sirens' the Society did credit to its conductor Mr. Winning. There was a capital little band, and the soloists, Mrs. Christie, Miss Macdiarmid and Mr. George Campbell, were excellent, Mr. Campbell especially giving great distinction to the part of Olaf.

The series of orchestral concerts was brilliantly rounded off by that which took place on February 20. Dr. Cowen and the Messrs. Paterson deserve unstinted praise and congratulations on the success of the season. The programme was a plebiscite one, and included the 'Pathetic' symphony, the 'Midsummer Night's Dream' Overture and the 'Ride of the Valkyries'—all beautifully played. Miss Marie Hall made quite a sensation by her violin playing.

A charming concert, which was worthy of much better support than it received, was that given by the Verbrugghen Quartet on March 7, and the third concert (February 26) of the Edinburgh String Quartet was equally interesting, including as it did works by Beethoven, Dvorák and Haydn. The sixth classical concert (March 16) brought the Brussels Quartet, assisted in one number (the Pianoforte quintet of César Franck) by Mr. Denhof. Quartets by Glazounow and Beethoven were rendered with perfect finish and ensemble.

Miss Agnes Stewart Wood and Mr. John Coates gave a very interesting recital of violin and vocal music on February 21, and Miss Marion Richards in conjunction with Mr. Charles Tree, and with Miss Mabel Barrons at the pianoforte, a vocal duet recital on February 22. Mrs. Kennedy Fraser's fourth lecture-recital had for subject Schubert's song-cycle 'A Winter's Journey'; and pianoforte recitals were given by Mr. Ernst Denhof (March 4) and Madame Carreño (March 9).

A special word may be given to the violin and pianoforte recital given by Miss Helen and Mr. Peter Macgregor on March 15. The sister and brother showed unanimity of feeling and a capital ensemble in César Franck's Sonata in A, and each showed talent and technical accomplishment in their respective solos—notably in Tartini's G minor Sonata and Bach's chromatic fantasia and fugue.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The close of the Choral and Orchestral Union's season marked, as usual, the beginning of quite a flood of miscellaneous music-makings. The excellent concert given by Mr. Hutton Malcolm's Male-voice Choir took place just too late to be recorded last month. A noteworthy feature of the programme was the inclusion of no fewer than seven vocal pieces given for the first time in Glasgow.

The first appearance of what is practically a newly-formed University Choral Society took place on March 5. The choir, a fairly well-balanced body of about fifty voices, were heard to best advantage in the well-known madrigal 'Hard by a fountain' and in Smart's 'Waken, lords and ladies gay.' Instrumental solos were contributed by Miss Bessie Spence (violin), Prof. Bower (violoncello), and Mr. A. M. Henderson (pianoforte), and the three performers gave, in addition, a delightful rendering of Haydn's Pianoforte trio No. 1, in G. Mr. A. M. Henderson, the recently-appointed organist to the University, officiated as conductor. The concert of the Glasgow Glee and Madrigal Society on March 9 showed that Mr. B. W. Hartley and his choristers still maintain their reputation for refined part-singing.

The third of the chamber concerts given under the auspices of the Pollokshields Philharmonic Society was given on March 11, when a capital programme of concerted music was rendered by the Verbrugghen Quartet, with Mr. Philip Halstead as pianist. Miss Annie M'Caa contributed some vocal solos.

Langside Choral Society, a recently-formed suburban choir, gave its inaugural concert on March 14. Haydn's 'Creation' was performed, and nothing but praise can be bestowed on the performance. The choir consists of about 80 voices—the soprano, tenor, and bass sections being unusually good—and under the able and experienced guidance of the conductor, Dr. A. Davidson Arnott, it is capable of doing excellent work.

Govan Choral Union, under Dr. D. F. Wilson's baton, gave a performance of Mendelssohn's 'St. Paul' on March 20. The singing of the choir was notable chiefly for its vigour, the members entering into their part with great enthusiasm. The soloists were Mrs. Baxter, Miss Marion Urie, and Messrs. Brockett and Lewis, and Mr. Daly led a small string band, whose accompaniments were ably supplemented by Dr. Frew at the organ.

Opera has been much in evidence during the month. The Royal Carl Rosa and the Moody-Manners companies each gave a fortnight's performances. A feature of the Carl Rosa season was the fine presentation of Beethoven's 'Fidelio.' Amateur performances have been given by the Orpheus Club ('Merrie England') and the Glasgow College of Music Opera Class (Offenbach's 'Grand Duchess'). In the latter work the distinguished appearance of Miss Jenny Young, a very promising Glasgow vocalist, merits special mention.

Successful pianoforte recitals have been given by Madame Carreño, Mr. Frederic Lamond (a Beethoven programme) and Mr. August Hyllested. Among other performances have been Spohr's 'Last Judgment' by the Sunday School Union Choir (Mr. Alec Steven, conductor); Costa's 'Eli' by the Clydebank Choral Union; and the 'Creation' by the Coatbridge Choral Union, the last two Societies being conducted by Mr. W. J. Clapperton.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. Coleridge-Taylor conducted the Symphony Orchestra's performance, on February 25, of his symphonic variations on an African theme and the *Entr'acte* from 'Herod.' The orchestra, under Mr. Akeroyd, also gave fine performances of Tchaikovsky's 'Pathetic' symphony and Beethoven's 'Leonora' overture.

Dr. Richter's last Philharmonic concert on February 26 was largely attended. The programme included Tchaikovsky's Fifth symphony and Dvorák's 'In der Natur' symphony.

The programme of the last 'Gentlemen's' concert, given under the auspices of the Orchestral Society, included Beethoven's Eighth symphony, Gluck's 'Iphigenia in Aulis' overture, the introduction to Act V. of Reinecke's 'King Manfred,' Tchaikovsky's Andante cantabile for strings and a Serenade by Jensen, in addition to Bach's 'Brandenburg' concerto for strings.

The final Schiever concert found the famous Quartet at its best in performances of Dvorák's Quartet in E and Schumann's Pianoforte quartet in E flat. Mr. Howard Hadley, the solo pianist, made an excellent impression.

The final Armonica Society concert in the small concert room, St. George's Hall, on March 13, was of particular interest. There was then played the seldom-heard Goetz Symphony in F and Godard's 'Scènes Poétique.' Heartiest congratulations were showered upon Mr. E. A. Garrod, who gave a really admirable rendering of the solo part in Tchaikovsky's Violin concerto, and Miss Mary Longdon sang several songs with her accustomed success.

At the penultimate Symphony Orchestra concert on March 11, Beethoven's 'Eroica' symphony, Tchaikovsky's ballet suite 'La Belle au Bois dormant' and Saint-Saëns's 'Le Rouet d'Omphale' were played. Miss Ethel Lister, the vocalist of the evening, sang Mendelssohn's aria 'Infelice,' Ambroise Thomas's 'Je suis Titania' and Weber's 'Softly sighs.'

The Welsh Choral Union gave an excellent rendering of Bach's 'Passion' music at the Philharmonic Hall on March 16. The interpretation was extremely reverent and devotional and showed that the choir and their conductor, Mr. Harry Evans, were thoroughly imbued with the spirit of the work. The solo vocalists were Miss Ethel Lister, Miss Ada Crossley, Mr. Ben Davies, Mr. R. Wynne Jones and Mr. Frederic Austin. Mr. Branscombe rendered excellent service at the organ. Much credit is due to this excellent organization for its enterprise in performing this great work

The Philharmonic final concert brought a successful season to a satisfactory conclusion with the first part of Verdi's 'Requiem,' the principals being Miss Agnes Nicholls, Miss Ada Crossley, Mr. John Harrison and Mr. Ffrangcon-Davies.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Beethoven opened this season's series of Hallé concerts; Bach closed it, with the performance of the Mass in B minor on March 14. This third effort of the choir in this work was the best it has made. The principals were Miss Agnes Nicholls, Miss Alice Lakin, Mr. William Green and Mr. Hjalmar Arlberg. At the concert of February 21 there was one more repetition of the 'Pathetic' symphony, and Dr. Brodsky played Beethoven's Violin concerto. Bruckner's Symphony No. 3, in D minor, made little impression at the following concert, but Madame Carreño scored a great success in a fine performance of Beethoven's E flat concerto. The 'Eroica' symphony was gloriously played at the concert of March 7. Miss Nervil, the brilliant Australian soprano, was the vocalist, and Mr. Albert Spalding, the young American artist, played the Violin concerto of Saint-Saëns with good tone and with not a little nervous skill.

At the Gentlemen's Concert of February 25 there was some pleasant singing by ladies of the Hallé Choir in part-songs by Brahms and Elgar; and Dr. Richter secured a delightful performance of Mozart's 'Prague' symphony in D. Mr. Dalton Baker was the solo vocalist.

The programme of the Brodsky Quartet concert of February 27 included Mozart's Quartet No. 1, in G, Beethoven's Quartet in E minor (Op. 59, No. 2) and César Franck's Pianoforte quintet in F minor. Mr. R. J. Forbes was at the pianoforte in the quintet. At the Promenade Concert of February 23 Mr. Egon Petri played his new Concertstück for pianoforte and orchestra in C minor, and Mr. Rawdon Briggs gave a good rendering of the solo work in Spohr's so-called 'dramatic' Violin concerto. Mr. Hamilton Harris was the vocalist. The last of the ten concerts, on March 9, opened with the overture 'Leonora,' No. 3, and closed with the 'Ride of the Valkyries.' Dr. Brodsky and Mr. Speelman (conductor of the concerts) played the first movement of a double concerto by Mozart for violin and viola, introducing an interesting cadenza by Hellmesberger. Madame Effie Thomas and Mr. Herbert Brown were the vocalists, the latter breaking new ground with the late Heinrich Hofmann's setting of Felix Dahn's 'Die Lieder des Troubadours Raoul' (Op. 89).

Mr. Brand Lane brought his season of Subscription Concerts to a close on March 2. Such talent and such fame as Lady Hallé, Madame Albani, Madame Ada Crossley, Mr. Ben Davies and Mr. Leonard Borwick bring with them, served to pack the Free Trade Hall, with nothing great or new to aid the allurement. The reception with which Lady Hallé met was remarkable, even from a Manchester audience. Miss Olga Neruda was her sister's accompanist. The Philharmonic Choir, that has sung so wonderfully well this season, fully sustained its reputation in interleaving the vocal and instrumental solos.

Messrs. Franz Schörg, Hans Daucher, Paul Miry and J. Gaillard, the cultured and skilful Brussels String Quartet, provided the programme of the last of the Schiller-Anstalt concerts. It comprised the first of the three Schumann Quartets (Op. 41, in A minor), Schubert's Quintet (Op. 163, in C)—Mr. Carl Fuchs taking the second violoncello—and Debussy's Quartet in G minor (Op. 10).

Mr. J. H. Foulds, of the Hallé and Promenade concerts, adds a string quartet to the list of his compositions. Three movements from it were played here on February 24. Mr. Cross's twenty-sixth season of popular concerts closed on March 16 with musical compliments to St. Patrick.

The programme of the last concert of the season of the Manchester Vocal Society, given on March 20, consisted entirely of old English music, in ballad, dialogue, madrigal, duet and chorus, selected by the director Dr. Henry Watson. A chest of genuine viols, together with the harpsichord, were employed for the instrumental accompaniments, and Dr. Watson played on the harpsichord a Toccata by Henry Purcell. The illustrated programme was most daintily got up.

MUSIC IN NEWCASTLE AND DISTRICT.

(From our own Correspondent.)

One of the best chamber concerts we have had for some time was that of the Classical Concert Society on February 21, when Mr. Leonard Borwick and Mr. Carl Wendling gave a pianoforte and violin recital, which included sonatas by Mozart, Beethoven and Brahms. The pianoforte playing of Mr. Borwick was fascinating to a high degree. Pianoforte quartets by Mendelssohn and Schumann were performed by local artists at the Newcastle Musical Society's concert on February 27, under the able leadership of Mr. Alfred Wall; and on March 7 the Brussels Quartet appeared at the Chamber Music Society's last concert. In addition to Grieg's string quartet and one of Beethoven's, they performed, in conjunction with Herr Ernst Denhof, César Franck's beautiful Pianoforte quintet in F minor, a novelty here.

The South Shields Orchestral Society gave a most creditable rendering of an ambitious programme on February 27, which included Mozart's E flat Symphony, the first movement of Schumann's first Symphony, Mendelssohn's 'Fingal's Cave' overture and Bizet's 'L'Arlésienne' suite. Mr. A. Adams conducted. The Choral Society of the same town gave, with orchestral accompaniment, the first performance there of Elgar's 'King Olaf,' on March 13, under the direction of Mr. M. Fairs. On the same evening the Students' Choral Society at the Armstrong College, Newcastle, sang Mozart's 'Requiem' and Walford Davies' 'The three jovial huntsmen,' under Mr. W. G. Whittaker's conductorship. The programme also included Granville Bantock's part-song 'The silken thread' and Joseph Holbrooke's 'Spring is cheery.'

Two of our Newcastle Choral Societies, the Amateur Vocal and the Philharmonic, are arranging to unite under the leadership of Mr. J. E. Jeffries, the conductor of the former, and the latter body gave its last concert as a separate organization on March 14, under the skilful guidance of Mr. George Dodds, when Sullivan's 'Martyr of Antioch' was performed. It is a pity that Mr. Dodds is retiring from the conductorship, because he has done much good and careful work.

On March 26 the Postal Telegraph Choral Society performed Dvorák's 'Spectre's Bride' and Parry's 'Blest pair of Sirens,' under the able conductorship of Mr. Edgar L. Bainton. The soloists were Miss Gleeson-White, Mr. Henry Beaumont and Mr. Albert Garcia, the latter singing exceedingly well.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The great attraction at the Nottingham Orchestral Concert on March 7 was the performance of Tchaikovsky's 'Pathetic' symphony, and, considering the large amateur element of which the orchestra is composed, Mr. Allen Gill and all concerned are to be congratulated on the success of the concert. The other items of the programme were Mendelssohn's 'Ruy Blas' overture, Grieg's 'Holberg' suite and some Wagner selections from 'Die Meistersinger' and 'Lohengrin.' Mr. Charles Knowles was accorded an enthusiastic reception for his solos—Henschel's 'Young Dietrich' and Sullivan's 'Thou art passing hence.' The concert as a whole, both artistically and financially, is one of the very best the Society has given.

The Nottingham Sacred Harmonic Society concluded its fifty-first season with a performance of Gounod's 'Redemption' on March 22. The artists were Miss Perceval Allen, Miss Gwladys Roberts, Mr. William Green and Mr. Lane Wilson, with Miss Jennie Bentley representing local talent. Mr. Allen Gill conducted, Mr. Lyell Tayler led the orchestra and Mr. F. Wyatt officiated at the organ.

On March 12 Miss Cantelo terminated her season of chamber concerts at Nottingham, when the programme included Tchaikovsky's quartet (Op. 11), beautifully rendered by the Brodsky Quartet. Miss Cantelo gave a charming performance of Chopin's Nocturne in C minor and Ballade in G minor, and also accompanied Mr. Brodsky in Bach's Violin concerto in A minor. This was the only opportunity the audience had throughout the season of hearing Mr. Brodsky as a soloist, and his magnificent breadth of tone in Bach's polyphonic music was thoroughly appreciated. The concert concluded with a fine rendering of Brahms's Pianoforte quintet (Op. 34).

At the concert of the Leicester Symphony Orchestra on February 28, the programme included Mozart's Pianoforte concerto in C (No. 21), Beethoven's Symphony in D and a new Festival March by Mr. F. Marshall Ward, of Nottingham, conducted by the composer. Miss Jessie Adcock was the solo pianist and Mr. J. Addison Adcock conducted.

The Leicester Philharmonic Society's performance of Elgar's 'The Kingdom' on March 21 is, despite some shortcomings, one upon which the Society and its conductor are to be warmly congratulated. The choir were heard to great advantage in the opening chorus 'O ye priests,' and 'In the name of Jesus,' and specially in the Lord's Prayer. The soloists were Madame Siviter, Miss Gwladys Roberts, Mr. Webster Millar and Mr. Dalton Baker, each of whom did splendidly. Special mention may be made of the soprano solo 'The sun goeth down,' the 'Arrest' scene for the alto, and the tenor solo 'Unto you that fear.' Mr. Ellis, who ably conducted, deserves credit for his enterprise in having introduced Elgar's latest oratorio to a Leicester audience.

A new choral society has been formed at Loughborough, and judging from the works selected for its first concert, this fresh organization promises to do excellent work. The programme of the first performance on March 5 contained two choral works, Goring Thomas's 'Sun-worshippers' and Mendelssohn's 'Hymn of praise.' The chorus was supported by an orchestra led by Mr. Burrows, which played the first movement of Schubert's fifth Symphony and a piece for strings by Tchaikovsky. The soloists were Miss Edith Locke (Leicester), Miss May Beeby (Loughborough), and Mr. Frank Mullings (Birmingham). Mr. Frank Storer conducted and Mr. Hambleton accompanied.

The Long Eaton Choral Society performed 'Elijah' at its concert on March 12. The soloists were Miss Ethel Lister, Miss May Peters, Mr. Gwilym Richards and Mr. Dan Price. The choral and orchestral forces, under the direction of Mr. J. S. Derbyshire, gave an excellent rendering of the familiar work.

On March 14 the Gedling Choral Society sang Gaul's 'Holy City' with care and precision. The solos were ably interpreted by Miss Lilian Adams, Miss Dora Moore, Mr. Hallam and Mr. Marks.

MUSIC IN OXFORD.

(From our own Correspondent.)

We made an excellent start this term with a performance of 'The Dream of Gerontius,' given on January 24 by the vocal society under its able conductor Mr. Wilsdon. This was its first performance in the University city, and as the Society had devoted nearly two years to its preparation great interest was aroused, the Town Hall being crowded. The principal vocalists were Miss Edna Thornton, Mr. Lloyd Chandos and Mr. Albert Garcia, all of them excellent. The choir sang in such a manner as to place on record a magnificent asset to the good for all time.

On January 31 in the same building, and under the auspices of the Musical Club, a chamber concert was given, its chief features being Brahms's Serenade for small orchestra in A (Op. 16), Beethoven's Pianoforte concerto in G—Mr. Donald Tovey playing the pianoforte part in the latter work—and Bach's Concerto for flute, oboe, violin, trumpet and strings, in F, under the conductorship of Dr. Allen. The concert was very enjoyable.

The Professor of Music, Sir Hubert Parry, gave on February 20 his terminal lecture in the Sheldonian Theatre on 'Musical texture,' the subject being handled in the most interesting manner and keenly appreciated. The illustrations, drawn exclusively from Sebastian Bach, were ably rendered by Miss Honey, Miss Jones, Mr. Barton and Mr. James Friskin.

The following day in the Town Hall, and under the auspices of the Musical Club, Miss Fanny Davies, Herr Kreisler and Mr. Whitehouse gave a delightful concert, the programme including Brahms's Sonata for pianoforte and violin in G (Op. 78) and Beethoven's Pianoforte trio in D (Op. 70, No. 1), in addition to four short solos very charmingly played by Miss Fanny Davies.

On March 4 in the Examination Schools the Schiever Quartet, under the auspices of the Musical Union, gave an interesting concert, the principal pieces being Beethoven's Quartet in F minor (Op. 95), Mozart's Divertimento for violin, viola and violoncello in E flat and Dvorák's beautiful quartet ('Aus der neuen Welt') in F (Op. 96). Songs from Scarlatti and Legrenzi were contributed by Mr. T. C. Gibson.

Last, though by no means least, the united efforts of the Philharmonic and Choral Society and Bach Choir were, on March 14, concentrated upon the performance, in the Town Hall, of Beethoven's Mass in D, under the able and enthusiastic baton of Dr. Allen, for the first time in Oxford. To comment upon its vocal difficulties at this time of day is needless; suffice it to say that they were on this occasion for the most part successfully surmounted. The principal vocalists were Miss Taggart, Miss Lett, Mr. Jackson and Mr. Francis Harford. The second part of the programme was occupied by the 'Eroica' Symphony, Oxford supplying the strings and London the wind portions of the orchestra.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Rotherham Choral Society has achieved some notable exploits in the past, and probably no choral body in the country working under similar conditions can show a more honourable record. As financial difficulties have this season somewhat limited its doings, which generally include the performance of an unfamiliar work, 'Elijah' on March 7 was relied upon to augment the treasury. The choir sang with all its customary spirit and grip. There was a competent orchestra, and Mr. T. L. Brameld conducted with inspiring zest. The soloists were Madame Wilson Moulds, Miss May Peters, Mr. Henry Turnpenney and Mr. R. Charlesworth.

The Barnsley St. Cecilia Society performed Verdi's 'Requiem,' under the direction of Dr. Coward, on March 20. The master's picturesque music taxed the chorus severely, the inadequate balance of parts adding to their difficulties; but they rose to the occasion and sang with power and expression. The fugal choruses suffered most from the disparity in balance; the 'Dies Iræ' sections were dramatically sung. The principals were Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Anderson Nicol and Mr. Herbert Brown. The orchestra played the 'Tannhäuser' overture and Meyerbeer's Coronation march, and the choir gave a charming performance of Pinsuti's 'In this hour of softened splendour.'

The Burngreave Choral Society has taken a fresh lease of life and enthusiasm. A performance of 'Judas Maccabæus,' under Mr. H. C. Jackson, proved the fact to the full. The chorus sang with steadiness and good tone.

In the month's record must be included a competent rendering by the Tankersley Choral Society (conductor, Mr. Soar) of Van Bree's 'St. Cecilia's Day'; and a successful and very praiseworthy concert by the Chapeltown Sacred Harmonic Society, at which Mendelssohn's 13th Psalm, Bach's church cantata 'Bide with us' and Spohr's 'Last Judgment' constituted the programme.

At the last concert of the Sheffield Chamber Music Society, Stanford's quartet (Op. 64) in D minor, Beethoven's quartet (Op. 18, No. 3) and Max Reger's Pianoforte trio in B minor (Op. 2) were performed by Messrs. James and J. W. Sharpe's quartet party.

Among other interesting events announced to be given in the closing days of the month were concerts by the Sheffield Philharmonic Orchestra (conductor, Mr. J. H. Parkes) and the Sheffield Amateur Instrumental Society (conductor, Mr. J. Duffell), also performances of 'Acis and Galatea' by the Hillsbro' Choral Society; of Mendelssohn's '42nd Psalm,' at St. Mary's Church; Tozer's 'Way of the Cross,' at Zion Congregational Church, and Maunder's 'Olivet to Calvary' at St. Peter's (Abbeydale) Church.

The performance on March 21 of Elgar's 'The Kingdom' by the Sheffield Musical Union, following close upon the rendering of 'The Apostles' by the Amateur Musical Society, created much interest. Dr. Coward conducted an intelligent and well-prepared interpretation of the oratorio in which the fine choir and a competent orchestra divided the honours. The soloists were Miss Perceval Allen, Miss Edna Thornton, Mr. Gwilym Richards and Mr. Herbert Brown. The choir concluded an exacting night's work with an heroic and perfectly tuneful performance of Bach's motet for double choir, 'Sing ye to the Lord.' The orchestra played with neatness and expression the overture and ballet-music from Schubert's 'Rosamunde.'

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

We have had three choral concerts at Leeds during the past month that were of exceptional interest; on March 13 and 14 the Leeds Choral Union gave Elgar's 'The Apostles' and 'The Kingdom,'—the latter for the first time in Yorkshire—and on March 20 the Leeds Philharmonic Society followed with Berlioz's 'Requiem.' The Choral Union had bad luck as regards the cast of soloists originally selected, for out of the six who were to take part in 'The Apostles' half were ill and unable to appear. However, though at the eleventh hour, a most efficient cast was secured. Mr. Ffrangcon-Davies and Mr. John Coates assumed their original parts, and sang them with their habitual mastery. Miss Jenny Taggart, Miss Gertrude Lonsdale, Mr. John Browning (a dignified St. Peter) and Mr. Charles Knowles (an incisive if not very subtle Judas) completed the cast. In 'The Kingdom,' on the following evening, Miss Esta D'Argo sang the music allotted to the Blessed Virgin, and especially the important solo, very artistically, Mr. Knowles gave force to St. Peter's utterances, and Miss Lonsdale and Mr. Coates resumed their respective parts. The chorus sang finely on both nights, though, singularly enough, seeing that this is the third time they have sung 'The Apostles,' with greater confidence in the work that was new to them. The Queen's Hall Orchestra, though its fine quality was plainly manifested, cannot be said to have appeared to advantage, and seemed to find some difficulty in accustoming themselves to the beat of Dr. Coward, who conducted with unsparing energy. What kind of general impression was produced by 'The Kingdom' I cannot say, but so far as my own personal impression goes, it confirmed my opinion of its wonderful devotional feeling, its directness of expression, its power of realising character and creating an atmosphere, together with a certain structural weakness which makes it seem lacking in proportion and leaves one without a sense of finality.

Berlioz's monumental 'Requiem,' though very seldom heard, was not quite new to Yorkshire, having been given on two occasions at Bradford in 1887; but the Leeds Philharmonic Society's performance was enough of a novelty to attract musical people from far and wide. The Hallé Orchestra was greatly augmented for the occasion, and the small brass orchestras at the four quarters of the compass, together with the array of ten kettledrums, were fully represented. The chorus, trained by Mr. Fricker, were note-perfect in their very exacting task, and I never heard the 'Rex, tremendæ' more brilliantly sung. Sir Charles Stanford conducted, and deserves credit for having emphasised the 'architectural' character which Berlioz claimed for his music, without any unnecessary stress on its sensational side, and the result was a highly impressive performance. The tenor solo was sung by Mr. T. Middleton, a member of the chorus. At the same concert Dr. Cowen conducted his fine ode, 'The Passions,' the revival of which was most welcome. An interesting innovation was a public full rehearsal of the 'Requiem' on the Saturday night before, the orchestra being brought to Leeds for the purpose. It is a plan which deserves imitation.

The Municipal Concerts have been even more interesting than usual. That on February 23 introduced some of Sir Charles Stanford's compositions, two movements from the 'Watts' symphony, two from the Violin concerto—the solo most artistically played by Miss Alice Simpkin, a member of the orchestra—and the first 'Irish Rhapsody,' all of which were very ably played under the composer's direction. Dr. Bairstow, who as organist of the Parish Church has already done much to enhance the artistic and devotional character of its music, conducted an overture of his composition, 'By the waters of Babylon,' a well-written work quite in keeping with its subject and possessing genuine poetic feeling. The final concert of the series was on March 7, when the popularity of Wagner was evidenced by the most crowded house of the season for a 'Wagner programme,' which included examples covering the whole of his career, from 'Rienzi,' 'Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' up to 'Meistersinger' and the 'Siegfried Idyll.' The orchestra, under Mr. Fricker's guidance, showed its thorough efficiency by its finished playing of an exacting programme, and in one or two choral extracts the Morley Choral Society lent their aid with good effect. The Leeds Bohemian Chamber Concert on March 6 included Brahms's Clarinet quintet, with Mr. M. Fawcett, an able local artist, as clarinettist, and Borodin's beautiful string Quartet in A. These concerts are doing for earnest lovers of music what the Municipal Concerts are doing for the greater public, and the importance of both for the music of Leeds cannot easily be overrated. Mr. Edgar Haddock and Mr. F. Sant-Angelo completed their course of Beethoven's violin sonatas on March 5, and on the 19th the last of Messrs. Haddock's musical evenings took place, the violinist Kochanski being the chief attraction. On March 18 the Musical Union gave a concert, male-voice part-songs by Strauss and MacDowell, and Brahms's version for two pianofortes of his F minor Quintet being the special features of the programme. In the latter the conductor, Mr. Noel Bell, and Mr. H. P. Richardson were the pianists.

BRADFORD.

The Bradford Permanent Orchestra brought a generally successful season to a close on March 2 with a plebiscite programme, which almost as a matter of course included the 'Tannhäuser' and '1812' Overtures, the 'Peer Gynt' Suite, and the 'Unfinished' Symphony. The most delightful thing in the concert was the admirable interpretation of the solo part in Mendelssohn's Violin concerto by Mr. Arthur Catterall, the young Manchester violinist. It was delicate yet manly, warm in feeling yet reticent, and presented the work to the utmost advantage. Mr. Allen Gill conducted with great spirit and good taste. On March 8 Mendelssohn's 'St. Paul' was performed at the last of the subscription concerts, under the direction of Dr. Cowen, who gave a fine, dignified reading of the oratorio. The principals were Miss Agnes Nicholls, Miss Edna Thornton, Mr. Ben Davies and Mr. Ffrangcon-Davies, the last of whom gave a noble and convincing interpretation of the chief rôle. On March 12 Mr. S. Midgley gave the second of his chamber concerts, the programme including two pianoforte trios—those of Brahms (in C minor) and Saint-Saëns—in which the concert-giver as pianist was associated with Miss Edith Robinson (violin) and Mr. Walter Hatton (violoncello). Miss Nellie Judson and Miss Nellie Bennett proved promising vocalists in duets by Brahms and in other pieces.

OTHER TOWNS.

It is rather significant that I have to record three performances of 'The Dream of Gerontius' that have taken place during the past month in Yorkshire towns. It was given on March 1 by the very powerful Huddersfield Society, a fine and impressive performance under Dr. Coward, with Miss Alice Lakin, Mr. Gervase Elwes and Mr. Francis Braun as principals. The chorus singing was of course superb—never have I heard the choral portions of the work so forcibly and impressively sung. On March 15, Mr. C. L. Naylor conducted a performance by the Harrogate Choral Society, with Madame Amy Dewhurst, Mr. John Harrison and Mr. Herbert Brown as the soloists. Mr. Naylor gave a reading that was full of life, his tempi being on the quick side; but if it lost a little where dignity was required, it was always musicianly, and did not neglect the poetry of the music. Mr. Summerscales, who conducted the Keighley Musical Union's performance on March 19, leaned in just the opposite direction, aiming at steadiness till the effect was occasionally almost lethargic. The chorus sang exceedingly well, however, and the principal parts were ably sustained by Madame Dewhurst, Mr. H. Brearley, and Mr. Herbert Brown. The Keighley Orchestral Society's concert on March 6 was distinguished by the visit of Mr. Henry J. Wood, who conducted Max Bruch's G minor Violin concerto, Miss Edith Robinson being the soloist. Mrs. Henry J. Wood was the vocalist, and Mr. Summerscales the conductor.

At Halifax the Orchestral Society, of which Mr. Van Dyk is conductor, gave a concert on March 7, at which Haydn's symphony 'Mit dem Paukenschlag' (No. 8 of the Salomon set) was played with great spirit by the orchestra, which is largely amateur in its constitution. Mr. F. Holt's artistic playing of the Cor anglais solo in the introduction to Act III. of 'Tristan' was another interesting feature, though here, unfortunately, the orchestra was not quite equal to its responsibilities. Mr. John Needham, a young Halifax tenor, gave evidence of his progress, as well of an exceptionally beautiful tenor voice, by his singing at this concert. On March 14 the Halifax Choral Society, under Mr. F. de G. English, gave a good all-round performance of Dr. Walford-Davies's 'Everyman,' which made a strong impression, the solo parts being well sustained by Miss Esmé Atherden, Miss Gwladys Roberts, Mr. Henry Brearley and Mr. Frederic Austin.

At Hull there has been a good deal of interesting music lately. The Symphony Orchestra gave its last two concerts on February 28 and March 14, with an amount of public favour that has steadily increased during the season and has encouraged the Orchestra to announce a series of ten concerts for next season. On the earlier date a Mozart symphony in C (Köchel No. 425) was heard. At the last concert Schubert's sixth Symphony was the central feature, and both were played with a refinement of ensemble testifying to the great advance in discipline made by the Orchestra under Mr. Wallerstein's training. On February 27 Mr. John Dunn gave an orchestral concert at which he played Tchaikovsky's Violin concerto, a work singularly suited to his vigorous, exuberant style. The orchestra was of the 'scratch' order, being recruited from far and near, but Mr. T. Tertius Noble, who conducted, managed to secure a very effective performance of Beethoven's seventh Symphony. On March 8 the Philharmonic Society, of which Mr. J. W. Hudson is conductor, gave a concert the principal feature of which was Tchaikovsky's 'Pathetic' symphony, and on March 19 the Vocal Society gave 'St. Paul,' under the direction of Dr. G. H. Smith. Miss Ethel Lister, Miss May Peters, Mr. W. Maxwell and Mr. Charles Tree were the principals in a generally successful performance.

The very enterprising Doncaster Musical Society chose Sir Hubert Parry's 'Judith' for its concert on March 14, when a satisfactory performance was given under Mr. Thomas Brameld's inspiring direction, the principals being Miss Perceval Allen, Madame Amy Dewhurst, Mr. Charles Saunders and Mr. Albert Garcia. Another society which is both efficient and plucky, that of Morley, gave a programme of Wagner's music on March 11, selections from 'The Flying Dutchman,' 'Tannhäuser' and 'Lohengrin' being very well done under Mr. Fricker and with the assistance of Madame Verrinder and Mr. Dan Price, who sang the great duet from the 'Dutchman' with good effect. 'Elijah,' which is seldom long absent from choral programmes, was given by the Scarborough Philharmonic Society on March 11, conducted by Dr. Ely, and by the York Musical Society on March 20 under Mr. T. Tertius Noble.

Foreign Notes.

BARCELONA.

Siegfried Wagner recently gave two concerts at the Liceo. At the first he conducted his maternal grandfather's symphonic poem 'Tasso' (Liszt), his father's 'Siegfried-Idyll,' and the 'Flying Dutchman' and 'Tannhäuser' overtures; also excerpts from his own first three operas.

BERLIN.

Richard Strauss was invited to become a member of the Paris Société des Auteurs dramatiques, but he declined, as Article 5 of the statutes would, as he pointed out in a letter to a Berlin paper, give the Society power even to forbid a performance of 'Salome' under his direction in this city. M. Alfred Capus, president of the Société, having informed him by telegram that his adhesion to the statutes would only bind him so far as concerns France, Belgium, French Switzerland, and the principality of Monaco, the German composer has declared his intention to become a member as soon as he has received a letter from the president.

EISENACH.

The inauguration of Bach's birth-house as a museum will shortly take place, and at the same time will be held the third German Bach festival. The directors of the Bach House are Prof. Dr. Joachim, Generalmusikdirector Steinbach, Dr. von Hase (of Leipzig), Dr. Bornemann (of Eisenach) and Prof. Georg Schumann. Autographs, pictures, documents, instruments, &c., connected with Bach, his family and his contemporaries, are to be exhibited. Most of the autographs are in the Berlin Library, and it is not known whether the many instruments which belonged to Bach and his sons are still in existence. Every effort will, however, be made to gather together as many relics as possible, and all lovers of Bach, *i.e.*, all true musicians, are requested to help in so praiseworthy an undertaking.

HEIDELBERG.

Lina Ramann, in her 'Franz Liszt,' remarks that 'after many Good Friday sufferings through adverse criticism and the prejudices to which it has given birth, "Christus" awaits its Easter morn.' The work has recently been given several times in Germany and apparently created a deep impression. The latest performance was in this city by the Bach Society, under the direction of Prof. Wolfrum. It lasted three hours and a-half, but the eagerly attentive audience followed the music to the close.

LEIPZIG.

A full report of the Second Congress of the International Music Society, held at Basle, September 25-27, 1906, has just been published by Messrs. Breitkopf & Haertel. Among the papers read were two by well-known British musicians: Dr. Charles Maclean, on 'The Musical Institutions of Great Britain and Ireland,' and by Dr. McNaught, entitled 'Regarding Welsh Eisteddfodau.'

LISBON.

An opera entitled 'Amore e Perdizione,' by Jean Arroyo, a former minister of foreign affairs, has been produced here with marked success. The royal family honoured the performance with their presence.

MUNICH.

The programmes for the festival performances have been issued. The dates of the Mozart operas at the Residenz are as follows: 'Don Juan,' August 1 and 7; 'Figaro,' August 3 and 9; 'Così fan tutte,' August 5 and 11. The Wagner performances will commence on August 12 with 'Tristan,' which will be repeated on the 21st, 26th, and on September 7. Three 'Ring' cycles are announced for August 14, 15, 17, and 19; August 28, 29, 31, and September 2; and September 9, 10, 12, and 14. 'Tannhäuser' will be given on August 23 and September 4, and 'Die Meistersinger' on August 24 and September 5.

ST. PETERSBURG.

A new opera by Rimski-Korsakov, entitled 'The Legend of the invisible city of Kilej and of the Maiden Fevronia,' was successfully produced at the end of February at the Mary Theatre. W. J. Bielsky is the author of the libretto.

WIESBADEN.

Mozart's 'Don Juan,' Goldmark's 'Queen of Sheba,' and Adolphe Adam's 'Le Postillon de Longjumeau,' have been selected for the festival performances in May, at which the Kaiser will be present.

WÜRZBURG.

In memory of the recently-deceased composer, Cyril Kistler, the Royal School of Music performed at one of its concerts the *Prelude* to the fourth act of his 'Faust' music.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDEEN.—The cantata 'King Harold,' by F. Cunningham Woods, was performed on March 19 by the choir of Belmont Congregational Church, Mr. A. Forbes Milne conducting. The feature of the performance was the singing of the duet between Edith (Miss M. Laird) and Harold (Mr. J. G. Anderson), viz., 'Dear, holy maid,' the entry of the chorus of monks being particularly effective. A miscellaneous second part followed the cantata, during which the orchestra, led by Mr. A. R. Findlay, played Coleridge-Taylor's 'Valse Bohémienne' and Schubert's 'Military march' (Op. 51, No. 1), both arranged for pianoforte and strings.

BASINGSTOKE.—J. H. Maunder's cantata 'Olivet to Calvary' was given on March 19 by the choir of the Parish Church, assisted by a string band and a choir of some 100 extra voices, the wind parts being played on the organ by Mr. Liddle. The Rev. R. Spurrell sang the bass solos, the solo boy of the Parish Church choir and the leading tenor taking the other solos. Mr. E. Jones, of Southampton, led the orchestra and the vicar, the Rev. H. W. Boustead, conducted.

BRIGHTON.—The Sacred Harmonic Society performed Verdi's 'Requiem' and Mendelssohn's 'Hear my prayer' at the concert of March 14. The choir gave a vivid and inspirited rendering of the choral music under the able direction of Mr. Robert Taylor, and the orchestra did excellent service, not only in the works named, but also in the March from 'Eli,' and Guilmant's 'Sonata symphonique' for organ and orchestra, the solo part being played by Mr. Percy Taylor. The solo vocalists were Miss Ethel Lister, Miss Kate Holbrook, Mr. W. Maxwell and Mr. Arthur Walenn.

BROMLEY (KENT).—The Musical Society gave its third concert in the Drill Hall on February 23, under the direction of Mr. F. Lewis Thomas. The programme included Weber's 'Oberon' and Grieg's 'In Autumn' overtures, the Angelus and March from Massenet's 'Scènes pittoresques' and three movements from Mendelssohn's 'Midsummer Night's Dream' music. Two movements from Grieg's Sonata for violin and pianoforte in F were played by Messrs. G. E. Cathie, who led the orchestra, and Mr. F. Lewis Thomas, and the vocalists were Miss Edith Miller and Mr. Julien Henry.

BURTON-ON-TRENT.—The Musical Society gave a concert in the Town Hall on March 11, when the programme consisted of 'Hiawatha's Wedding-feast,' Cowen's 'John Gilpin,' and Beethoven's C minor Symphony. The choir and orchestra, numbering 170, under the direction of Mr. T. E. Lowe, gave an artistic rendering of the first two works, and the orchestra was heard to great advantage in the symphony. Mr. John Harrison was the solo vocalist and Mr. Charles Collier played the solo part in Gabriel Pierné's Concertstück for harp and orchestra.

CATFORD.—The Philharmonic Society, under the conductorship of Mr. C. W. Wilkes, performed Gounod's 'Redemption,' at St. Dunstan's College, on February 28. The oratorio was effectively rendered by a choir and orchestra numbering nearly 160 performers. The singing of the choir reflected great credit upon the members themselves and upon the conductor, the music of the 'Celestial choir' being rendered by a selected body of boys and men belonging to St. Lawrence's Church, Catford, of which Mr. Wilkes is organist and choirmaster. The soloists were Madame Carlotta Ide, Miss Carrie James, Miss Edith Upham, Mr. Henry Turnpenney and Mr. Charles Bennett.

Chatburn (Lancs.).—The Chatburn and Downham Choral Society completed its second season on March 18 with a successful concert, which included Stanford's 'The Revenge' and Parry's 'Pied Piper of Hamelin.' The latter work especially was sung with great enthusiasm. The programme also included one of the 'Oriana' madrigals by John Benet, Elgar's 'Spanish serenade' and a part-song 'O little birds,' composed by the conductor. Miss R. Wheeler was the accompanist, and Mr. F. H. Wood conducted.

Chelmsford.—The Musical Society gave the closing concert of its twenty-fifth season on March 19, when an excellent performance of Dvorák's 'At the foot of the Cross' ('Stabat Mater') was given, the chorus-singing being especially refined and good. The solo vocalists were Miss Agnes Christa, Miss Eleanor Druce, Mr. Abel Starkey and Mr. Thomas Abel. Mr. G. H. Wilby led the orchestra, and Mr. F. R. Frye conducted.

Coatbridge.—The Monklands Philharmonic Society, organized some few months since, gave its first concert in the Town Hall, on March 7, with a no less ambitious programme than Handel's 'Jephtha.' The high aim of the Society was, however, justified, the choir being well balanced and singing with excellent tone and much enthusiasm. The orchestra, led by Mr. W. S. Cole, was also efficient, and the solo vocalists were Madame Ellen Verrinder, Madame Marian Christie, Mr. Walter Lawley and Mr. Herbert Brown. The inaugural performance of the Society was altogether successful and, under the enthusiastic conductorship of Mr. T. Dixon, promises well for the future.

Craigydon, Llandudno.—The newly-formed Choral Society gave its first concert in St. Paul's Church House on March 6, under the direction of Mr. Ernest Jones, organist of St. Paul's Church. The part-music by the choir included Stainer's 'God so loved the world,' Gounod's 'There is a green hill' (solo and chorus), Festa's madrigal 'Down in a flow'ry vale,' and Mendelssohn's 'Hunter's farewell' and 'Departure.'

Dronfield.—The new Choral Society recently organized and conducted by Miss Bickerstaffe gave a good performance of Stainer's 'Daughter of Jairus' in the Parish Church Schoolroom on March 7. There was a small string band, and the solo vocalists were Miss H. Johnson, Mr. Gregory Taylor and Mr. J. Coleman.

Elgin.—The annual concert of the Choral and Orchestral Society was held in the Town Hall on March 15, when a very successful performance of Smart's 'The bride of Dunkerron' was given under the direction of Mr. Frederick Boothroyd, organist of the parish church, the solos being sung by Madame Annie Walker, Mr. Henry Beaumont and Mr. Harry Dearth. The accompaniments to the cantata, as well as Bach's 'Sarabande and Bourrée' and two 'Novelletten' for strings by Coleridge-Taylor, were well played by the orchestra.

Gosport.—The Gosport and Alverstoke Choral Society gave a very successful performance of Handel's 'Judas Maccabæus,' conducted by Mr. Ernest Douglass, at the Thorngate Hall, on March 19. The solo vocalists were Miss Florence Holderness, Miss Minnie Lendrume, Mr. Malcolm Boyle and Mr. Eaton Cooter.

Guernsey.—The annual concerts of the Guille-Allès Choral and Orchestral Associations took place on March 12 and 13. Handel's 'Acis and Galatea,' Mackenzie's 'Dream of Jubal' and Mendelssohn's 'Hymn of Praise' were the works chosen for this year's concerts. All were creditably given by the band and chorus of about 200 performers, under the direction of Mr. John David. The 'Dream of Jubal' was very well received by the crowded audience attracted by the novelty of the work. The recitations were finely declaimed by Miss Kathleen Rind. The soloists were Miss Emily Shepherd, Miss Ethel Dyer, Mr. Wilfred Virgo and Mr. Herbert Parker.

Hadley (Salop).—Mendelssohn's 'Hymn of Praise' was given by the Philharmonic Society on March 8. The band, under the leadership of Mr. T. E. Clarke, acquitted themselves with much credit, while the choir sang with refinement and excellent tone. Mr. J. Clark conducted.

Kendal.—The annual concert of the Choral Society took place on March 7 at St. George's Hall, when Dvorák's 'Spectre's bride' was the chief feature of the programme. The solo vocalists were Miss Lillie Wormald, Mr. H. Brearley and Mr. A. Garcia. The choir displayed excellent tone and variety of expression, and the orchestra played the accompaniments with much refinement, the whole performance reflecting much credit on the conductor, Mr. J. S. Winder. Palmer's part-song 'Boreas,' Glinka's 'Noble chief, thee we hail,' and Weber's 'Oberon' overture were included in the second part.

Kirriemuir.—Sullivan's popular opera 'The Mikadc' was successfully performed at the Public Hall, during the week ending March 9, by the Amateur Opera Company, under the conductorship of Mr. H. E. Peacock.

Loughborough.—The Falcon Choral and Orchestral Society (established in connection with the Falcon Works of the Brush Electric Engineering Co.) gave a concert in the Theatre Royal on March 13, when 'Hiawatha's Wedding-feast' was the chief feature of the programme, the tenor solo being sung by Mr. Ernest E. Neale. The miscellaneous second part included Dudley Buck's 'Hymn to Music' and the march and chorus from 'Tannhäuser.' Dr. W. H. Paltridge conducted.

Loughton.—'St. John's Eve' (Cowen), a Petite Suite for orchestra (E. C. Nunn) and Dr. Markham Lee's 'Ode to St. Cecilia,' &c., were performed before a large and appreciative audience in the Topping Hall on March 4. Mr. Henry Riding conducted, and Dr. Markham Lee and Mr. Nunn directed their own compositions. The principals included Lady Sybil Smith, Miss Alice Chartres, Mr. Herbert Clinch, Mr. Claude Dyer, Miss Agnes Comerford (harp), Miss Ethel Mercer (pianoforte), Mr. H. W. Norton (organ) and Mr. W. B. Carter (violin).

Middleton.—The Choral Union gave an excellent performance of Smart's 'Bride of Dunkerron' at the Co-operative Hall, on March 4, under the direction of Mr. F. R. Jones. The solo vocalists were Madame Sadler-Fogg, Mr. Wilfred Hudson and Mr. Herbert Parker.

Peterborough.—The Cecilian Choir, organized in the early part of the winter by Mr. Alfred Winterbotham, made a highly successful first appearance in the Grand Assembly Rooms on March 18, giving ample evidence of their excellent training by the conductor, clear enunciation being a noticeable feature. The programme included such well-known part-songs as Hatton's 'When evening's twilight,' Pearsall's 'O who will o'er the downs,' Hullah's 'Three fishers,' also a selection from 'The Bohemian Girl.' The solo vocalists were Miss Sara Spence, Mr. H. Hartley and Mr. James Coleman.——On the 19th the Choral Union gave a performance of Sterndale Bennett's 'Woman of Samaria,' which was successfully rendered under the conductorship of Dr. Haydn Keeton. The miscellaneous second part included Faning's 'Song of the Vikings,' Sullivan's 'Watchman, what of the night' and Frederick Löhr's 'Slumber song,' conducted by Mr. E. Armstrong. The solo vocalists were Miss Mary Lund, Miss Isa Frood, Mr. A. Livingstone Hirst and Mr. F. Percival Driver.

Pontypool (Mon.).—The first concert of the Griffiths Town and District Harmonic Society was held on February 21, Leoni's 'Gate of Life' being the main feature of the programme. The singing of the choir, under the baton of Mr. Gwilym Mordecai, was excellent. The solo vocalists were Miss Ethel Grimes, Mr. Furness Williams and Mr. David Hughes.

Pontypridd.—The Tabernacle Choir gave a very satisfactory performance of Handel's 'Samson' at the Town Hall, on February 25, under the direction of Mr. D. Thomas, both choir and orchestra doing excellent service and testifying to the ability of their conductor. The solo vocalists were Miss Amy Evans, Miss S. G. Jones, Mr. Richard Thomas and Mr. David Davies.

Portsmouth.—The Borough of Portsmouth Philharmonic Society gave a performance of Dvorák's 'At the foot of the cross' (Stabat Mater) and Parry's 'Blest pair of sirens' in the Town Hall on March 14. Both choir and orchestra worked with enthusiasm and responded with alacrity to the able conductor, Mr. Monk Gould. The solo vocalists were Madame Emily Squire, Miss Mildred Jones, Mr. Joseph Reed and Mr. F. Ranalow. At the conclusion of the performance Mr. Monk Gould was presented by the Mayor, on behalf of the members of the Society, with a gold watch and chain, on his retirement from the conductorship of the Society, a post which he has held with distinction.

Southport.—The third concert of the season by the Choral Society was given on March 15 in the Cambridge Hall, when the programme included Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Parry's 'Blest pair of sirens,' Wagner's 'Rienzi' overture and Tchaikovsky's Symphony No. 4, in F minor. The choruses throughout were well given, and a fine performance of the symphony was the result of careful rehearsal on the part of the conductor, Mr. J. C. Clarke. Mr. Gwilym Richards was the vocalist.

Southsea.—The Choral Society recently formed in connection with Christ Church gave its first concert on February 27. The part-songs and madrigals included 'If doughty deeds' (Lee Williams), 'I saw lovely Phillis' (Pearsall), 'Three fishers' (G. A. Macfarren), 'O happy eyes' (Elgar) and 'Good-night, beloved' (Pinsuti), which were well sung. Mr. E. Stanley Jones, organist and choirmaster of the church, conducted.

Swadlincote.—The Harmonic Society gave a successful performance of Mendelssohn's 'Come, let us sing' and Van Bree's 'St. Cecilia's Day' in the Town Hall on March 20. The attack, light and shade, quality of tone, and finish of the chorus was very commendable. The soloists were Miss Lillie Wormald (soprano) and Mr. John Bardsley (tenor). There was an efficient orchestra led by Mr. William Henley, and Mr. Walter Tones conducted.

Swindon.—The Choral and Orchestral Union gave a concert at the Mechanics' Institute on March 13. The programme included Stanford's 'Revenge,' Faning's 'Song of the Vikings,' Mackenzie's 'Benedictus,' and the overtures 'Merry Wives of Windsor' and 'Mirella.' These works were satisfactorily rendered under the direction of Mr. H. T. Sims, of Bath.

Tonbridge.—The Choral Society gave a concert in the Public Hall on March 13, when Parry's 'Pied Piper' and a miscellaneous selection were performed, the latter including Gaul's 'Daybreak,' Elgar's 'My love dwelt in a northern land,' and Brahms's 'Vineta' by the choir, and the orchestra played Kalliwoda's Concert Overture in F, the overture to 'Figaro' and the *Entr'acte* from Schubert's 'Rosamunde.' The solo vocalists were Miss Marie Gwynn, Mr. Charles Hubble and Mr. Graham Smart, the two last named representing the Pied Piper and the Mayor in Parry's cantata. Mr. H. C. Stewart conducted the orchestral pieces and Mr. C. J. Kimmins the choral works.

Woolston.—Mendelssohn's 'Elijah' was performed by the Choral Society at its sixth concert in the Victoria Hall on March 5. The oratorio was conducted by Mr. W. A. Thompson, and the principal vocalists were Madame Hilda Sands, Madame Madge Atkinson, Mr. G. Conlan and Mr. T. Faulkner. The performance was altogether successful.

An interesting feature of the Symphonic Orchestra Society, organized some few months since by Mr. W. Handel Thorley, is the fact that an excellent opening is afforded to young composers, who may on payment of a small fee conduct their own compositions at the Society's rehearsals, and thus may be given an opportunity to enable agents and publishers to hear their works. The Orchestra, it should be mentioned, is comprised of instrumentalists of acknowledged ability and repute, drawn from various well-known orchestras.

Errata.—March issue, p. 156, col. 2, 14 lines from the bottom, the sentence should read 'up to that time the naturals were black and the sharps were white'; p. 158, col. 2, line 31 from the bottom, the words '(*In the Chancel*)' should follow 'Clarion' in the list of Tuba organ stops; p. 162, col. 1, line 11 from the bottom, *delete* the words after 'conditions' to the end of the paragraph.

Sir Alexander Mackenzie's 'Pibroch' for violin was recently performed by Mr. Arthur Hartmann at the First Congregational Church, Salt Lake City, Utah.

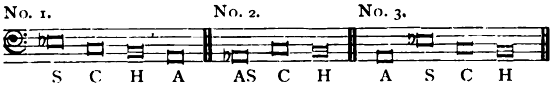
Mr. G. H. Betjemann delivered a lecture on 'Beethoven,' with musical illustrations, in the school-room of Union Chapel, Islington, on March 19.

Answers to Correspondents.

M. S.—The history of Handel's 'Water Music' is told by W. S. Rockstro in his 'Life of Handel.' The composer had exceeded the period of his leave of absence from England, whereby he had incurred the displeasure of King George I. The reconciliation was brought about by the 'Water Music.' To quote from Rockstro: 'On the 22nd of August, 1715, the Royal Family, accompanied by a numerous suite, proceeded by water from Whitehall to Limehouse. When they returned in the evening both sides of the river were illuminated; cannons were fired; and an immense number of boats, filled with well-dressed spectators, followed the procession. While the preparations for this brilliant water-party were in progress, Handel's old and faithful friend, Baron Kielmannsegge, concocted, with the aid of Lord Burlington, an ingenious plan for the purpose of bringing the composer once more into favour. By advice of these two prudent counsellors, Handel wrote a series of Instrumental Movements for two solo violins, flute, piccolo, two hautboys, one bassoon, two horns and two trumpets, supported by the full stringed band; engaged an efficient orchestra for the performance of his music; and caused it to be played under his own direction upon a boat, in which he followed the Royal Barge closely enough to allow his delightful entertainment to be heard distinctly by all on board. King George was an enthusiastic lover of music. The beauty of the performance at once attracted his attention, and, after listening to it with delight, he inquired the name of the composer.' The result was that Handel was restored to Court favour through the medium of the tuneful strains of his 'Water Music.'

Carnaval.—The 'Sphinxes,' or 'Lettres dansantes,' inserted between Nos. 8 and 9 of Schumann's 'Carneval (to adopt the spelling of the original edition), Scènes Mignonnes sur 4 notes,' form the mystical basis of the work:

SPHINXES.



Lettres dansantes.

No. 1 is to be read as S (Es), C, H, A, the musical letters in the composer's name; Nos. 2 and 3, as As, C, H, and A, S, C, H, the letters forming the name of a town in Bohemia, the residence of a Baron von Fricken, to whose daughter Ernestine Schumann was actually engaged at the time of the composition of the work (1834). The 'Sphinxes' were seldom or never played by Madame Schumann.

C. R. H.—(1) The Venerable Archdeacon Charles Burney, who died on New Year's day, was a great-grandson of Dr. Charles Burney, the historian of music. The pedigree is: Dr. Charles Burney (1726-1814); his son Charles Burney, the classical scholar (1757-1817); his son Charles Parr Burney, Archdeacon of Colchester; his son Archdeacon Charles Burney (1815-1907). The deceased clergyman was, as you surmise, a great-nephew of Fanny Burney (Madame D'Arblay). Five members of the Burney family, the historian of music and four of his children, have found a place in the 'Dictionary of National Biography.' (2) There seem to be several organs upon which Handel is said to have played. In regard to the organ at Whitchurch, near Edgware, see the article 'Handel Myths,' by Dr. W. H. Cummings, in The Musical Times of January and February, 1885.

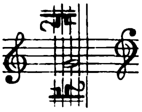
C. W. W.—The Oriana Madrigal Society is a London organization of the kind you name: the honorary secretary is Mr. H. J. L. J. Massé, Leighton House, 2, Holland Park Road, Kensington. There is plenty of good material in London whereby societies like that of Blackpool could be formed. The difficulty is that Londoners have so many interests to absorb their time. It seems impossible to get the members of a balanced choir of, say, seventy voices to attend regularly even one rehearsal a week. But perfection can only be obtained by two or three rehearsals a week, and whole-hearted enthusiasm. Ay, there's the rub!

J. H. E.—The following choral works, suitable for a choir of sixteen to twenty voices, have accompaniments arranged for pianoforte and harmonium: 'May Queen' (Bennett), 'May Day' (Macfarren), 'Crusaders' (Gade), 'Gallia' (Gounod), and 'First Mass' (Mozart). Those with accompaniments for small orchestra are 'The Banner of St. George' (Elgar) and 'St. John's Eve' (Cowen). Faning's 'Song of the Vikings' has a pianoforte duet accompaniment.

E. C. D.—Illustrated articles on King's College, Cambridge, and Magdalen College, Oxford, appeared in The Musical Times of April, 1902, and December, 1905, respectively. The following public schools have been similarly treated (in chronological order): Harrow, August, 1901; Winchester, June, 1904; Clifton, April, 1905; Rugby, June, 1905; Christ's Hospital, September, 1905; Uppingham, July, 1906.

Cymru.—It is quite possible that Mr. Franklin Taylor's 'Progressive Studies for the Pianoforte' are just what you want. The collection is published in two forms: (1) Fifty-three books (at 1*s.* each), and (2) 'Selected Pianoforte Studies' in two sets of four books each (price 1*s.* each book). Either of the two sets of the latter covers the ground of pianoforte technique, one of the sets being more difficult than the other.

Solo Boy.—Mr. J. A. Bellamy, of Sidmouth, sends for your edification the following musical monogram of Gade:



J. T. (St. Louis).—Yes, Leschetitzky wrote an earlier opera than 'Die erste Falte,' that entitled 'Die Bruder von San Marco,' but it was never completed.

Deputy Organist.—Is it desirable to get into any groove? Easier to get in than to get out. But in order to obtain work as a non-groove accompanist, we can only suggest that you should make the acquaintance of vocalists who sing at concerts, &c., and thus gain an opening for the exercise of your accompaniment abilities.

P. R.—The opus number of Mendelssohn's Six preludes and fugues for the pianoforte is '35.' Prelude No. 3 of the set should be played staccato throughout, except where otherwise indicated. Mr. Franklin Taylor, in his book 'Technique and expression in pianoforte playing,' has some remarks on the performance of the piece.

Oswald.—Yes, the consecutive fifths are there, but they are doubtless intended by the composer. After all, the music as a whole is the thing. A composition may be pedantically correct, and yet be worthless; not so the part-song to which you refer, even though the fifths be following.

Vi.—We cannot trace the name of the maker of your 'grand concert violin.' As that description appears on the 'ticket' of the instrument, followed by 'Fabricante Saxony Anno,' you should submit the violin to some experts in the trade like Messrs. W. E. Hill & Son, New Bond Street.

G.—We do not know of any work published on the writing of musical libretti. A portly tome could be written on the failures of librettists to produce satisfactory results and the wrecks they have caused to musical works.

E. S. H.—Messrs. W. E. Hill & Son (see answer to 'Vi') will tell you if your 'Strad' is genuine and perhaps give an approximate estimate of its value.

Enquirer.—As before stated in this column, we cannot attempt to differentiate between the certificates granted by the various examining institutions.

G. N.—We can only say that the system is favourably spoken of by those who have tested it.

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To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., NOT LATER than Monday, April 22.

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,,	O ye that love the Lord	*Coleridge-Taylor.*
Easter	O give thanks	*Goss.*
Whitsun	Come, Holy Ghost	*Attwood.*
Harvest	The Lord is loving unto every man	*Garrett.*
General	O love the Lord	*Sullivan.*
,,	The day Thou gavest, Lord	*Woodward.*
,,	Blessed are they that dwell	*Tours.*
,,	Thou wilt keep him in perfect peace	*Lee Williams.*

Book 2.

Advent	Hosanna in the Highest	*Stainer.*
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,,	Teach me, O Lord	*Attwood.*
,,	Jesu, Word of God Incarnate	*Gounod.*
Easter	Christ is risen	*Elvey.*
Harvest	Great is the Lord	*Steane.*
General	What are these?	*Stainer.*
,,	O how amiable	*West.*
,,	O taste and see	*Sullivan.*
,,	The Lord is my Shepherd	*Macfarren.*
,,	God that madest earth and heaven	*Fisher.*

Book 3.

Advent	Far from their home	*Woodward.*
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,,	O Lord, my God	*Wesley.*
,,	Jesu, Word of God Incarnate	*Mozart.*
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Harvest	O Lord, how manifold	*Barnby.*
General	Seek ye the Lord	*Roberts.*
,,	I was glad	*Elvey.*
,,	The radiant morn	*Woodward.*
,,	O praise God in His holiness	*Weldon.*
,,	Doth not wisdom cry	*Haking.*

Book 4.

Advent	Arise, O Jerusalem	*King.*
Christmas	Let us now go even unto Bethlehem	*Hopkins.*
Lent	In Thee, O Lord	*Tours.*
,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss.*
,,	God so loved the world	*Stainer.*
Easter	Christ our Passover	*Goss.*
Whitsun	Praised be the Lord daily	*Calkin.*
Harvest	Ye shall dwell in the land	*Stainer.*
General	O how amiable are Thy dwellings	*Barnby.*
,,	O taste and see how gracious the Lord is	*Goss.*
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,,	O give thanks unto the Lord	*Elvey.*

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Advent	The Great Day of the Lord	*Martin.*
Christmas	It came upon the midnight clear	*Stainer.*
Lent	Incline Thine ear	*Himmel.*
,,	Lead me, Lord	*Wesley.*
,,	Rend your heart	*Calkin.*
Easter	Awake up, my glory	*Barnby.*
Whitsun	O for a closer walk with God	*Foster.*
Harvest	The eyes of all wait on Thee, O Lord	*Elvey.*
General	I am Alpha and Omega	*Stainer.*
,,	O how amiable are Thy dwellings	*Richardson.*
,,	Blessed are the merciful	*Hiles.*
,,	I will sing of Thy power, O God	*Sullivan.*

Book 6.

Advent	Hearken unto Me, My people	*Sullivan.*
Christmas	O Zion, that bringest good tidings	*Stainer.*
Lent	Turn Thy Face from my sins	*Attwood.*
,,	O Saving Victim, slain for us!	*Stainer.*
,,	There is a green hill far away	*Gounod.*
Easter	Now is Christ risen from the dead	*West.*
Whitsun	O Holy Ghost, into our minds	*Macfarren.*
Harvest	Praise the Lord, O Jerusalem	*Maunder.*
General	Sweet is Thy mercy, Lord	*Barnby.*
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,,	Rejoice in the Lord, O ye righteous	*Elvey.*
,,	I will alway give thanks unto the Lord	*Calkin.*

Book 7.

Advent	It is high time to awake out of sleep	*Barnby.*
Christmas	Come, ye lofty	*Button.*
Lent	Bow down Thine ear	*Attwood.*
,,	Come unto Him	*Gounod.*
,,	The Lord is nigh unto them	*Cummings.*
Easter	Open to me the gates	*Adlam.*
Whitsun	When God of old came down from heaven	*Hall.*
Harvest	Look on the fields	*Macpherson.*
General	Weary of earth and laden with my sin	*Tozer.*
,,	Sing praises unto the Lord	*Cruickshank.*
,,	Deliver me, O Lord	*Stainer.*
,,	Blessed are the poor in spirit	*Hiles.*

Book 8.

Advent	Day of Wrath? O day of mourning	*Stainer.*
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Lent	Cast thy burden upon the Lord	*Mendelssohn.*
,,	Seek ye the Lord	*Bradley.*
,,	The Sacrifice of God	*Wareing.*
Easter	This is the day	*Hall.*
Whitsun	Spirit of mercy, truth, and love	*Selby.*
Harvest	Behold, I have given you every herb	*Harris.*
General	All people that on earth do dwell	*West.*
,,	Through the day Thy love has spared us	*Naylor.*
,,	The King shall rejoice	*Goss.*
,,	Thou wilt keep him in perfect peace	*Calkin.*

Book 9.

Advent	Blessed is He Who cometh	*Gounod.*
Christmas	Sing, O Heavens	*Gaul.*
Lent	O Bountiful Jesu!	*Stainer.*
,,	O Lord, correct me	*Coward.*
,,	By the waters of Babylon	*Coleridge-Taylor.*
Easter	The strife is o'er	*Steane.*
Whitsun	Grieve not the Holy Spirit of God	*Stainer.*
Harvest	Great is the Lord	*Marchant.*
General	Lead, kindly Light	*Pughe-Evans.*
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DAILY TELEGRAPH.

The dominant impression brought away from the town hall by me was that Sir Edward Elgar has given us nothing better adapted to gratify the average taste and judgment than his latest work. . . . Speaking generally and without reference to particular pages, "The Kingdom" is built upon broader lines than its predecessors. The choral sections are more developed, even in some cases as though to the end of musical effect, a point to which more attention should be directed in these days of exaggerated regard for the "word." . . . In the present work I find also enlarged development of the individual utterance. . . . We have more or less extended solos, the most important of which, given to the *Mother*, fills nine pages of the pianoforte score. Here is a distinct gain to musical interest, another being an appreciation of the value of beauty in music, beauty of melodic phrase, of harmony, and of all that makes for artistic euphony. . . . To sum up this record of first impressions, it is no more than that the new oratorio is in various commanding respects the most acceptable work which Sir Edward Elgar has yet given us.

The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

STANDARD.

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Nothing more distinctive as a whole has been done for English oratorio of its kind than both this new libretto and this intensely well-conceived new music of our chief composer. . . . The whole work fulfils briefly its promise, and is frankly more secular and more dramatic, while it is infinitely less contemplative than its predecessor, and is as much itself a section as Siegfried is different from the Valkyrie. . . . To sum up briefly, "The Kingdom" is a live work, a combination of skill and inspiration that marks it as an English oratorio, not only of a new kind, but one that will go abroad and prosper and command respect.

MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . The *Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

PALL MALL GAZETTE.

I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

DAILY CHRONICLE.

The vast gathering had the pleasure of listening to a work which is worthy to rank with the masterpieces of the greatest of English composers. In several respects it is a stupendous production, the beauties of which it is impossible to fully appreciate at a first hearing. . . . Throughout there is a display of religious sincerity combined with an artistic fervour, which qualities will contribute to the popularity that is in store for the work.

DAILY GRAPHIC.

The story is presented with a mixture of power and sympathy which few, if any, living composers could approach. The meaning of the text—compiled with great skill by the composer—is always borne in mind, and his power of getting at the heart of a situation is wonderful. . . . It is undoubtedly a great work.

WESTMINSTER GAZETTE.

There are pages in "The Kingdom" which any composer, ancient or modern, might have been proud to sign. From the opening bars of the fine Prelude which introduces the work the hand of a master is apparent throughout. . . . Whether in writing for voice or instruments, alike in the most placid and the most strenuous pages, in the simplest as in the most elaborate, beautiful and striking passages abound. . . . The final scene, introducing the Eucharistic celebration, is treated with great skill and contains some of the most deeply felt and moving music in the whole work, while Sir Edward is to be particularly congratulated upon the restraint and skill with which he has accomplished the difficult task of finding an appropriate setting for the Lord's Prayer.

TRUTH.

"The Kingdom" contains some of the finest music which he has so far given to the world. Elgar shows himself once again in this work possessed of the rare faculty of writing music which, while entirely original and intensely expressive, yet makes an immediate and irresistible appeal. . . . There seems no limit to Elgar's resourcefulness in the production of fascinating figures and tender, poignant harmonies, which are at once beautiful and appealing, and at the same time most subtly and delicately expressive. It is hardly an exaggeration to say that since Wagner no one has shown like genius in this respect.

BIRMINGHAM DAILY GAZETTE.

In "The Kingdom" I discover an Elgar more serene; more rock-anchored; nearer the final goal of his desires; more rarefied, more ethereal and yet simpler and stronger. There are passages of calm beauty such as he never wrote before. There is a greater technique, with less display of technique; a still greater command of effect by simple means. "The Kingdom" will be the most popular of the three great sacred works bearing Elgar's name.

BIRMINGHAM DAILY MAIL.

It will be seen that Sir Edward Elgar's arrangement of the various scenes is full of dramatic interest, a moving panorama illustrated in sounds of music in a style the composer has made his own, Sir Edward betraying his marked individuality in the wonderful art of his part writing and the independent employment of his themes in orchestra and chorus. The atmosphere that surrounds "The Kingdom" will be found brighter, the score is not so complex, and the parts for the chorus altogether lighter and easier than is the case in "The Apostles."

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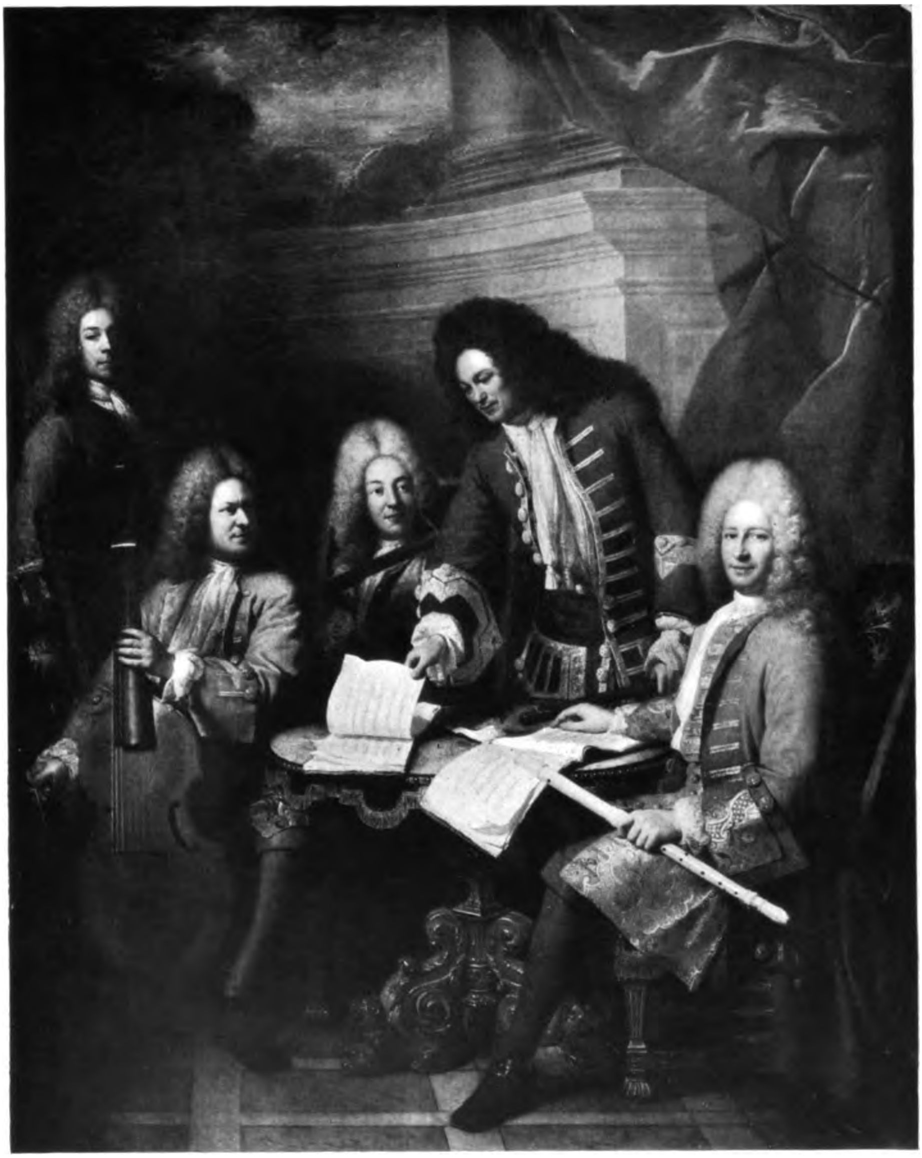

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FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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The NEXT TERM will commence on Monday, May 6. Entrance Examination, Thursday, May 2.

Syllabus and official Entry Forms may be obtained from
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The next F.R.C.O. Examination begins on July 15, 1907. The Solo-playing Tests are:—Sonata No. 6 in G major (last movement "Allegro" only), J. S. Bach (Peters, vol. 1, p. 71); (Novello & Co., Book 5, p. 159); (Augener & Co., vol. 8, p. 606); (Breitkopf & Härtel, vol. 6, p. 88). Concertsatz in E flat minor, Op. 141, Merkel (Leipzig ed., J. Rieter-Biedermann). Sonata No. 6, Op. 86 (Fugue and Adagio only), Guilmant (Schott & Co.).

The A.R.C.O. Examination begins on July 22. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," Sir George Grove, C.B. (Novello & Co.).

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Symphony No. 5, in C minor	Beethoven.
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The Musical Times.

MAY 1, 1907.

WESTMINSTER ABBEY.

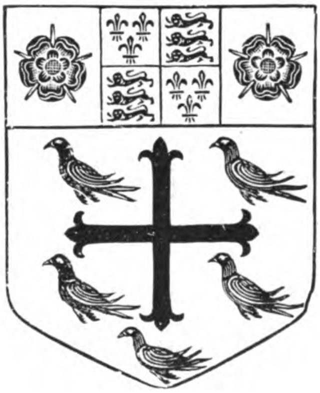
(Continued from page 227.)

They dreamed not of a perishable home
Who thus could build. Be mine, in hours of fear
Or grovelling thought, to seek a refuge here;
Or through the aisles of Westminster to roam;
Where bubbles burst, and folly's dancing foam
Melts, if it cross the threshold.
WORDSWORTH.

The historical associations of the Abbey are as varied as they are interesting. In these, music has played a prominent part, and for the most part this chit-chat on the stately fane must be restricted to events in which the art has had a rightful place. 'The most part' qualification will permit of references to matters of general interest or as being akin to music. A musical tile (see the illustration on p. 294) in the pavement of the Chapter House induces us to retrace our steps to that beautiful building erected by Henry III. in 1250. No wonder that Matthew Paris, writing in that year, says of Henry III., 'Dominus Rex aedificavit capitulum incomparabile.' This Chapter House was 'the cradle of the present House of Commons,' and, as Mr. Augustus J. C. Hare says, 'this chamber has therefore witnessed the principal acts which have been the foundation of the civil and religious liberties of England.' After the Houses of Lords and Commons were separated in the reign of Edward I., the House of Commons held its sittings here till the year 1547. The placards of the business of the House were affixed to the central shaft of Purbeck marble (see illustration on p. 299), against which many a monk was publicly flogged for his naughtiness. 'On the table in this Chapter House,' says Dean Stanley, 'must have been placed the famous Black Book, which sealed the fate of all the monasteries of England, including the Abbey of Westminster close by, and which struck such a thrill of horror through the House of Commons when they heard its contents.' At the dissolution of the monastery the Chapter House passed to the Crown and is still 'Crown property.' For more than 300 years this fair structure was used as a Record Office, its walls were disfigured, its area blocked up with bookcases and turned into a two-storied building! In 1865, at the instigation of Dean Stanley, the Chapter House was restored by Sir Gilbert Scott almost to its pristine beauty.

The exquisite windows, remarkable for their early introduction of quatrefoils, have been filled with stained glass by Messrs. Clayton & Bell. The figures and subjects were arranged by Dean Stanley; he was the donor of one of the windows, and Queen Victoria of another, the one facing the entrance. The Lowell Memorial Window in the vestibule was erected in 1893 in memory of the distinguished American Minister to this country and author of the 'Biglow Papers'; also of the serious poem 'Sir Launtal,' which furnished the subjects for this interesting window.

Ancient deeds belonging to the History of the Abbey here find a rightful place. In a glass case may be seen a grant of Offa, King of the Mercians, A.D. 785, and of King Edgar, 951-962, also the Charter of Edward the Confessor, dated on the day of Holy Innocents, 1065. Here also are exhibited the *Missal* of Abbot Litlington with its beautiful 14th century illuminations, and the *Liber Regalis*, to be referred to later; also two illuminated books containing the indentures between Henry VII. and the Abbeys of Charterhouse and Bermondsey on the foundation of anniversary services for the soul of Elizabeth of York. In another case is the Household Book of Margaret, Countess of Richmond, mother of Henry VII. and of Henry, Lord Stafford, son of the Duke of Buckingham, her second husband, with autograph signatures. No less interesting is the Prior's Rent Book, containing his entries of William Caxton's payments for renting three houses within the Abbey precincts; also a book which records a payment by Wynkyn de Worde, foreman of Caxton's Printing-press, for a house in St. Bride's parish (1507); a lease from the Dean and Chapter of the rectory of St. Bride's, to John Dryden (1682); and a Roll of the Coronation Service of Edward II. (French); in addition to many seals, relics, and pieces of old masonry.

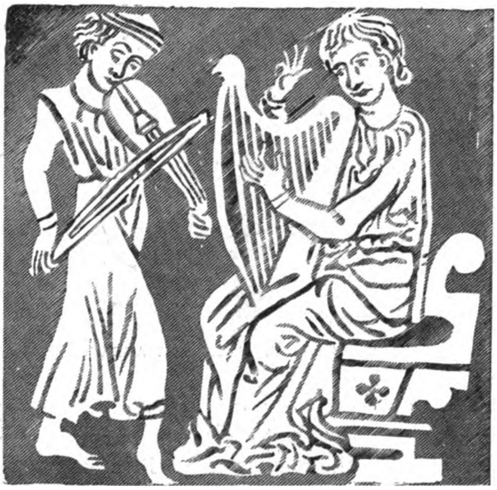


THE ARMS OF WESTMINSTER ABBEY.

Close to the Chapter House is the Chapter Library, formerly part of the old 'Dorter' (dormitory) of the monks, which may have been used as a parlour in the last days of the monastery when the monks were few, hence its traditional name of the 17th century, 'the monks' parlour.' Belonging to this tranquil spot, but now exhibited in the Chapter House, is the *Missal* of Abbot Litlington (1362). In an inventory of the vestry taken only two years (1388) after Litlington's death, it is described as a 'good and large missal, the gift of the late Abbot Nicholas Lytlington.' The volume is specially interesting, as, following the ordinary course of the Mass, it contains the office for the anointing and crowning of kings and queens of England, with some directions concerning royal funerals. This part of the manuscript was extracted and copied by monkish scribes after Litlington's day, and, under the title *Liber Regalis*, it exists in three separate volumes, one of which is in the Bodleian Library, Oxford; but the Westminster copy is the most important, as it contains a full-page illumination of the king seated on his throne. Among the printed books is a Sarum Manual of 1555, and four parts of the following publication from the printing press of John Day:

> Mornyng and Euenyng prayer and Communion, set fourthe in foure partes, to be song in churches, both for men and children, wyth dyuers other godly prayers & Anthems, of sundry mens doynges.
> Imprinted at London by John Day, dwelling ouer Aldersgate, beneath St. Martins.
> These bookes are to be sold, at hys shop underneath the gate.
> 1565.
> Cum gratia & priuilego Regiæ Maiestatis.

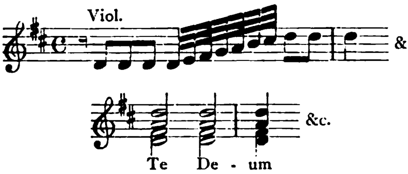
This book is the earliest printed collection of Services for Morning and Evening Prayer and Communion in the English Church.



A MUSICAL TILE IN THE CHAPTER HOUSE FLOOR.

(*From Prof. W. R. Lethaby's 'Westminster Abbey and the King's craftsmen: a study of mediæval building.' By permission of the publishers, Messrs. Duckworth & Co.*)

The Chapter Library also contains a collection of music, chiefly in manuscript, by Italian and English composers of the 17th and 18th centuries, and a number of madrigals, both English and Italian, of the late 16th and 17th. The collection, which has been catalogued by Mr. W. Barclay Squire,* includes a manuscript copy of Dr. Blow's remarkable masque 'Venus and Adonis,' his only recorded composition for the stage, which he wrote for the entertainment of King Charles II., and a *Te Deum* in D by Bononcini, scored for violins and trumpets, beginning in this highly original manner:



Consideration may now be given to the coronations of English kings and queens which have taken place in Westminster Abbey, the former and present buildings, during a period of eight centuries, from the coronation of Harold, in 1066, to that of King Edward VII. in 1902. The earliest detailed account which we have of this imposing ceremony is that of the coronation of Richard I. in 1189, but it is not till the year 1429 that we find a reference to anthems, or 'antemys,' as the chronicler gives it. Henry VI. was only nine years old when, on November 6, 1429, he was crowned in Westminster Abbey, the youngest monarch ever anointed King of England. One William Gregory, subsequently (1451) Mayor of London, has described the event in a document preserved at the British Museum (Egerton MS., 1995, f. 175). He says:

> Thenne the Archebyschoppe of Cantyrbury made a proclamacyon at the iiii quarterys of schaffolde, sayynge in thys wyse: 'Syrs, here comythe Harry, King Harry the V. ys sone, humylyche to God and Hooly Chyrche, askynge the crowne of thy[s] realme by ryght and dyscent of herytage. Yf ye holde you welle plesyd with alle and wylle be plesyd with hym, say you nowe, ye! and holde uppe youre hondys.' And thenne alle the pepylle cryde with oo voyce 'ye! ye!' Thenne the kyng went unto the hyghe auter, and humely layde hym downe prostrate, hys hedde to the auter warde, longe tyme lyyng stylle. Thenne the archebyscoppys and byschoppys stode rounde aboute hym and radde exercysyons ovyr hym, and many antemys i-song by note.

Unfortunately no detailed information is given as to those 'many antemys i-song by note.' But to continue Mr. Gregory's narrative:

> And thenne the archebyschoppes wente to hym and strypte hym owte of hys clothys in to hys schyrte. . . . And thenne the byschoppe of Chester and of Rouchester songe a leteny ovyr hym. And the Archebyschoppe of Cantyrbury radde many colettys ovyr hym. Thenne the archebyschoppes toke hym uppe agayne and unlasyd hym and anoyntyd hym.

And so on, including the saying 'ovyr hym' of 'many hooly colettys.' Mr. Gregory also gives a full description of the coronation banquet, consisting of three courses, the bill of fare including 'a berys hedde, swanne, pygge in doory, cony, pecocke, egretys, larkys, chekynngs,' &c. Would that Mr. Gregory had recorded the music sung at the coronation with as much attention to details as the viands consumed at the banquet received. And what of the boy-king's digestive powers?

Thomas Tomkins (1586-1656), gentleman and organist of the Chapel Royal in 1621 and afterwards organist of Worcester Cathedral, was paid forty

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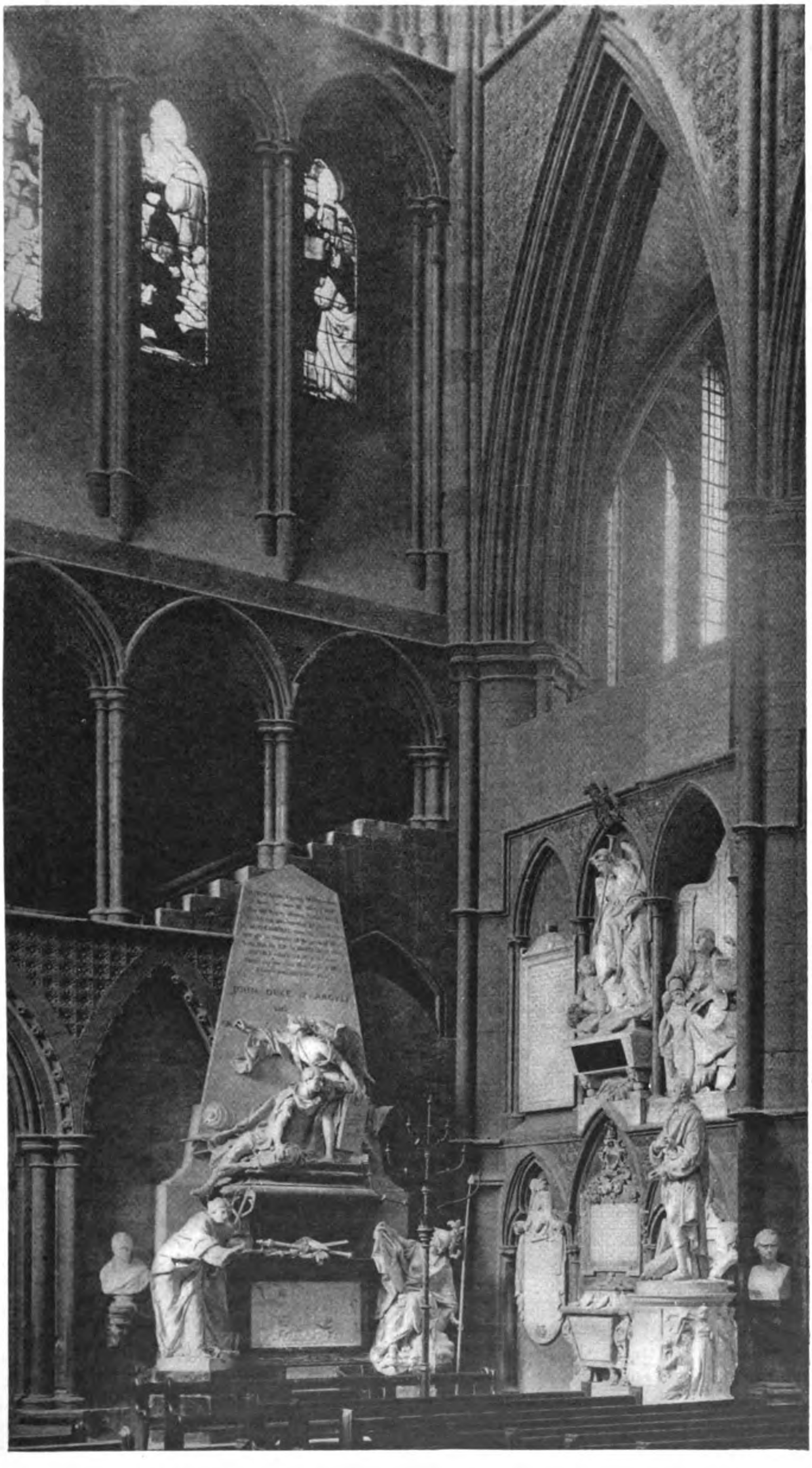
* 'Musik-Katalog der Bibliothek der Westminster-Abtei in London.' Angefertigt von William Barclay Squire, M.A., F.S.A., F.R.G.S. Beilage zu den Monatschriften für Musikgeschichte. Jahrgang 35. 1903. [Leipzig: Breitkopf & Härtel.]



POETS' CORNER, WITH ROUBILIAC'S STATUE OF HANDEL IN THE UPPER RECESS ON THE RIGHT.

Photograph by Messrs. S. B. Bolas & Co.)

shillings 'for composing of many songes against the coronation of Charles I. which took place on Candlemass Day, 1626.' Whether this payment was for sacred or secular coronation music, or both, is unknown; but Tomkins's 'Musica Sacra Deo et Ecclesiæ Anglicanæ' (published in 1686, after his death) contains a setting of 'O Lord, grant the King a long life,' which is indexed as 'the coronation anthem.' Henry Cooke—'Captain Cooke'—is said to have composed all the music for the coronation of Charles II. on April 23, 1661, but Henry Lawes composed a setting of 'Zadok the Priest' for that ceremony, at which the diarists Pepys and Evelyn were both present. Pepys records 'so great a noise that I could make but little of the musique; indeed, it was lost to everybody'; on the other hand Evelyn refers to 'rare music, with lutes, viols, trumpets, organs and voices.'

THE DARK CLOISTER.
(*Photograph by Mr. Thomas J. Wright.*)

When James II. was crowned—on St. George's Day, 1685, the year in which Bach and Handel were born—the choir included Messrs. Purcell, Blow and Staggins. As basses these worthies joined in singing Blow's anthems 'Behold, O God, our defender' and 'God spake sometimes in visions' and Purcell's anthems 'I was glad' and 'My heart is inditing,' the last-named sung after the crowning of the Queen. For the coronation of William and Mary in 1689, Dr. Blow composed 'The Lord God is a sun and shield,' a full anthem, of which there is a copy in the Royal College of Music Library. We may pass over the crowning of Queen Anne—at which William Turner's 'The queen shall rejoice' and Jeremiah Clarke's 'Praise the Lord, O Jerusalem' are said to have been sung—to the ceremony attending George I., when Croft's setting of 'The Lord is a sun and shield' was sung 'with several sorts of instrumental musick, as a solemn conclusion of the coronation.'

Special interest is attached to the crowning of George II., as for this ceremony Handel composed his quartet of coronation anthems 'Zadok the Priest,' 'Let Thy hand be strengthened,' 'The King shall rejoice,' 'My heart is inditing a good matter.' The newspapers of the day furnish information as to the method of interpreting Handel's anthems. *The Weekly Journal, or the British Gazetteer* of October 7, 1727, says:

> Yesterday there was a Rehearsal of the Musick that is to be perform'd at their Majesties' Coronation in Westminster Abbey, where was present the greatest Concourse of People that has been known.

and *Parker's Penny Post* (which mis-spells Handel's name) of October 4, 1727, states:

> Mr. Hendle has compoſed the Muſick for the Abbey at the Coronation, and the Italian Voices, with above a Hundred of the beſt Musicians will perform; and the Whole is allowed by thoſe Judges in Muſick who have already heard it, to exceed any Thing heretofore of the ſame Kind: It will be rehearſed this Week, but the Time will be kept private, leſt the Crowd of People should be an Obſtruction to the Performers.

The autograph scores of Handel's coronation anthems are preserved in the Royal Music Library at Buckingham Palace.* An organ was specially erected for the occasion and placed above the altar, and in the procession to the Abbey were the organ-blower, two sackbut players, and a performer on the double courtall. Dr. Boyce is said to have composed an octet of anthems for the coronation of George III., but he wisely declined to set 'Zadok the Priest,' on the ground that 'it would be presumption in him to attempt it after Mr. Handel.' Messrs. Attwood and Knyvett were the composers at the coronation of George IV. and William IV. To the George IV. ceremony Attwood contributed one of his best compositions, the anthem 'I was glad,' and for that of William IV. he composed 'O Lord, grant the King a long life,' in the opening symphony of which he introduced the tune of 'Rule, Britannia,' as a compliment to the Sailor King. There is no need to recapitulate what was said in The Musical Times of January, 1902, on the music at the coronation of Queen Victoria, and a full and illustrated account of the coronation of King Edward VII. appeared in the issue of September, 1902.

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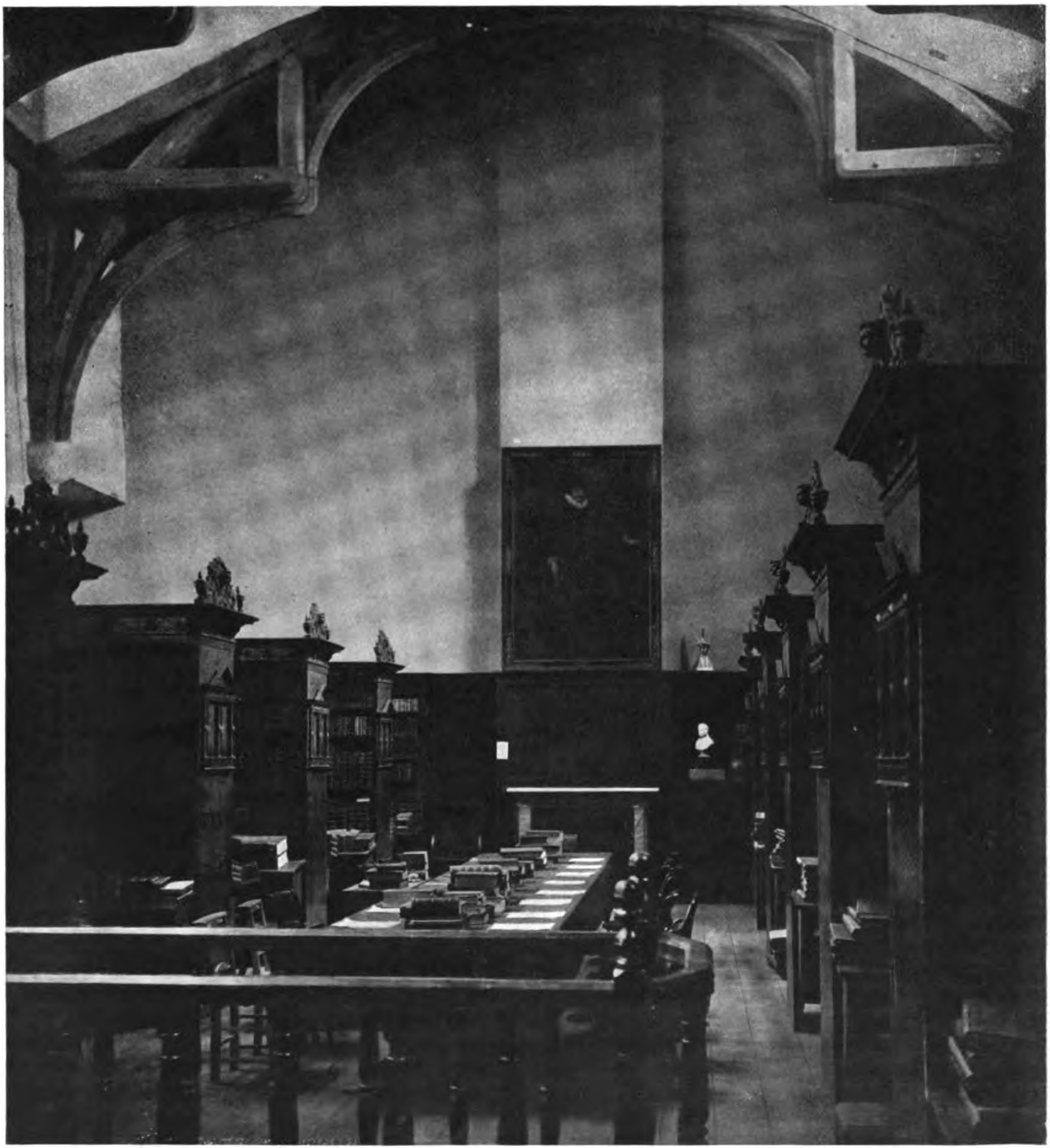
* For further information on these anthems and a facsimile of a page of 'The King shall rejoice,' *see* The Musical Times of March, 1902.

If the funerals of English monarchs interred in the Abbey are of less importance musically than their coronations, there are some interesting things to record. No one who has listened to those sublime strains of Purcell's 'Thou knowest, Lord, the secrets of our hearts,' but has been touched by their pathetic beauty. This anthem, composed for the obsequies of Queen Mary II., is headed by Tudway:



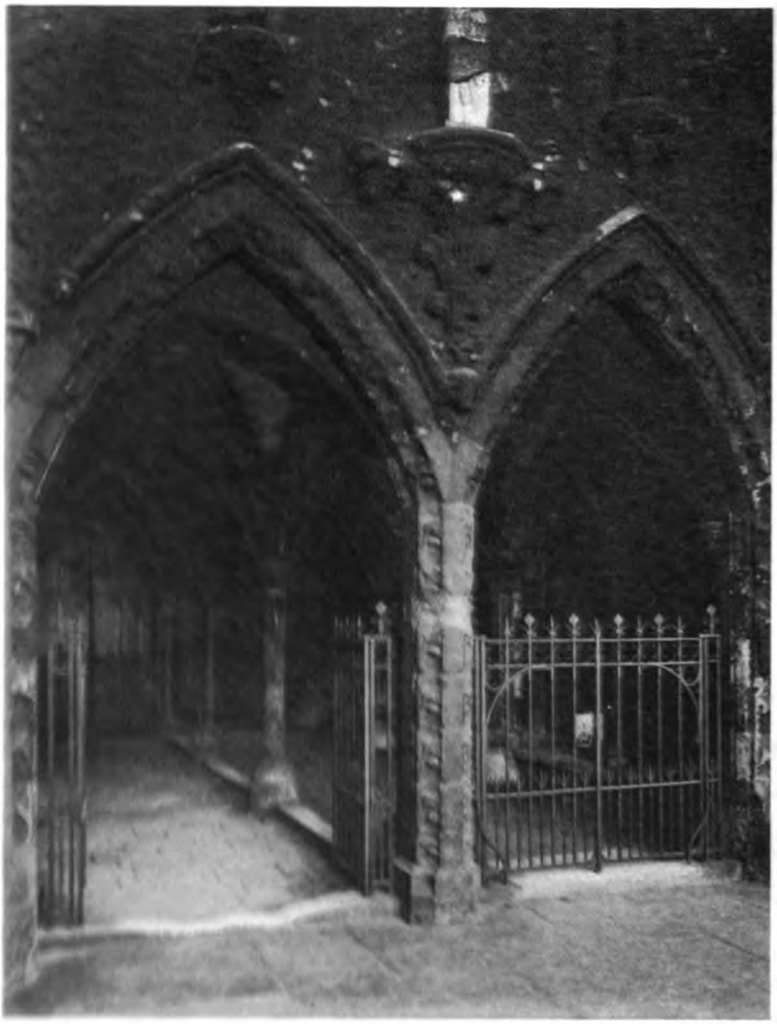
THE CHAPTER LIBRARY.
(*Photograph by Mr. Thomas J. Wright.*)

> Thou knowest Lord y^{e} Secrets of our Hearts. A Full Anthem sung at y^{e} funerall Solemnity of Queen Mary 169$\frac{4}{5}$ accompanied wth flatt Mournfull Trumpets. Compos'd by Mr. Henry Purcell; in Hon^{r} to whose Memory the same Composition was perform'd y^{e} year following at his own funerall, in Westminster Abbey.

'Flatt mournfull trumpets' mean trumpets in a minor key. 'This majestic movement,' says Dr. Cummings, 'is a splendid monument to the memory of Purcell': no wonder that it has been sung at every choral funeral at Westminster Abbey since its production. 'A poem, occasioned by the Magnificent Proceeding to the Funeral of Her late Majesty Queen Mary II.,' contains this stanza:

> Take next the humble Off'rings of the Quire,
> Who tho' their Notes are low, their Key no higher,
> Yet with a mournfull Symphony, take pains
> To imitate at least Seraphic Strains.

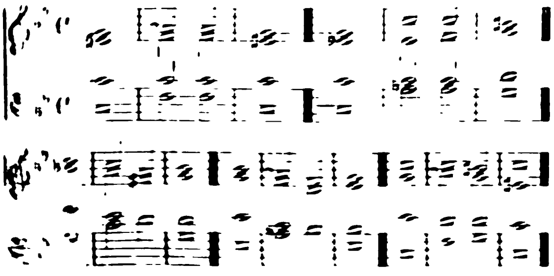
Part of the 'Magnificent Proceeding' consisted of 300 poor women walking 'four and four.'



ENTRANCE TO THE CHAPTER HOUSE FROM THE EAST CLOISTER.
(Photograph taken specially for this article by Mr. Thomas J. Wright.)

A Funeral March composed by Purcell for the same occasion was discovered a few years ago by the late Mr. T. W. Taphouse in the library of Oriel College, Oxford. This simple composition, adapted by Purcell from a passage in his music to Shadwell's 'The Libertine,' was directed to be played upon four trumpets, though it is conjectured that the piece was played upon four trombones. Here it is:

THE QUEENS FUNERALL MARCH
SOUNDED BEFORE HER CHARIOT.
Mr. H. Purcell.



Another trumpet piece composed by Purcell for the same occasion is entitled 'Canzona. As it was sounded in the Abbey after the Anthem.' It is indicated to be played 'Tremulo,' which Mr. Morrow imagines to be a vibrato produced by a movement of the abdominal muscles.* The scene in the Abbey on the occasion of Queen Mary's funeral must have been most impressive. The Lords were robed in scarlet and ermine, and the Commons in long black mantles. Before the corpse were borne the banners of England and France, Scotland and Ireland, while on the gorgeous coffin of purple and gold were laid the crown and sceptre of the realm. The whole of the Abbey—nave, choir, and transepts—was ablaze with innumerable wax-lights; and then a little robin-redbreast, which had found refuge from the snow-storm outside, again and again flew down and perched itself on the hearse, as if he, too, mourned for the Queen who had been so loved, and was now so much lamented. In less than eight months Purcell himself was consigned to his last resting-place in the Abbey of which he was 'chief musician.' The anthems he had composed for the Queen's funeral only a few months before were again sung, so that, as Dr. Cummings says, 'Purcell rehearsed and inaugurated his own dirge.'

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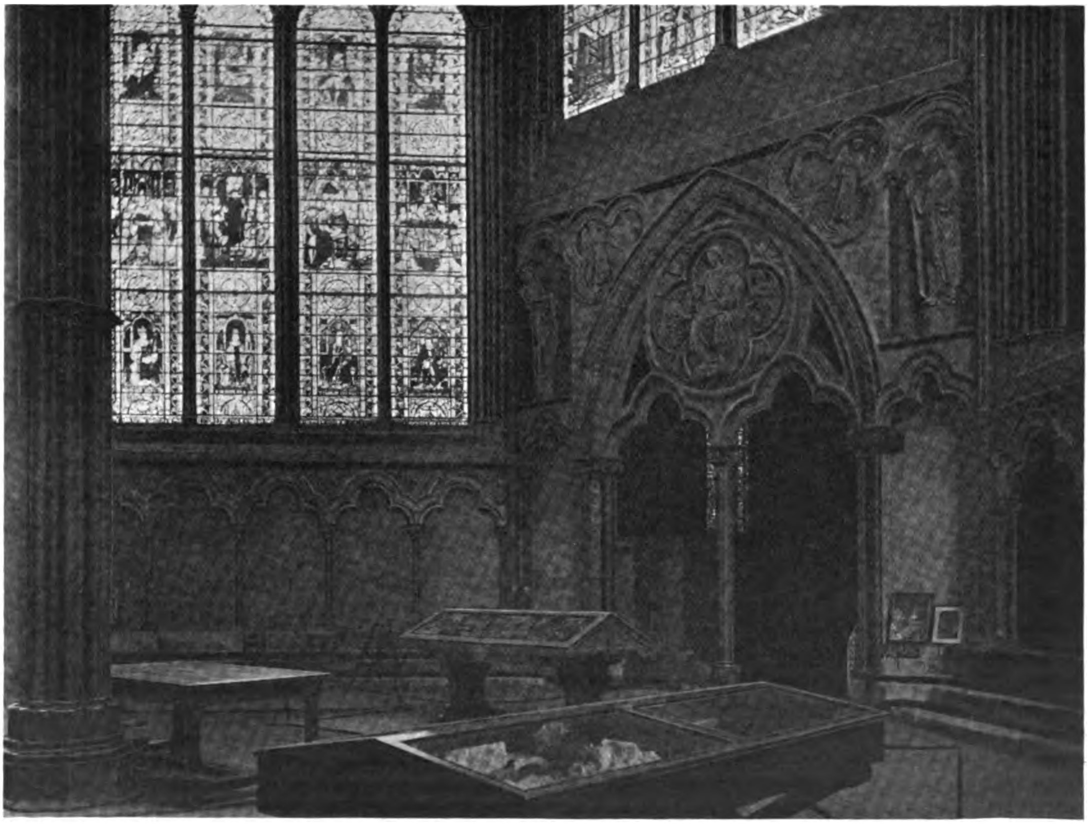
* For a full account by Mr. W. Barclay Squire of these two funeral pieces by Purcell, with the music of the Canzona, see the Sammelbände der Internationalen Musikgesellschaft, [illegible] p. 225.

The funeral of William III., the husband of Mary II., was semi-private, and no anthem was sung, but Dr. Blow received the sum of 7*s.* 10*d.* for the services he rendered on that mournful occasion. For the interment of Queen Anne Dr. Croft composed his verse anthem 'The souls of the righteous,' which has never been printed. It was for the funeral of Queen Caroline, consort of King George II., that Handel composed his fine anthem 'The ways of Zion do mourn.' Dean Stanley refers to Queen Caroline as 'the most discriminating patroness of learning and philosophy that down to that time had ever graced the throne of England.' Handel was devotedly attached to the Queen. Every note of 'The ways of Zion do mourn' bears witness to the fact, and her death deprived him of one of his best and kindest friends. The autograph score of this sublimely beautiful work, preserved in the Royal Music Library at Buckingham Palace, is headed, in Handel's own writing, 'The Anthem for the Queens Carolines Funeral,' and is inscribed 'S. D. G. G. F. Handel, London, Decembr 12, 1737.' At the funeral, which took place between six and nine o'clock in the evening, 'there was much confusion,' according to the Abbey records, 'the Psalms were not sung, and the Lesson was omitted. The choir attended 'in their proper Habits, with Wax Tapers in their Hands.' The rendering of the music is thus recorded in the newspapers of the day:

> After the Burial Service was over, the fine Anthem, set to Musick by Mr. Handel, was performed by upwards of 140 Hands, from the Choirs of St. James's, Westminster, St. Paul's, and Windsor.—*The Daily Gazetteer*, December 19, 1737.
>
> The fine anthem of Mr. Handel's was perform'd about nine. The vocal parts were perform'd by the several choirs of the Chapel Royal, Westminster Abbey, and Windsor, and the boys of the Chapel Royal and Westminster Abbey; and several musical gentlemen of distinction attended in surplices, and sung in the burial service. There were near 80 vocal performers, and 100 instrumental from his Majesty's band, and from the Opera, &c.—*Grub Street Journal*, December 22, 1737.

While in this royalty region it may appropriately be mentioned that one King of England—Edward V., in 1470—was born in the precincts of Westminster; the death of another English monarch, Henry IV., who died in the Jerusalem Chamber in 1413, has already been referred to.

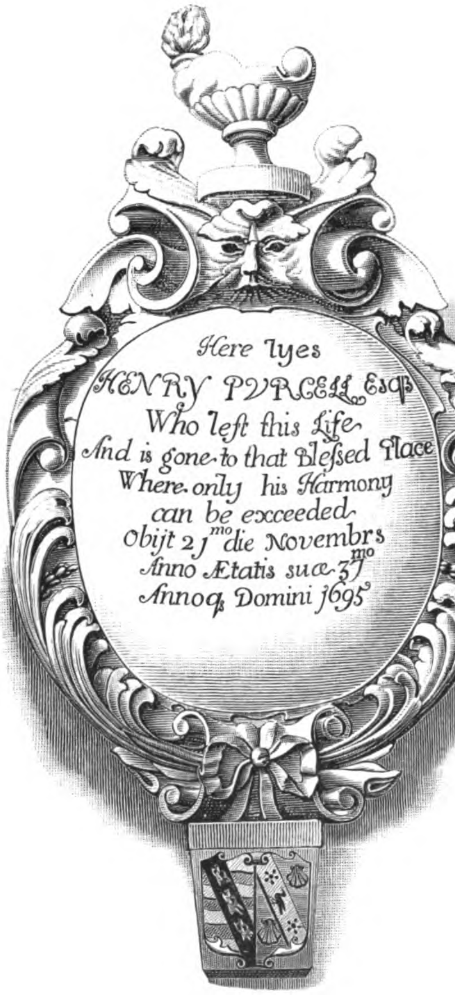


THE CHAPTER HOUSE.

(*Photographed specially for this article by Mr. Thomas J. Wright.*)

There must not be much more than a mere

enumeration of the musicians, and others bearing kinship to the art, who have found their last resting places in Westminster Abbey and within its precincts. One naturally makes a beginning at Poets' Corner, so called because there, in the south transept, are buried Chaucer (died 1400), Ben Jonson (buried standing on his feet), Edmund Spenser, John Dryden, and after them John Gay (of 'Beggars' Opera' fame), Dr. Johnson, David Garrick, Sheridan, Lord Macaulay, Browning and Tennyson. There are two grave stories told concerning 'Rare Ben Jonson,' who died in 1637, the famous and learned friend of Shakespeare and Bacon. It is said that, dying in great poverty, he begged '18 inches of square ground in Westminster Abbey from Charles I.' The other story is that upon being rallied by the Dean of Westminster about being buried in Poets' Corner, the poet replied: 'I am too poor for that, and no one will lay out funeral charges for me. No, sir; 6 feet long by 2 feet wide is too much for me; 2 feet by 2 will do for all I want.' 'You shall have it,' said the Dean, and thus the conversation ended. At the digging of an adjacent grave in 1849, the clerk of the works 'saw the two leg-bones of Ben Jonson fixed bolt upright in the sand,' a proof that he had been buried standing on his feet; 'and the skull came rolling down among the sand in the newly made grave. There was still hair upon it, and of a red colour.'



Not the least worthy occupant of Poets' Corner is George Frederick Handel, for, as Dean Stanley says, 'He who composed the music of the *Messiah* and *Israel in Egypt* must have been a poet, no less than a musician, of no ordinary degree. Therefore he was not unfitly buried in Poets' Corner, apart from his tuneful brethren. Not less than three thousand persons of all ranks attended the funeral.' More than a century later, in the year 1870, the mortal remains of Charles Dickens were placed beside those of Handel, and when the grave of the great novelist was being prepared the grave-diggers came upon the red-velvet-covered coffin of the composer of the 'Messiah.' Under Roubiliac's fine statue of Handel is a bust of Jenny Lind, and in the north transept is a memorial window to Vincent Novello.

In the north aisle of the choir are the burial places of five organists of the Abbey—Purcell, Blow, Croft, John Robinson (composer of the well-known double chant) and Samuel Arnold. Sterndale Bennett also rests in this Musicians' Aisle, which contains a tablet to Dr. Charles Burney, buried at Chelsea College, and a medallion of Michael William Balfe, buried at Kensal Green. In the opposite column is the tablet and inscription placed above Purcell's grave.

The cloisters of the Abbey contain the graves of several musicians whose names are as familiar as household words. It may be convenient for reference to set them forth in tabulated form, the date after each name being the year of death.

CLOISTERS.

Henry Lawes. 1662. Milton's 'Tuneful Harry.'

Christopher Gibbons. 1676. Son of Orlando Gibbons, and an organist of the Abbey.

(Both these graves are un-named.)

John Banister. 1679. One of the earliest concert-givers in London.

EAST CLOISTER.

Henry Cooke ('Captain Cooke'). 1672. Captain in the King's army during the Civil War. Gentleman and Master of the Children of the Chapel Royal at the Restoration. Appointed in 1664 'composer of the King's private music for voices' at a salary of £40. Marshal of the Corporation of Musicians in 1670. He composed all the music for the coronation of Charles II., and a processional hymn performed at Windsor at the festival of the Knights of the Garter, April 17, 1661.

Pelham Humfrey. 1674. Composer of the Grand Chant, and, in the opinion of Dr. Boyce, 'the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words.' Buried near the south-east door of the Abbey.

NORTH CLOISTER.

Sir John Hawkins. 1789. The historian of music. At his own request the gravestone bears only his initials 'J. H.'

Mrs. Cibber. 1766. Sister of Dr. Arne, and Handel's contralto singer, who first sang the contralto solos in the 'Messiah,' and for whom Handel doubtless wrote them. On hearing of her death Garrick exclaimed: 'Cibber dead! then tragedy expires with her.'

Bernard Gates. 1773. 'Tuner of the Regals in the King's household.' A contemporary of Handel, whose oratorio 'Esther' was acted under Gates's care by the Children of the Chapel Royal, Gates being the Master of the Children.

SOUTH CLOISTER.

Rev. Luke Flintoft. 1727. Minor Canon of the Abbey, and the composer (or adapter) of the familiar and beautiful minor double chant associated with his name. (See p. 312 of the present issue for further details concerning him and the chant.)

John Peter Salomon. 1815. Violinist, and the friend of Haydn, for whom he (Haydn) wrote the twelve symphonies known as the 'Salomon set.'

George Ebenezer Williams. 1819. An organist of the Abbey.

William Shield. 1829. Master of the Musick to the King, and composer of many songs—'The Thorn,' 'The Arethusa,' 'The Wolf,' &c.

Muzio Clementi. 1832. 'The father of modern pianoforte playing.'

WEST CLOISTER.

Dr. William Turner. 1740. A lay-vicar of the Abbey. He survived his wife, with whom he had lived for seventy years, four days only, and he bequeathed to each of his five children the sum of one shilling.

Mrs. Ann Robinson. 1741. Daughter of the above William Turner and wife of John Robinson, an organist of the Abbey. As a contralto singer Mrs. Robinson was the original representative of *Daniel* in Handel's 'Belshazzar'; she also sang in other oratorios composed by Handel.

Dr. Benjamin Cooke. 1793. An organist of the Abbey and composer of many beautiful glees, canons, &c. His monument has a canon, three in one by augmentation, intended by the author to be sung as an appendix to Byrd's 'Non nobis Domine.'

Dr. Thomas Sanders Dupuis. 1796. One of the best organists of his time.

Robert Cooke. 1814. Son of the above, and successor to his father in the organistship of Westminster Abbey.

Thomas Greatorex. 1831. An organist of the Abbey. A friend of the Prince of Wales, who once said to him: 'You, Greatorex, you need not obey the King, because you are a greater rex.'

James Turle. 1882. Organist of the Abbey for fifty years, is commemorated by a tablet erected on the wall of this cloister. Buried at Norwood Cemetery.

LITTLE CLOISTERS.

John Wilson. 1674. Possibly the 'Jack Wilson,' Shakespeare's tenor, and, if so, the first to sing 'Sigh no more, ladies.' The inscription on his tombstone is:

> John Wilson | d in musick here | interred dyed | February y 22 | 1673 | aged 78 years | 10 months and | 17 days.

Consideration of the organs, organists, musical festivals, &c., must be deferred till next month. In the meantime it should not be forgotten that William Caxton, England's first printer, had his printing-press during the last fourteen years of his life (1477 to 1491) under the shadow of Westminster Abbey. His motto, 'Fiat lux,' gave Tennyson the key-note of his epitaph on the great typographist:

Thy prayer was 'Light, more Light, while Time shall last,'
Thou sawest a glory growing on the night,
But not the shadows which that light would cast,
Till shadows vanish in the Light of Light.

Dotted Crotchet.

(To be continued.)

A PICTORIAL PUZZLE.

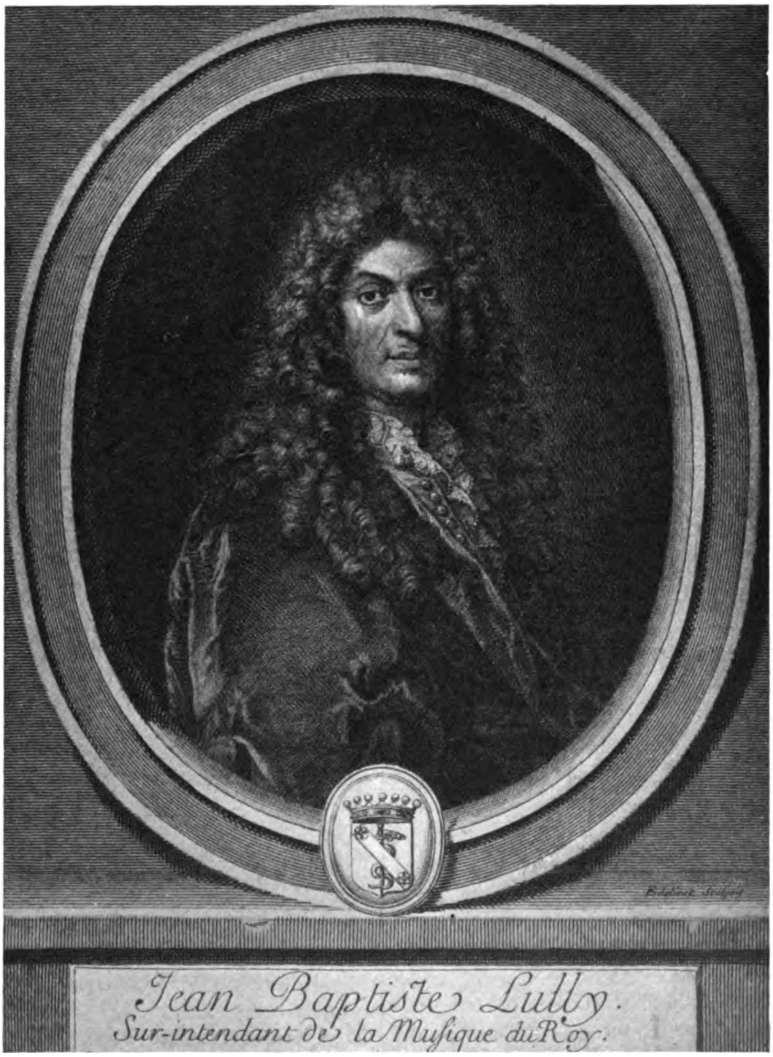
The authorities of the National Gallery have recently acquired and hung in Room XVI. (No. 2081) a picture by the celebrated French portrait painter, Hyacinthe Rigaud. The picture is labelled 'Lulli and his fellow musicians of the French Court.' It is an excellent work of art: all the details are painted with remarkable skill and finish, and there is no reason whatever to doubt that it is painted by the artist to whom it is attributed.

The dates of the birth and death of the painter are given on the frame as 1659-1743; those of Lully are 1633-1687. At the death of Lully, Rigaud had therefore attained his twenty-eighth year, so that chronologically it was perfectly possible for him to have painted the portrait of the musician. From the accounts of his life it appears that Rigaud went to Paris for purposes of study in the year 1681. He did not at once turn his attention to portrait-painting, in which he afterwards rose to such fashionable eminence that he acquired the inappropriate title of the French Vandyck, to whom his style has no resemblance.

The picture—a photograph of which, specially taken for this article, forms one of the Special Supplements to the present issue—consists of a group of five persons, all dressed with some magnificence, and wearing the flowing wigs of the period. All are musicians: three of them are represented holding flutes, while a fourth has a viola da gamba. The fifth occupies a position in the background, so that it is not possible to distinguish whether he has an instrument; he may be the composer of the music with which the table is furnished.

When it is claimed that one of these figures represents Lully, it is of course the eminent composer who is intended. For the general public he is the only Lully; his sons, although also composers, are practically unknown, and indeed to most students of musical history are little more than names. Five figures there are to choose from; we ask which of these the authorities have fixed upon as the representation of J. Baptiste Lully! When a man sits for his portrait the accessories selected are almost invariably those which typify his pursuits. I venture to ask, therefore, is it at all conceivable that Lully would be represented as a player on a flute or the gamba when it is notorious that the violin is the instrument on which his skill as an executive musician depended! But as a matter of fact not one of the five personages represented bears the slightest resemblance to the well-known and very marked and characteristic features of the composer.

Two portraits especially are familiar to all who are interested in the musical history of that period. The first of these is that in an oval, engraved by the famous Edelinck, to which unfortunately no painter's name is attached; the other was painted by Paul Mignard, also in an oval, but on a larger scale, and engraved with almost equal skill by Jean Louis Roullet. This latter work is admirably reproduced in heliogravure, although perhaps a little too black and heavy in the shadows, in Edmond Radet's interesting 'Lully, Homme d'affaires, Propriétaire et Musicien.' Paris, *s.a.* 4to. This reproduction and a fine copy of Edelinck's engraving are before me, and while they differ essentially in treatment, owing nothing to each other, the identity of the subject is absolute and unmistakable, having no resemblance whatever to either of the five persons depicted in the picture by Rigaud. The question as to the painter of the portrait engraved by Edelinck has been discussed, and it has even been claimed for Rigaud, but it appears that this artist, like our own Sir Joshua Reynolds, kept a very careful record of his sitters, with the price received, and that this list contains no mention of the name of Lully. This absence equally disposes of the possibility that the younger Lullys may be here represented.


Edelinck Sculpsit
Jean Baptiste Lully.
Sur-intendant de la Musique du Roy.

From a portrait engraved by Edelinck.

I have said that the accessories are painted with remarkable skill and detail. An ivory flute in the hand of the figure on the right of the picture is a masterpiece. On one of the books of music on the table one can read 'Trio de M. De Lab . . .' The rest of this line is unfortunately illegible, but the line below is perfectly plain—'Sonates en forme de Trios pour la Flûte traversière. Premier Sonate.' The painting is so careful that the copy could be played from with perfect ease. Although for the flute, it is written in the French fiddle clef, *i.e.*, the G clef on the first line, and this was the practice followed by Lully in his opera scores. The work is in the key of G, the F sharp being repeated in the first space below the staff and on the fourth line. The other part lying open is in the alto clef. Fétis gives the name of Michael de Labarre as a flautist and composer, 1675-1743, and this may very well be the name at the head of the open volume.

It is to be regretted that M. Radet, while referring to the careful record of his sitters which Rigaud preserved, gives us no clue as to where this can be consulted. If only one could look through the list, it would probably be easy to identify the subject of the picture. To make a conjecture is, of course, hazardous, but a family eminent as flute players existed at that period which this picture may possibly represent. One, more distinguished than the rest, is well known to those who have traced the history of the flute. This was Hotteterre le Romain, whose 'Principes de la Flûte traversière' (Paris: Ballard, 1707) was several times reprinted, as well as being pirated by that arch-offender, Roger of Amsterdam. The researches of M. Carlez have proved that other members of the family occupied prominent positions as players on wood-wind instruments, no less than four of the name appearing in an official list, published in 1699, of the 'Douze grands hautbois et violons de la Grande Écurie.' The earliest known member of the family was Henri Hotteterre, born about 1610, who in 1650 was established in Paris as the principal maker of wood-wind instruments. This excellent workman had certainly three sons, Louis, known as le Romain, of whom I have already spoken, Nicolas and Jean, but in addition there were two other Hotteterres, Jacques Jean and Martin; whether these were sons or grandsons of Henri is uncertain, but there were certainly five members of the family practising their art at the same time, and I venture to offer the suggestion, though with diffidence, that these are the musicians of the French Court which this picture represents, but one may assert with perfect confidence that neither of the five persons depicted can by any possibility be intended for Lully.

James E. Matthew.

OLD-TIME MUSIC PUBLISHING.

Every subject has its antiquities, and music publishing is no exception to the general rule. The older musicians had not the facilities of the present generation for the issue of their compositions. Those who had made a name had not merely to hint to an eager publisher that they had such and such a work completed to ensure immediate publication and payment. Not even Mr. Handel himself could altogether escape from a subscription list, though he fared better than most of his contemporaries. Eighteenth-century title-pages and lists of subscribers reveal the wearisome time a composer must have had in pestering all and sundry to purchase copies. What would any of our noted musicians say to a personal application to buy a copy of one of their works? Yet Arne's 'Comus' was 'sold by the author at his house, 17, Craven Buildings, Drury Lane,' and Dr. Haydn's Six canzonettas was 'printed for the author and sold by him at 1, Bury Street, St. James.'

Before the dawn of the 18th century it seemed impossible to purchase a single song. It was necessary to buy a whole collection to obtain the one required. The ready wit of Thomas Cross first saw this fault, and doubtless saw also that a great trade was capable of being opened up by the simple matter of supplying people at a cheap rate with exactly what they wanted.

Tom Cross, besides a ready wit, had a ready graver, and to him we certainly are indebted for the introduction of the sheet song; this was at the end of the 17th century. It was Cross who revived the almost obsolete art of engraving music, which up to his time had been mainly, save for a little harpsichord music, printed from movable type. His early work is delicately cut on copper, but the demand for 'single songs' was so great that he must soon have tried a cheaper and softer metal—most likely pewter. It is not necessary to repeat Dr. Blow's tirade against the single song with its 'False concords by Tom Cross engraven true.' The single song for the first time in musical history gave the purchaser the chance of buying for a few pence popular lyrics from the latest opera or play, with its music and accompaniment, without being forced to purchase an entire collection.

The first edition of Grove's 'Dictionary' makes Cross two people, senior and junior; but it was the junior Cross who made such a mark in music engraving. Cross senior was in all probability a portrait engraver, 1646-1684 (see Walpole). The junior Cross engraved for musicians who published their own compositions—Purcell, Carey, &c.—and for the smaller publishers, such as Wright. He kept a shop for the sale of his single songs and other musical wares in Katherine Wheel Court, off Holborn, and subsequently near the Pound, Clerkenwell. But great as Cross was, and ready as he could be with his graving tool, he had not everything his own way. There had arisen John Walsh, a master mind in music publishing who would brook no rival. Henry Playford, a much more feeble man than his father, soon gave in to him and began to dabble in prints and pictures instead of working up the business his father had left to him. Walsh and his friend John Hare found (or got the idea from somebody) that steel punches used on the pewter upon which Cross was engraving gave a readier process of production. So they began to rival Cross's issue of sheet songs by this method, and Cross was constrained in a moment of anger to engrave at the foot of one of his sheets (in the writer's possession) 'Beware of ye nonsensical puncht ones; Cross, Sculp.' However, the 'nonsensical puncht' process became the most popular for music-printing, and to-day, simplified in printing by lithography, it remains as commonly used as ever.

The story of John Walsh (died 1736) and his son, also named John (died 1766), is too great a theme for me to enter upon here. The squabbles with Handel, the offer of twenty guineas for the copyright of the 'Messiah' indignantly refused, the parsimony of the elder Walsh, the fortunes they both acquired, are all on record. The elder Walsh had no scruples about boldly taking continental publications and reprinting them, but it is interesting to note that the robber was equally robbed. One Daniel Wright, of whom the hard words have been written that he 'never published anything that he did not steal,' acted the part of a music pirate. D. Wright, senior (there was also a junior robber), who 'kept shop next the Sun Tavern at the corner of Brook Street, Holborn,' *circa* 1720-30, made direct copies of many of the Walsh publications. He copied Walsh's pictorial title-pages and the titles themselves, and in fact made the same piracies on Walsh that Walsh had made on Henry Playford's 'Dancing Master.' Wright's delightfully curious and rare publications are now a joy to the collector.

And so things musical jogged on in the 18th century much the same as they do to-day, only on a lesser scale and in a more personal manner. The publisher frequently engraved the plates and helped in the 'pulling' of impressions. He sold the publication over the counter, and in the evening probably played an instrument at some place of entertainment. William Napier, a prominent publisher, for instance, played on the violin in George the Third's private band, and no doubt was courtly enough to be enchanted with the royal sawing on the violoncello. Many of the publishers were organists at the old City churches, and many also, like Clementi, Dussek, Corri, &c., were musicians of reputation. Others of less merit, however, filled up their leisure, like Joseph Dale, in the composition of harpsichord pieces and variations on popular airs. They always found ready publishers in themselves.

With all the trouble of printing music sheets, it is an extraordinary fact that music was cheap. The later editions of the 'Dancing Master,' set up from type, 358 pages, were sold at 3*s.* 6*d.*, bound—a price which ever afterwards ruled for the thick collections of engraved country dances. The yearly dance books of twelve pages engraved were but sixpence. George Bickham published his engraved folio 'The Musical Entertainer,' 1737-38, at the rate of sixpence for four finely-engraved plates issued once a fortnight, and, cheap even as this was, he had to protest against 'another of this kind and upon the same principle which is published with large puffs and encomiums and not without scandalous reflections and disparagements of this.' 'Calliope,' another of the pictorial music books of the 18th century, but in octavo, was issued at 10*s.* 6*d.* per volume of 200 songs. The ordinary copyright sheet song of two or perhaps three pages was sold toward the end of the century, and also much later, for one shilling, and sometimes for sixpence. The paper was good and strong—hand-made, of course—and the three plates had each to be heated over a stove, the ink rubbed over the whole surface, wiped clean (save in the hollows of the engraving), placed on the press and the impression 'pulled' on the paper. This for each copy of the music, and do it as quickly as they could, the process had to be gone over again for each impression. Of course in this connection we have to realize that the purchasing power of the shilling was considerably greater then than it is now. The precise change in value is however a difficult matter to estimate.

Many attempts had been made to get over the tiresome method of printing from an engraved plate. Heptinstall in 1690 had either invented or introduced the 'new tied note,' in which for the first time in musical typography the tails of the quavers were joined. William Pearson a few years later also made improvements. Cutting the whole in wood had been tried but with indifferent success. When Henry Fougt, said to be a Laplander, came to England about 1767, he set up a workshop in St. Martin's Lane, and attempted to show the English the road that they had been feeling for for so many years. His improvements in music typography were great, and as the surface printing from type is done so much more readily than from an engraved plate, he was enabled to offer his folio songs at one penny per page. But the English printers and engravers would have none of Fougt, and he soon left our inhospitable shores, turning over his plant to R. Falkener, who for a year or two attempted to stem the tide with the same penny-a-page price. Who was that daring individual who first marked the music-sheet at 4*s.*, when he was prepared to ask no more than 2*s.*, and to take even 1*s.* 3*d.*? I think he must have had some cheap-jack ancestry. The plan was quite worthy of Dr. Marigold. In the early years of the 19th century George Walker proclaimed, even in the pages of the London Directory, that he was 'publisher of music at half-price.' One wonders whether he had doubled the price before he had halved it!

A very distinguishing mark of 17th and 18th century music was the elaborate pictorial designs on the title-pages. The frontispieces by Gaywood and Hollar to some of the Playford publications are delightful. The elder Walsh, mean as he is said to have been, in his early time did not spare the engraver's art. There are some fine artistic frontispieces and title-pages to be found among his issues. Some of these title-pages were used for later publications: the original title was cut out of the centre of the ornamentation and a fresh one engraved to be printed in the blank space. Thus the ornament did for many books. In those days the public was accustomed to look for well-engraved ornament on its music. Engravers such as Bartolozzi were employed, and James Gillray first commenced his work with the graver in music titles. The specimen signed by Gillray which the writer possesses is a restrained piece of ornamental work, and does not promise the daring things in caricature which rendered Gillray so famous in his own particular line.

Frank Kidson.

The foundation-stone of the new St. James's Hall was laid on April 20 by the Lord Mayor (Sir William P. Treloar), Dr. W. H. Cummings and Sir Thomas Brooke-Hitching (Mayor of Marylebone) taking part in the ceremony. The building, which is announced to be opened in October next, will occupy the site where St. Paul's Church, on the west side of Great Portland Street, formerly stood; thus it will be but a few yards from the house, in the same street (now No. 103), in which Weber died in 1826, and near the site of the house (now 79 and rebuilt) where Mendelssohn lodged during his visits to London in 1829, 1832, and 1833.

Occasional Notes.

Such was old Orpheus cunning
That sencelesse things drew neere him,
And heards of beastes to heare him,
The stock, the stone, the oxe, the asse, came running.
MORLEY! *but this enchaunting*
To thee, to be the Music-God, is wanting,
And yet thou needst not feare him;
Draw thou the shepherds still and bonny-lasses,
And enuie him not stocks, stones, oxen, and asses.

From Thomas Morley's 'First booke of Balletts to five voyces' (1595). The lines are probably by Michael Drayton.

Purcell and Hertfordshire. Can any connection be traced between the great composer and the little home county? Let us suggest a possible link, even though it be a slender one. On the Great North Road, between Potters Bar and Hatfield, is the tiny hamlet of Bell Bar. 'A choice Collection of Lessons for the Harpsichord or Spinnet, composed by the late Mr. Henry Purcell, organist of his Majesties Chappel Royal, and of St. Peter's, Westminster'—issued in 1696 by Mrs. Purcell after her husband's death—contains a piece, the first of Suite VII., headed

Almand. Very slow. Bell-barr.

No other piece in the collection is named after a place, therefore this particular Almand is specially favoured. Upon referring to a contemporary map of Hertfordshire, dated 1676, we find the place not only marked, but in the same form of spelling as that adopted by Purcell, 'Bell-barr.' May not Purcell have stayed in this pleasant district? or may he not have visited my Lord of Salisbury at Hatfield, and thus become acquainted with Bell Bar? It would be quite easy to suggest a pretty story. Purcell travelling along the Great North Road: coach breaking down at Bell-barr: forced rest at the village inn—now the White Swan—sketch of Almand, after the manner of Schubert: finished on return home: piece named Bell-barr, the scene of its composition. Anyhow, the suggestion is made with all due deference by one who knows well the spot and the surrounding beautiful country.

From THE MUSICAL TIMES of sixty years ago—May, 1847.

THE 'ELIJAH' OF MENDELSSOHN.—This great work has been produced in London under the direction of its Author, and has created an excitement which is highly creditable to the musical feeling in London. We are indebted to the Sacred Harmonic Society, at whose invitation Mendelssohn visited London.—He has been a member of their Society since the time of their first performance of his *St. Paul*, in 1837, on which occasion the Society used the large room, instead of the small one, an important step in the history of their gradual rise and success. From this time may be dated the firmer hold which the Society has held on public favor, and it was on a repetition of *St. Paul* in 1844, when conducted by the Author, that HER MAJESTY first honored the Society by her presence. This honor was graciously repeated at the performance of *Elijah* on the 23rd. It would be impossible in our confined space to give even a short analysis of a work which is replete with the highest resources of the musical art. The work will, we hope, be shortly published, although no time is yet announced. The *Elijah* has been given by the Manchester Hargreave's Society; it is to be done in Birmingham; and is announced for the 28th and 30th of April, in London.

In these days of luxurious railway travelling, when speed goes hand in hand with comfort, it is difficult to realize the conditions of transit sixty or seventy years ago. *The Musical World* of October 7, 1841, contains some information on this point:

> PRESTO MOVEMENT.—Signor F. Lablache sung at Newcastle-upon-Tyne, on Monday evening, the 20th ult., and on Wednesday morning, the 22nd, he was chanting at a concert at Tunbridge Wells (having rested one night in London), a distance exceeding three hundred miles.

To-day, or rather to-night, a vocalist could sing at a Newcastle evening concert, leave the city at 11.20 p.m., sleep in the train, arrive at King's Cross the next morning at 5.50, partake of breakfast, and reach Tunbridge Wells at the hour of 8.50 a.m. Even allowing for the *largo* going trains on the Southern lines—thirty-four miles in two hours!—the 'Presto movement' of Lablache's day becomes a veritable *molto adagio* compared with the delightful travelling, night or day, by the splendid train service on the East Coast Route.

Easter Vestry Meetings have recently been held in various parts of the country, when matters concerning the ecclesiastical interests of the parish have been discussed and settled. At some of these annual gatherings church organists are appointed or re-appointed, as, for instance at Rye exactly half a century ago. *The Musical Remembrancer* for June, 1857, records the proceedings in these inn-teresting words:

> Rye. Easter Meeting. The annual vestry was held on Tuesday, the 14th inst., in the vestry room; the Rev. H. Cooper (vicar) in the chair, Mr. G. S. Butler and Mr. W. H. Chatterton were re-appointed churchwardens, and the meeting then adjourned to the Red Lion Inn, when, having re-assembled, Mr. Butler proposed the re-appointment of Mr. Charles Thomas as organist of the church and superintendent of the fire-engine at a salary of £25. Carried unanimously, and Mr. Thomas thanked the meeting for its support.

The reason why the offices of church organist and fire-engine man should be held by the same person is not at first sight obvious, but a moment's reflection will show the advantage of such an arrangement, for whenever Mr. Thomas wanted to be absent, he could easily arrange for the fire-engine to play upon the organ.

The writer of the article 'Oratorio (modern)' in vol. iii. of the new edition of 'Grove's Dictionary of Music and Musicians' says (p. 487) that the recitative 'Deeper, and deeper still' ('Jephtha') 'has no sort of connection with "Waft her, angels," which is now usually quite illegitimately tacked on to it.' While the first part of the sentence is perfectly true, the use of the word 'now' seems to imply that the coupling of the above recitative and air is a modern practice. As a matter of fact the custom can be traced back to, at least, the year 1782, when at the Concert of Antient Music on March 11, Thomas Norris sang 'Deeper, and deeper still' and 'Waft her, angels' in succession. Therefore it is quite possible that Handel himself may have authorized the coupling which, with other oratorio matters in England, seems to have incurred the displeasure of the Oxford contributor to the new 'Grove.' It may be of interest to mention that, at the Antient Concert of March 16, 1791, Michael Kelly sang 'Deeper, and deeper still' and, immediately following, the air 'Open thy marble jaws, O tomb'!

few

Sheffield has certainly taken time by the forelock in the publication of the outline programme of its 1908—not 1908th—musical festival. This document, issued as early as eighteen months before the great event, contains two features of unusualness: (1) The rehearsal days are to be intermingled with the morning and evening concerts; and (2) the absence of works specially composed for the occasion. The choral works—in the interpretation of which Sheffielders so greatly excel—include, in the order of performance, Elijah (*Mendelssohn*); The Beatitudes (*Franck*); Te Deum (*Berlioz*); The Kingdom (*Elgar*); Sea-Drift, for solo baritone, chorus and orchestra (*Delius*), its first performance in England; Manzoni Requiem (*Verdi*); New Suite from the opera La Nuit de Noël (*Rimsky-Korsakoff*); Selection from Act 3 of Die Meistersinger (*Wagner*); St. Matthew Passion (*Bach*); and Choral Symphony (*Beethoven*); in addition, a group of choral works which embrace compositions by Palestrina, Cornelius, Strauss, Brahms, and the magnificent motet, Praise ye the Lord, by J. S. Bach. Although the instrumental selection has not yet been completed, the following compositions have already been chosen: Till Eulenspiegel's merry pranks (*Strauss*); Symphony in D, Haffner (*Mozart*); Pianoforte concerto in B flat minor (*Tchaikovsky*); and Concerto in E for solo violin, strings, and organ (*Bach*). Mr. Henry J. Wood, as in 1902, is the conductor of the Festival, and Dr. Henry Coward retains his honoured place of chorus-master, a position he has so worthily held from the very beginning of this important music-making.

Cassell's Magazine for April contains an interesting article by Mr. Ben Hayes entitled 'Professor Sevcik's life story.' As the teacher of Miss Marie Hall, Jan Kubelik, Kocian, and other violinists more or less famous, Prof. Sevcik has made a great reputation. That he is not tied to his fiddle-strings, so to speak, and values the healthful pastime of a long walk with its invigorating accompaniment of fresh air, is recorded under the heading 'Labour and recreation.' To quote from the article:

> 'I always take a holiday on Thursday and Sunday. On other days I work from early morning—sometimes from eight o'clock—until noon, and again from six till nine in the evening.
>
> 'You keep a good part of the day to yourself! No doubt you need a long rest after the morning's fatigue.'
>
> 'I *never* rest. I take long, solitary country walks every afternoon.'
>
> 'In such weather as we have had lately?'
>
> 'In all weathers,' answered the Professor. 'Snow, frost, fog, and rain do not exist for me. I despise and ignore them. I start out determined to go over a certain amount of ground, giving myself some point, which I must reach, and never give up until I have arrived at it. Then I turn back and walk contentedly homewards. I am out generally three or four hours. It is always well to have an object in view. If one does not really exist, we must invent one, and work towards it. Life without an object—real or imaginary—is stagnation, a living death. It is necessary sometimes to cheat oneself—although it is not advisable to extend this practice to the cheating of others.'

Pedestrian exercise is not only beneficial to health, but he who walks may think; and as he breathes the fresh air of heaven his mind becomes enriched and his physical vigour stimulated for future effort.

One of the London newspapers, in recording the proceedings of laying the foundation-stone of the new t. James's Hall, caused Dr. Cummings to say that company 'were standing within a few yards of the ce where Faber composed *Oberon*.' 'Faber' is vd !

The Jubilee of the first children's concert given at the Crystal Palace under the auspices of the Tonic Sol-fa Association is to be celebrated at Sydenham on June 29. The arrangements will include a great concert on the Handel orchestra of 5,000 juvenile certificated singers, a great concert of adult singers with full orchestral accompaniment, and a choral and sight-singing competition. A medal will be struck to commemorate the Jubilee, and a special feature of the celebration will be the honouring of Tonic Sol-fa veterans and pioneers, and the recognition of their past and present work in the cause. Mr. T. H. Warner, 30, Gunton Road, Upper Clapton, is the secretary of this Jubilee festival.

Mr. Watkin Mills has been singing with his usual success in a performance of Handel's 'Belshazzar' given by the Handel and Haydn Society of Boston, Mass. The *Boston Herald* gave a long and amusing account of the 'rendition'—to use the word in vogue 'on the other side'—of the oratorio, one of its most entertaining features being the headlines:

> SING "BELSHAZZAR"
> FIRST TIME IN HUB.
>
> Handel and Haydn Society of
> Boston Give Handel's Ora-
> torio in Symphony Hall.
>
> POWERFUL TEMPERANCE
> LECTURE SET TO MUSIC
>
> Neither the Pomp nor Fervor
> of the Biblical Occasion
> in Composer's Work.

Here is a specimen of Transatlantic criticism:

> The one air that really interested the audience last night, the one air that had melodic and dramatic significance, was that in which Gobrias moralizes over the 'drunken revels' and 'loose disorder' of the Babylonians. The text is worth quoting:
>
> 'Behold the monstrous human beast
> Wallowing in excessive feast!
> No more his maker's image found,
> But self-degraded to a swine,
> He fixes grov'lling on the ground
> His portion of the breath Divine.'
>
> This air was sung by Mr. Mills with the fervor of a prohibition tract. Never was there a more appalling disclosure of the deeds of the Demon Rum. Yet the audience smiled and was not shocked. On the other hand, its thirst was not quickened by Belshazzar's songs in praise of wine and his cries for still another bowl.

As regards the choral portions of the oratorio and the 'temperance address' we are told that:

> The choruses were sung effectively, but there were too few of them. Possibly 'By Slow Degrees' would have been still more effective if the figure beginning 'And every step he takes' had been sung at a little faster pace. But the singing of the chorus and Mr. Mills' temperance address were the conspicuous features of the performance.

The *City Press* of April 13 contains the following interesting information: 'On their retirement from the City Police on pension, Sergeants Stainer and Goss have been presented by their colleagues with gold watches.' The conjunction of these names is something more than a coincidence, for Organists Stainer and Goss both retired from their conducting duties within St. Paul's Cathedral, as Sergeants Stainer and Goss have done from their beats outside the sacred edifice.

'The Jew in Music' is discoursed upon by Miss A. E. Keeton in the April issue of the *Contemporary Review*. Not the least interesting portion of the article is contained in the following extract:

> The more enlightened and cultured Jew has invariably striven to nationalise himself, and at each stage in his advancement he has endeavoured to eradicate all that could stamp him as the son of a separate people. He can equally well, and with astonishing facility, become French, German, English, Russian, and in the same manner Jewish musicians will be found to belong closely to the country in which they were born, or have happened to live longest. Meyerbeer established French grand opera upon the lines which it still follows. Offenbach bequeathed to the Parisians an essentially French basis of operetta. No cultivated listener would ever mistake the music of Saint-Saëns for any other than French nationality. Mendelssohn wrote oratorios most closely in sympathy with the ultra-Protestant phases of the Christian Church. . . . Rubinstein, although in theory he constantly inveighed against any barrier of nationality in art, nevertheless produced much music far more easily appreciated by Russian than by foreign audiences. It was also thanks to his untiring sense of patriotism that the musical stature of Russia rapidly grew to, and has in some respects out-distanced, the art standards of Germany.

Miss Keeton goes on to say that 'If a suggested suspicion of the Jew floating round so many of the greatest composers be open to discussion and argument, no such doubt exists in connection with the interpreters, the re-creators of music. A study of the antecedents of the most prominent pianists, violinists, vocalists, or conductors, past and present, will show that we may easily accept an average of eight out of every twelve as of Jewish blood. In this connection the Jew's peculiar suppleness, both emotional and intellectual, has stood him in good stead.'

A trio of great classical masters, Haydn, Mozart, and Beethoven, have figured upon the stage. 'La jeunesse d'Haydn' is the title of an opera by Hetzel, performed at Paris in 1846, and 'A scene from Mozart's life' is the title of an operetta by G. A. Lortzing, which, produced about 1830, has frequently been given in Germany. Beethoven, however, has been the hero of several stage works; and this, considering the various romantic episodes in his life, is not surprising. Herman Schmid's 'Beethoven, a picture drawn from life, with music, singing and dance,' of 1873, does not appear to have been produced; but one by Henri Heinemann, entitled 'Beethoven and his nephew,' came out at Brunswick in 1903. *Le Ménestrel* recently mentioned a drama 'Beethoven,' by Walter Schinz, written in French verse, in five acts, respectively entitled Giuletta, Thérèse, La Solitude, Frère Jean and La Fin. From the few details given there seems to be much maudlin sentimentality in it.

Elgar's oratorio 'The Apostles' was performed by the New York Oratorio Society, supported by the New York Symphony Orchestra, under the composer's direction, on March 19. The *Brooklyn Eagle* says:

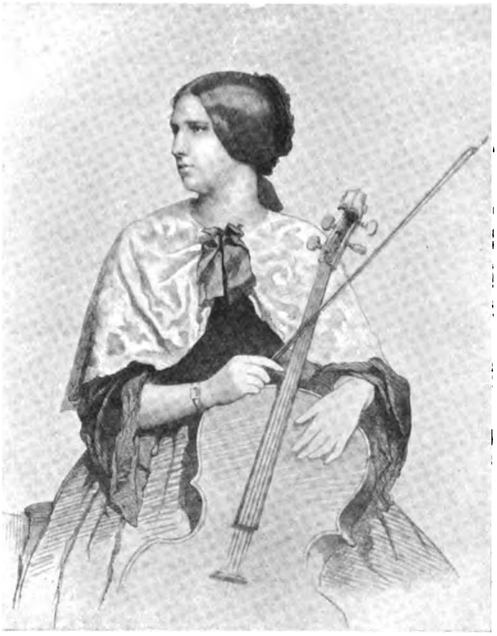
> Elgar's oratorio is great music. It impressed the big audience that heard it in Carnegie Hall last night. If applause was not clamorous it was because of this very fact of impressiveness. . . . There is a reverence, a tenderness and a gentleness that are restorative of the holiest traditions of art. . . . The choruses are sweeping, and toward the last are wrought into climaxes, superb in their art, solemnly splendid in their meaning. . . . Elgar's oratorio, sung both with animation and reverence, betokens that the divine fire still burns on our altars; and there are altars.

Sir Edward Elgar has had conferred upon him the degree of Doctor of Music by the Western University of Pennsylvania: the ceremony took place at Pittsburg, on April 13.

LADY VIOLONCELLISTS AND ONE IN PARTICULAR.

The lady violoncellist of to-day has her prototype in the fair performer on the viola-da-gamba of olden times. In this connection Leonora Baroni (born about 1610), Dorothea v. Ried, in the first half of the 18th century, and our countrywoman, Ann Ford, afterwards Mrs. Thicknesse, who died in 1824, are names of those who excelled as players upon the beautiful old-world instrument. But in looking for one of the earliest lady violoncello players we must avoid the far distant past and seek her in the time within living memory.

On Christmas Eve, 1827, there was born at Paris a violoncellist virtuosa named Elise (Lisa) Cristiani, or Christiani. She became a pupil of Benazet, and made a great sensation on her first appearance in public at a concert given at the Salle de Herz on February 14, 1845, when she was seventeen years old.



MISS LISA CRISTIANI.
(*From an engraving in the possession of Messrs. W. E. Hill & Sons.*)

So great was her success at this and other concerts that her parents wished her to undertake an extensive concert tour. Accordingly she visited Vienna, Linz, Ratisbon, Baden-Baden, Hamburg, and Leipzig. At Hamburg she created so much enthusiasm that her portrait was eagerly sought after, doubtless that which is reproduced above.

Miss Cristiani appeared at the Gewandhaus Concert, Leipzig, conducted by Niels W. Gade, on October 12, 1845, when she played an Adagio and Bolero by Offenbach, a Romance by Donizetti, and an arrangement of Schubert's 'Ave Maria.' The *Allgemeine musikalische Zeitung*, in a highly favourable notice of the young lady's performances, referred to the novelty of a lady violoncellist, which had an interest beyond mere novelty, and that 'the expectation of witnessing an ungainly performance was quite disappointed.' The fluency with which she overcame the greatest difficulties, the beautiful, noble, and singing tone which she drew from the instrument, no less than the strength and endurance of her playing, entitled her to be ranked among the best of violoncello virtuosi. Her beautiful features also were eulogised, and in all respects her success was complete. A few days later she gave a concert of her own at the Gewandhaus, on which occasion a quartet of Haydn's (or Beethoven's)—the accounts differ in this respect—was played by Ferdinand David, Joachim (then a boy of fourteen), Niels W. Gade, and Grabau. Carl Reinecke also 'assisted' the fair violoncellist by playing a pianoforte arrangement (probably Liszt's) of the first movement of Hummel's Septet.

The *Signale* of that time has an amusing paragraph, in which Miss Cristiani's name is mentioned. It begins 'Soapbubbles—a true picture of virtuosity,' and continues:

> The Bayerischer Hof [Leipzig] is veritably an artists' hotel. A few days ago a very unusual concert might have been heard there. Vivier vociferously blew, in four parts, his chromatic horn, letting off round and square soapbubbles. Next door the Italian soprano Pergetti sang 'Di tanti palpiti.' In a room further on the amiable French lady Lisa Christiani played a trio for three 'cellos on one 'cello. Opposite one heard the inspired troubadour Rudolph Willmers playing on a grand pianoforte, with English mechanism, and grappling with his *Tarantella furioso.* In the adjoining room Signora Alboni sang the drinking-song from *Lucrezia Borgia,* with champagne accompaniment of the best brands; and through all this cacophony might be heard the voice of Miss Helen Dolby solemnly singing 'God save the Queen'!

Mendelssohn was so much struck with the talent of Miss Cristiani during her visit to Leipzig that he composed and dedicated to her his 'Romance sans paroles' for violoncello and pianoforte (Op. 109). This melodious little piece, published after the composer's death, was first played in England—if, indeed, this was not its earliest public performance anywhere—by Signor Piatti at the Monday Popular Concert of March 30, 1868.

After having held a court appointment at Copenhagen, Miss Cristiani visited Russia. There she carried out the idea of making her talent known in a country that European artists had not then visited, with the result that she was the first to give public concerts in Siberia and Kamtschatka. Thence she intended to proceed, for the same purpose, to the wilds of the Caucasus. Naturally of a frail constitution, she fell a victim to the rigours of the climate and died, of cholera, at Tobolsk, Siberia, towards the end of 1853, at the age of twenty-six. The violoncello on which Miss Cristiani played was a beautiful instrument made by Stradivari in 1700. It ultimately, through Messrs. W. E. Hill & Sons, passed into the possession of the late Mr. Charles James Oldham, of Brighton—he died on January 24 last—who bequeathed it, with other valuable instruments, to the British Museum.

Thirty years had passed away before another lady violoncellist appeared at the Gewandhaus Concerts in the person of Louise Wandersleb, who played at the concert of November 11, 1875. At the Paris Conservatoire a lady violoncellist, Mlle. Jaurès, born at Paris in 1831, was a prize-winner in 1850 and 1851. Since that time, up to the year 1900, there have been nine other players so distinguished at that institution. A Mlle. Plateau, 'Laureate du Conservatoire Bruxelles,' played at the Crystal Palace Concert of October 11, 1873, but no lady violoncellist has yet appeared at the concerts of the Philharmonic Society.

Those who are interested in the development of British art will be glad to learn some particulars of a highly-gifted girl violoncellist who is to make her first public appearance at Queen's Hall on May 29, assisted by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood. The second daughter of Colonel J. H. C. Harrison (late) R.E., Miss Marian Beatrice Harrison, was born at Roorkee, N.W.P., India, on December 9, 1892: she is therefore only fourteen years old. She is the second of a quartet of daughters, all of them musical, her eldest sister, May, having already successfully appeared as a violinist. As a baby of two years Beatrice showed a marked interest in the violoncello: at the age of five she began to learn the violin and pianoforte, and two years later (aged seven) passed the examinations of the Associated Board in both these instruments. As soon as she had sufficiently grown she began the study of the violoncello at the age of nine, using from the first a full-sized instrument. Before six months had elapsed she passed the Preliminary Examination of the Associated Board with honours—Sir George Martin, the examiner, remarking that she had 'a wonderful gift.'

Miss Beatrice Harrison was only ten-and-a-half years old when she achieved the remarkable feat of winning the gold medal of the Associated Board at the Senior Local Examination, gaining absolutely full marks, and moreover against nearly 4,000 competitors, male and female, from all parts of the Empire!

MISS BEATRICE HARRISON.

(*Photograph by Mr. C. Vandyk, Gloucester Road.*)

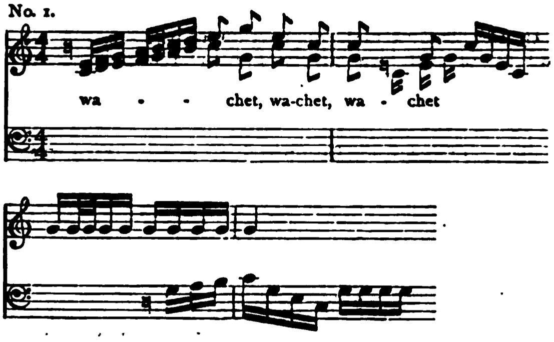
In the history of the Associated Board the only other child ever thus distinguished was her eldest sister May, who obtained the same honour for violin-playing at about the same age. Miss Beatrice Harrison was made a special Exhibitioner at the Royal College of Music, where she is a pupil of Mr. W. E. Whitehouse. The career of this gifted girl violoncellist will be watched with interest. May all success attend her.

BACH'S INDEBTEDNESS TO HANDEL'S ALMIRA.

It was pointed out in The Musical Times of July, 1906, that Bach must have been well acquainted with the early 1704 'Passion,' generally attributed to Handel. It may easily be shown that Handel's opera 'Almira' (1705) was also very well known to Bach, as might indeed have been anticipated, for in Germany 'Almira' seems to have been the 'Dream of Gerontius' of the opening decade of the 18th century. Except when both draw from traditional sources, thematic resemblances between Handel and Bach seem to be extremely rare, so that resemblances to 'Almira,' not distributed sporadically over Bach's works, but confined to a few only, and occurring in clusters, cannot possibly be the result of accident.

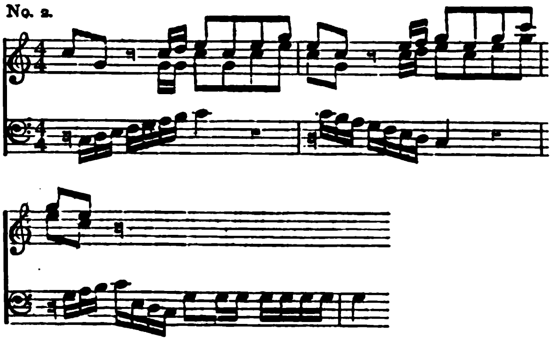
A cluster found in the cantata 'Wachet, betet' (*circa* 1716) will be first examined. Of this cantata, according to Spitta, Bach seems to have formed a high estimate, as he revived it several times in later years. In the opening chorus (C major) he seems to have taken an unusual view of his text, 'Watch and pray.' It is set as though it were a reveille. Here is the opening of the voice-parts in the chorus, where are found the main features of the movement:

No. 1.



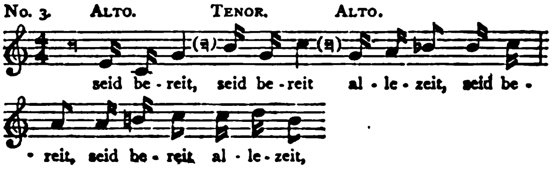
And here are parts of the opening symphony of the 'Almira' air (C major, p. 64*), 'Ob dein Mund wie Pluton's Rachen,' bars 2-4:

No. 2.

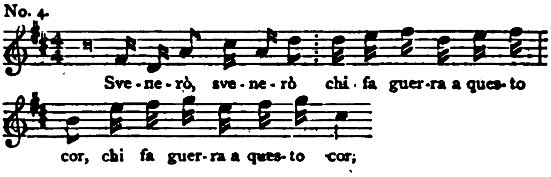


It will be observed that the resemblances here, though palpable, are only such as must occur by chance from time to time. But an entirely different complexion is put upon the matter by the discovery that the second section of the same chorus has also a resemblance to the immediately preceding air in 'Almira,' 'Svenerò, svenerò' (p. 63). In the example from Handel's air the opening theme of the first bar has been joined to the essential continuation in the second, to save space, and for the same reason the quotation represents Bach's repetition at the second bar. Reference to the originals will show that this procedure is quite legitimate:

No. 3.

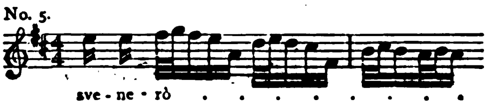

Alto.
Tenor.
Alto.
seid be - reit, seid be - reit al - le - zeit, seid be -
- reit, seid be - reit al - le - zeit,

No. 4.


Sve - ne - rò, sve - ne - rò chi fa guer-ra a ques-to
cor, chi fa guer-ra a ques-to cor;

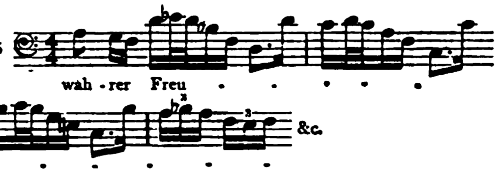
In Handel's air the last 'division,' one of exceptional violence, runs as follows:

No. 5.



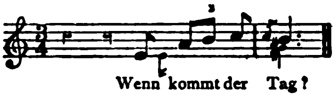
Now in Bach's immediately succeeding recitative, after a few bars of the ordinary type, a long 'passagio' on the word 'Freude' (Joy) arrests attention. This word is an almost unfailing signal to Bach to be expansive—his 'teeming joys,' like those of King Duncan, 'wanton in fulness'—but this is quite abnormal, the sudden joy of an earthquake, taking this curiously similar form:

No. 6



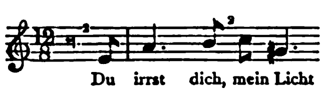
If the resemblances thus far, occurring just *where* they occur, could be accidental, at least Bach's ensuing air ought to have no similarity to anything in 'Almira.' Yet this is not the case. The A minor aria of the cantata 'Wenn kommt der Tag?' is remarkable, not only for wide upward stretches in the bass, but for the frequent and unusually long-continued concurrence of a 3-4 voice-part with a 9-8 bass. The opening and principal phrase is this, the small notes representing a variation at bar 7:

No. 7.



Now in 'Almira' there is only one A minor aria (p. 17). This is noticeable, not only for the large downward sweeps in the bass, but for the frequent concurrence, to an extent perhaps unprecedented in Handel, of a 4-4 voice-part with a 12-8 bass. And this is the opening and principal phrase:

No. 8.



The next resemblance would, if standing alone, furnish to many judges a certain proof of inter-dependence. The six-note theme of Bach's succeeding soprano air (E minor), a theme which is 'echoed,' is much praised by Spitta; he quotes it as it stands in bar 26, where it is exhibited most clearly. Bach constantly introduces slight variations, and I shall therefore add to the quotation from Bach's voice-opening a variation, and the bass continuation in the second bar, derived from the passage from which Spitta selects his quotation:

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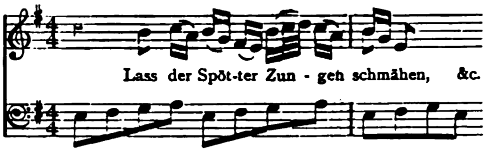
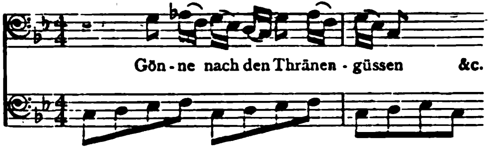
* The pagination references in 'Almira' are to those of the German Handel Society's edition.

No. 9.



In 'Almira' again occurs, over the same bass, a very similar 'echoed' theme, 'Chi sà, mia speme' (E minor: soprano, p. 45). But as Handel happens to have introduced a modification of the same idea later on as a bass song (C minor, p. 84), I quote by preference from this, as the theme is identical with that of Bach's. This is bar 9, the repetition of the voice-part after the conventional false start, DC in the theme, however, being here substituted for the simple C of bar 9, since they occur in Handel's first statement of the theme in the voice-part:

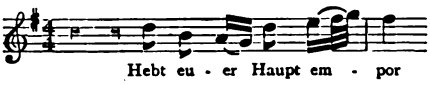
No. 10.



It will be observed that the bass is by no means obvious, involving as it does the marked collision of the final note (E or C) with the passing note (F or D).

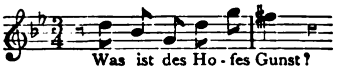
After a short recitative and chorale we find in Bach's cantata a tenor air of which this is the opening and principal theme:

No. 11.



Five pages after 'Gönne nach den Thränen-güssen' is found in 'Almira' a tenor air (p. 89), of which this is the opening and principal theme:

No. 12.

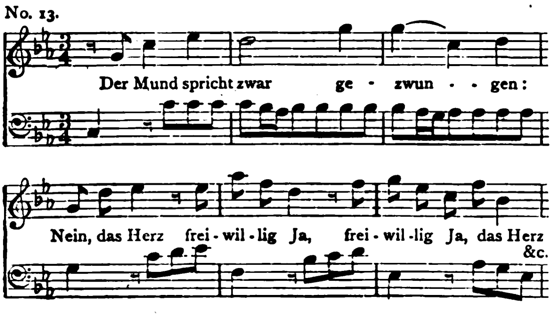


In both Handel and Bach the theme occurs frequently in the instrumental part, and in both it is often followed at once by a repetition a fifth higher.

This practically unbroken series removes, then, all reasonably possible doubt that Bach was acquainted with 'Almira,' and selected themes from its pages. It will be unnecessary, therefore, to quote systematically hereafter; it will be enough to select a few instances.

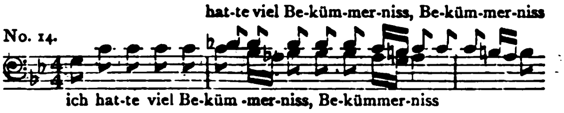
Here is an air (C minor) found in 'Almira' (p. 40), 'The lips perforce say No, the heart's free impulse Yes':

No. 13.


Der Mund spricht zwar ge - zwun - - gen:
Nein, das Herz frei - wil - lig Ja, frei - wil - lig Ja, das Herz &c.

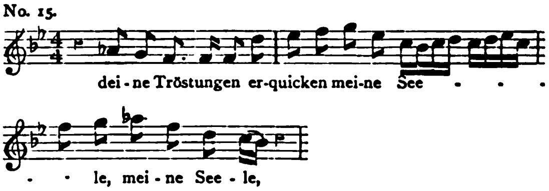
In the first air of Bach's 'St. John' Passion, the opening words express the same contrast between 'bondage' and 'freedom,' and we find that Bach has chosen the same method of treatment, the 'bondage' being expressed by a bass theme repeated sequentially, while the expression of 'freedom' is given to the voice. The themes, however, are different. But the connection of this 'Almira' air with the well-known cantata 'Ich hatte viel Bekümmerniss' (My spirit was in heaviness), 1714, is very interesting. In the first two notes of the voice and the succeeding bass we find the theme of the great opening C minor chorus of the cantata; the constant figuring of the bass (2) in the air suggests the repetitions a note higher in the chorus, to introduce which persistently, however, Bach has changed the time from 3-4 to 4-4. At exactly the same quaver Handel's voice-part and Bach's soprano part drop a fifth—(gezwun)-gen Nein (das Herz)—(Bekümmerniss) in mein (em Herzen). The downward sequential continuation is illustrated at Bach's bar 31, &c., the abbreviations being necessitated by the 4-4 instead of 3-4:

No. 14.


hat-te viel Be-küm-mer-niss, Be-küm-mer-niss
ich hat-te viel Be-küm -mer-niss, Be-kümmer-niss

In the second cheerful section of the chorus we find again Handel's '(frei)willig Ja' reappearing as 'Meine Seele,' and constituting the important feature of Bach's theme:

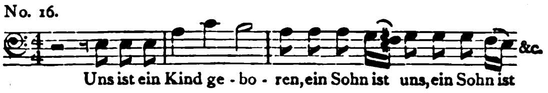
No. 15.


dei - ne Tröstungen er-quicken mei-ne See . . .
. . le, mei - ne See - le,

At the first statement, here quoted, Handel's order is reversed, but in the subsequent entries it is restored.

Apparently, however, this was not the first occasion on which Bach had derived a theme from this air. In another cantata, 'Uns ist ein Kind geboren,' believed to have been written somewhat earlier, the first chorus, A minor (after an instrumental concerto), has this theme:

No. 16.


Uns ist ein Kind ge - bo - ren, ein Sohn ist uns, ein Sohn ist &c.

Nor can there be any doubt here, for after an aria comes a second chorus, 'Ich will den Namen Gottes loben,' which commences like a duet, and is palpably like the duet 'Ich will gar von nichtes wissen' (pp. 37-39), which stands separated only by a short recitative from the above air 'Der Mund spricht zwar.' That the intervening cantata aria 'Dein Geburtstag ist erschienen' was itself suggested by a duet near the end of 'Almira,' 'Mein Betrüben muss verschwinden' (p. 113), will only be clear when the dialogus or duet in 'Ich hatte viel Bekümmerniss' has been closely compared with this 'Almira' duet, with the immediately preceding air 'Ich brenne zwar' (p. 112), and with the number immediately preceding the air, the duet 'Spielet, ihr blitzenden' (p. 110). Bach has commenced with modifications of the two opening phrases of the air, Handel's bold opening leaps of a sixth or a fourth being reserved till later on in the dialogus. He has, then, with less than his usual sense of congruity, branched off into a charming phrase derived from the most striking phrase of the duet 'Mein Betrüben,' reserving, however, like Handel, a slight turn which considerably enhances the beauty till the end of the duet. (Handel's close is obviously intended—notice the bass and the violin accompaniment—to be a variation of the earlier phrase.) Bach's middle section, and the tenor air 'Erfreue dich' (Rejoice, O my spirit), which has in part the same words as this middle section, are mainly based on the opening melody for tenor of the duet (p. 110). The close of Bach's tenor air with the words 'verschwinde, du Schmerze,' is rather more pointed than Handel's corresponding phrase, but it is found (in the minor) in the second section of the air 'Der Himmel wird strafen' (p. 73), with the words 'verborgene Tücke.' The voice in this 'Almira' air follows on with a very bold and striking, though simple, passage, with the words 'verstören, verkehren, versehren, verheeren.' From this passage the theme of Bach's final chorus, which succeeds the tenor air, with the words 'Lob, und Ehre,' &c. (Praise, and honour, and glory, and power) seems to have been derived; note the 'heavenly length' to which the little iterated figure attains in each movement. Attention may also be drawn to the resemblances between the bass (the chief feature) of the middle section of the tenor air 'Bäche von gesalznen Zähren' (Fast my tears) and the bass of 'Vollkommene Hände' (p. 26); between 'Harre auf Gott' (Hope thou in God) and 'Zürne was hin' (p. 21); between 'dass er meines Angesichtes' (For he is the help of my countenance)—theme and counterpoint—C minor, and 'Chi più mi piace' (p. 11, first two voice-phrases), C minor; and between the chorus 'Sei nun wieder zufrieden' (Now again be thou joyful), G minor, and the G minor chaconne (p. 6).

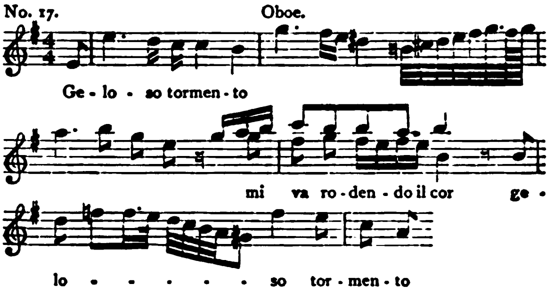
It was the resemblances between 'Almira' and Bach's 'St. Matthew' Passion, which first directed my attention to the subject. Leaving out of account recitatives, chorales, and the treatment of chorales we find another practically unbroken series of slight resemblances in the first part of the Passion. Compare the arioso 'Trinket Alle daraus' (Drink ye all of it), and the following air, 'Ich will dir mein Herze schenken' (Lord, to thee my heart), with the above-mentioned duet 'Ich will gar von nichtes wissen,' especially the ritornello (p. 39); the response of the chorus in 'Ich will bei meinem Jesu wachen' (I would beside my Lord), C minor, oboe solo, with the response of the oboe in 'Gönne nach den Thränen-güssen,' C minor, oboe solo (p. 84); the tied minor sixth in the theme of 'Gerne will ich mich' (Gladly would be enduring), G minor, with the tied minor sixth at the same point in the theme of 'Move i passi,' also G minor (p. 60), and the general resemblance of the theme of the 'Thunder and lightning' chorus with that of 'Der Himmel wird strafen' (p. 69). In the last case the words in each movement invoke heaven's vengeance on the false traitor; in each case they consist of five lines of the same metre, the third and fourth lines being respectively 'verstören, verkehren, versehren, verheeren, dein zeitliches Glück' ('Almira'), and 'zertrümmre, verderbe, verschlinge, zerschelle, Mit plötzlicher Wuth' (Passion).

The 'Almira' air is the longest and one of the most important in the opera, so that the resemblance of words could hardly fail to strike Bach, and influence the style of his treatment.

That 'Gönne nach den Thränen-güssen' was fresh in Bach's recollection might in any case have been suspected, since later on in the Passion we find one of these extremely rare 'echoed' themes with the curiously similar opening words 'Können Thränen meiner Wangen' (If my tears).

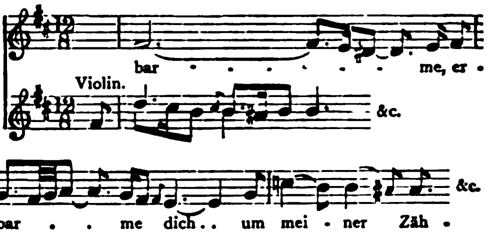
Of greater interest, however, is the comparison of 'Erbarme dich' (Have mercy, Lord, on me) in the Passion with 'Geloso tormento' ('Almira,' p. 28). Here are the opening bars of the 'Almira' air after the introductory symphony. To the oboe part additions have been made, derived from the symphonies, and this has necessitated the transposition of the last notes by an octave. The second voice-phrase has also been omitted for the sake of clearness:

No. 17.


Oboe.
Ge - lo - so tormen - to
mi va ro - den - do il cor ge -
lo - - - - - - so tor - men - to

As is usual with Bach the melodic skeleton is here so much ornamented with variations from time to time that quotation is made difficult. Bar 39 seems to exhibit it in the simplest form:

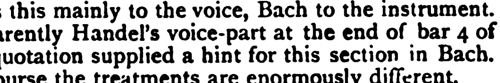
No. 18.


bar - - - - - - - me, er -
Violin.
&c.
- bar - - me dich - - um mei - ner Zäh -
&c.

Handel's air is in the *da capo* form, and Bach's may for practical purposes be regarded as such, as the general scheme of the third part is the same as that of the first. The scheme in both arias, after the introduction, is:—(*a*) A section of four bars ending on the dominant chord; (*b*) At the beginning of the fifth bar a new phrase, formed on the tonic ninth, quickly reverting, however, to the first section, with slight modifications. Handel compresses this into four bars, but Bach, who repeats the whole of the first section, takes six. In neither aria is this tonic ninth phrase repeated before the repetition in the third part; (*c*) A four-bar section, in which the predominant descent of a fourth is treated sequentially. Handel gives this mainly to the voice, Bach to the instrument. Apparently Handel's voice-part at the end of bar 4 of the quotation supplied a hint for this section in Bach. Of course the treatments are enormously different.

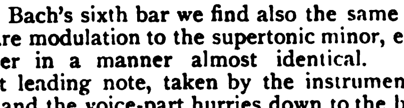
Bach's symphony being two bars the shorter, the movements start level again at the second part. Handel's sixth bar is quoted:

No. 19.



Now at Bach's sixth bar we find also the same somewhat rare modulation to the supertonic minor, effected moreover in a manner almost identical. Bach's crotchet leading note, taken by the instrument, fails to rise, and the voice-part hurries down to the bottom, like the shameless stone of Sisyphus:

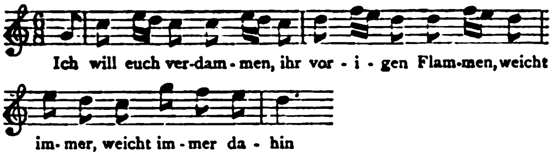
No. 20.



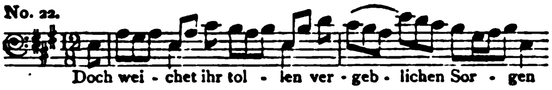
That this should have happened by accident is beyond all reasonable probability. Handel adds a few bars more, but Bach proceeds at once to the third part.

A sidelight is thrown on this last example by the cantata 'Liebster Gott' (When will God recall my spirit?), believed to have been written before the Passion. The first air in this cantata, 'Was willst du dich' (And why art thou, my soul, so fearful?), has a decided likeness both to the Passion and the 'Almira' airs, though on that ground alone a positive assertion would be hardly justifiable. This air is succeeded, however, after a short recitative, by another aria, 'Doch weichet' (Yet silence). Spitta suggested that the theme of this was derived from one in an opera by Lotti, 'Alessandro Severo.' But it has an equally strong likeness to the theme of 'Ich will euch verdammen,' eight pages farther on in 'Almira' (p 36), and the curious resemblance of opening words removes all doubt as to the real origin. In 'Almira' the 'former flames' are directed to vanish (weicht); and in the cantata on the 'foolish vain cares' is enjoined a like disappearance (weichet). I quote the themes in each case, the upper notes in Bach's theme representing the slight variations in the instrumental form :

No. 21.


Ich will euch ver-dam-men, ihr vor - i - gen Flam-men, weicht
im-mer, weicht im-mer da - hin

No. 22.



It will be noticed how the semiquavers at the end of Bach's theme recall Handel's semiquavers, and similar semiquavers occur frequently in Bach's accompaniment. On the precise importance or significance of these phenomena it is not worth while to venture an opinion.

P. ROBINSON.

Church and Organ Music.

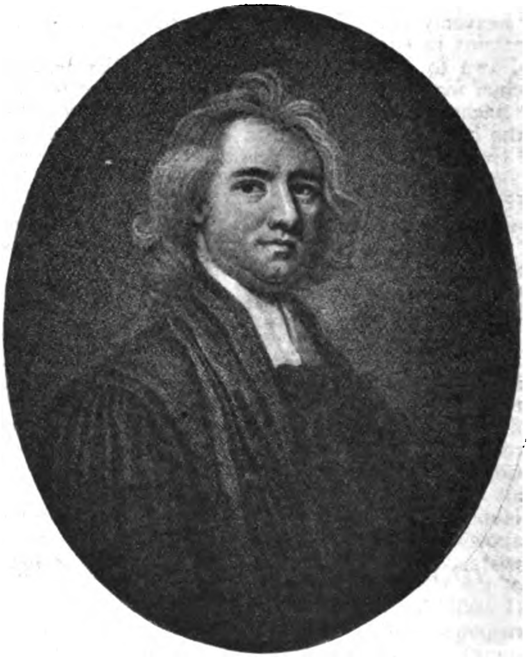
CLERICAL CHANT COMPOSERS.

Clergymen, even dignitaries of the Church, have contributed to the song of the great congregation. The Archbishop of York and Bishop Turton are names that will be recalled in connection with hymn-tunes, and a long list could be given of rectors, vicars, and others whose compositions are to be found in all hymnals irrespective of denomination. In regard to clerical chant composers this brief survey naturally and chronologically begins with a dignitary of the Church in the person of the Very Rev. Henry Aldrich, Dean of Christ Church, Oxford, from 1689 to 1710. Born in 1647, Dean Aldrich was a man of considerable attainments—a good scholar, architect, and musician. He not only cultivated music with ardour and success, but 'as dean of a college and a cathedral he regarded it as a duty, as it undoubtedly was in his case a pleasure, to advance the study and progress of Church music.' The splendid music library which he formed he bequeathed to his college. Two morning and evening services (in G and A) and a large number of anthems can be placed to his credit as a clerical composer. His catch, 'Hark the bonny Christ Church bells,' is well known. He afterwards wrote, and used to sing, a Greek version of this catch. The Dean was an inveterate smoker, and another of his catches in praise of smoking is so constructed as to allow every singer time for a puff.

Dean Aldrich's well-known single chant, assigned to the 20th morning of the month in the Cathedral Psalter, made an early appearance in print, if not for the first time, in a scarce collection entitled :

> Fifty | Double and Single | Chants | being the most Favorite | as Perform'd at | S. Paul's, Westminster | and most of the Cathedrals in | England. | Price 2s. |
> London | Printed for C. and S. Thompson at No. 75 | St. Paul's Church Yard.

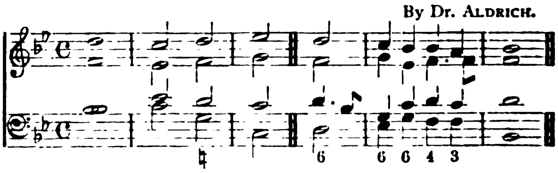
This collection is probably one of the first, if not the first, ever published in England, and the year of its issue may be assigned to 1769 or 1770. The Dean's chant is thus given in the above book, wherein all the chants are printed in vocal score, with alto and tenor clefs, and without accompaniment :



DEAN ALDRICH.

(*From an engraving, after Sir Godfrey Kneller, in the collection of Mr. John S. Bumpus.*)

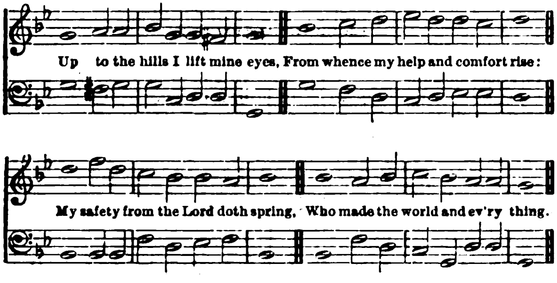
By Dr. ALDRICH.



Our next cleric was a minor canon of Westminster Abbey, the Rev. Luke Flintoft by name, who died in 1727. His previous appointments were priest-vicar of Lincoln Cathedral, vicar at Worcester Cathedral, gentleman of the Chapel Royal, and Reader in Whitehall Chapel. Flintoft's beautiful minor double chant appears to have been an adaptation from a tune in a folio book published by John Playford, entitled

'Psalms & Hymns in Solemn Musick of Foure Parts on the Common Tunes to the Psalms in Metre.' 1671. The tune, a common metre, by John Playford himself, appears as follows:

A. L. Voc. Psal. cxxi. J. PLAYFORD.

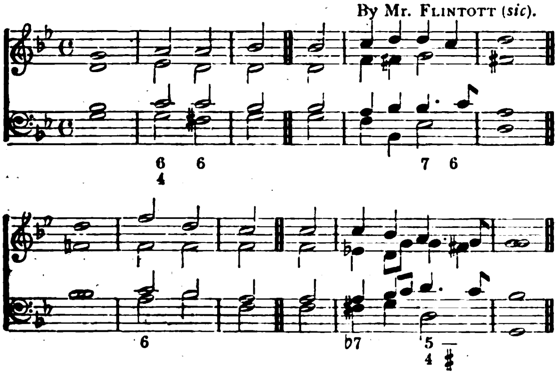

Up to the hills I lift mine eyes, From whence my help and comfort rise:
My safety from the Lord doth spring, Who made the world and ev'ry thing.

The notes which form the chant are:

|| 1 | 2 . 3 | 4 || 9 | 10 . 11 | 14 . 15 | 16 ||
|| 17 | 18 . 19 | 20 || 28 | 28 . 29 | 30 . 31 | 32 |

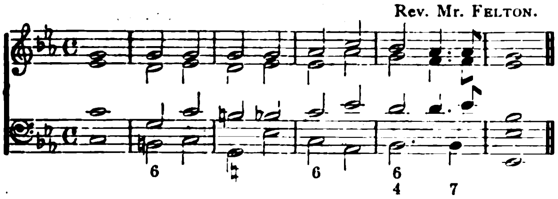
The earliest known appearance of the chant itself is in the 'Fifty Double and Single Chants' above referred to. Here it is:

By Mr. FLINTOTT (*sic*).



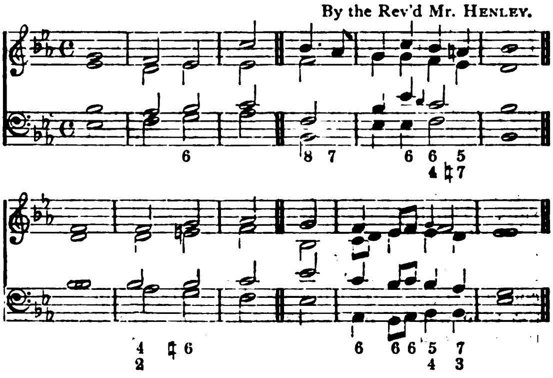
One of the most beautiful minor single chants is that composed by the Rev. William Felton (1713-1769), who passed the last twenty-eight years of his life at Hereford Cathedral as vicar-choral and sub-chanter, and custos of the vicars choral. Mr. Felton was an excellent performer on the harpsichord and organ. He composed and published three sets of concertos for these instruments, and 'Felton's Gavot' was for a long time highly popular. His chant appeared in print in 'Sacred Harmony: A Collection of Psalm Tunes, Ancient and Modern . . . Together with a Selection of Chants, &c. By R. Harrison': vol. ii. [1791] in the following form:

Rev. Mr. FELTON.



Devotional and melodious in the highest degree is the chant composed by the Rev. Phocion Henley (1728-1798). At Oxford he spent much of his time in the cultivation of music in company with his friend, William Jones, afterwards rector of Nayland, Suffolk, and composer of the tune 'St. Stephen's.' In 1759 Mr. Henley was presented to the rectory of St. Andrew by the Wardrobe of St. Anne's, Blackfriars. His anthems and chants (two volumes) appeared in 1798, and he composed a set of six hymns entitled 'The Cure of Saul.' This good man met with his death through a fever caught while visiting a sick parishioner. His chant, one of the best of double chants, also appeared in Thompson's collection, where it is thus noted, including the 'consecutive fifths':

By the Rev'd Mr. HENLEY.



The foregoing quartet of clerical chant composers does not exhaust the subject, to which we may return on some future occasion. One feature of interest in this excursion is a comparison of the first appearances of standard chants, and the editorial changes they have undergone—for better, for worse—in the course of time.

THE ENGLISH ORGAN OF A HUNDRED YEARS AGO.

At the meeting of the Musical Association held on April 16, Dr. W. H. Cummings in the chair, Dr. C. W. Pearce read an interesting paper on the above subject, of which the following is a summary.

Dr. Pearce remarked that perhaps no musical instrument had been subjected to greater constitutional changes during the last century than had the English organ—in the various directions of size, compass of keyboards, character of stops and methods of controlling their use and, last but not least, its system of tuning. Changes were still being made, even to the extent of affecting the uniformity of those 'playing arrangements,' which the Royal College of Organists endeavoured to regulate, systematize, and settle more than a quarter of a century ago. It was an open question if the organ was now being developed upon logical and artistic lines as a musical instrument, deserving a separate and individual existence of its own, or whether it was daily becoming a merely servile and therefore a *degraded* mechanical imitation of the orchestra. The English organ of the first decade of the 19th century, although a comparatively small instrument, had a character of its own and was in many ways admirably adapted to fulfil the one great purpose of its existence, the accompaniment of the human voice.

The lecturer said he had been materially assisted in making his retrospective survey by two manuscript accounts of organs, one written by Mr. Henry Leffler, between the years 1800-10, and the other by Mr. J. W. Billinghurst, late Vestry Clerk of St. Margaret's, Lothbury, dating from the year 1850 onwards. He had also derived considerable help from several conversations with Mr. F. W. Jardine, our oldest living English organ-builder.

Attention was first drawn to the comparative sizes of English and foreign organs as they existed a century ago. The largest English organ then was that in Christ Church, Spitalfields, built by Bridge in 1730; this had thirty-four stops, but no pedal board nor pedal pipes save a 'drum' pedal. St. Paul's Cathedral and York Minster organs boasted of twenty-seven stops each, Canterbury had twenty-four, and so on; and of the cathedral organs then in use, sixteen had no pedals, and eight had no swell organs, in spite of the fact that pedals were common in Germany at least three centuries before the period in question, and that the swell had been invented and applied by Jordan to the organ at St. Magnus Church, London Bridge, as early as 1712. Swell shutters were only just coming into use, so that the 'nag's head' was very much in evidence at that time. Organs were very much neglected in those days, an instance being given of an instrument built in 1695 remaining in its original condition for more than 170 years. The variation in the compass of keyboards a century ago was truly remarkable; these differences were explained and accounted for by the lecturer.

The old pedal-boards were then fully described, and comparisons drawn between the pedal measurements of Dr. Edward Hodges, of Bristol (1827), and those of G. P. England (1801), J. C. Bishop (1829), Groves (1850), Hill (1854), and the Royal College of Organists (1882). The tardy introduction and development of 'pedal pipes' was duly commented upon, and Dr. Pearce described at length the various tonal characteristics of the stops of the period, dealing successively with manual 'doubles,' diapasons and other flue-work, flutes, mixture-work, and the cornet stop. The last-named was stated to have been introduced with the view of strengthening the treble of the full organ; its employment as a *solo* stop was an abuse. At this point the note middle C was sounded on a five-rank cornet, put together for the occasion by Mr. Alfred Kirkland; the tone was by no means unpleasant. The lecturer said there was a popular fallacy that before the time of Henry Willis, if not afterwards, all reed-stops had (or have) that peculiar quality of tone usually associated with the frying of sausages. That was a great mistake. Byfield's reeds at Doncaster Parish Church had been described by a contemporaneous writer as full of beauty and brightness, and many other opinions were quoted in support of the view that *all* old reeds were not bad. Mr. Kirkland produced and sounded a reed pipe by Snetzler which had still a good quality of tone. Couplers were rare luxuries a century ago, and the organists of those times were to be congratulated on the fact that the word 'stop-control' was not then invented; the registering was wholly eclectic. The pitch of organs was shown to have varied; but the tuning was universally that of 'unequal temperament.' Dr. S. S. Wesley's extraordinary and inconsistent views on tuning were duly commented upon.

Some very interesting examples were given of builders duplicating a favourite case design—Renatus Harris, Avery, Byfield, Snetzler, and Gray, amongst others. These old case-designs were greatly to be preferred to the fashion of fifty years later, when the external appearance of organs resembled a row of unadorned stove-pipes planted on the top of the meanest possible wainscot. Dr. Pearce remarked that there could be no reason why an organ should be offensive to the eye as well as to the ear. It was a monstrous shame that an organ-builder should be turned loose in the aisles of a mediæval cathedral and be allowed to spoil the architectural beauty of ancient buildings. The late Canon Jebb's well-known aversion to overgrown cathedral organs—fit only for the 'barbarous crash of Nebuchadnezzar's festival'—was quoted in the hope that musical opinion might be brought to bear upon the senseless extravagance and eccentricity of the up-to-date organ.

A discussion followed the reading of the paper, in which the Chairman, Messrs. Thomas Casson, H. H. Statham, James Wedgwood, T. L. Southgate, and others took part.

ST. GEORGE'S SCHOOL, WINDSOR CASTLE

The Easter term issue of the *St. George's School Magazine*—an interesting periodical issued in the interests of Sir Walter Parratt's choristers—contains a brightly-written account of 'A visit to Novello's,' contributed by Master G. W. Daman. On February 20 Mr. G. S. Fowler, one of the assistant-masters of the School, took five boys 'up to London to see Novello's printing factory.' The printing and bookbinding departments, the machine rooms, &c., visited by the Windsor party are capitally described. The inspection finished with a Buszard tea which Messrs. Novello had provided for their chorister guests in the Board-room, whereunto, records the young chronicler, 'I can safely say that we all did full justice.' The account concludes: 'We got back just in time for choir practice, and thus ended the nicest outing we have ever had in an Easter term.'

Spohr's 'Last Judgment' and 'Calvary,' and Stainer's 'Crucifixion' have recently been performed at Calvary Church, New York, under the direction of Mr. Lacey Baker, organist and choirmaster.

The organ in St. Andrew's Hall, Glasgow, has been rebuilt by Messrs. Lewis & Co., Limited, to the following specification prepared by three experts chosen by the Corporation—Mr. Thomas Berry, of Glasgow, Mr. David Steven, of Dunfermline, and Mr. T. H. Collinson, of Edinburgh.

CHOIR ORGAN (10 stops).

	Feet.		Feet.
Bourdon	16	Gemshorn	4
Violin diapason	8	Piccolo	2
Dulciana	8	Vox humana (enclosed in a swell-box)	8
Flauto traverso	8	Clarinet (enclosed in a swell-box)	8
Lieblich gedact	8		
Lieblich gedact	4		

GREAT ORGAN (18 stops).

Double open diapason	16	Viola	4
Bourdon	16	Twelfth	2⅔
Open diapason (large)	8	Fifteenth	2
Open diapason (small)	8	Mixture (5 ranks)	—
Viola	8	Sesquialtera (4 ranks)	—
Rohr-flöte	8	Double trumpet	16
Hohl-flöte	8	Trombone	8
Octave	4	Trumpet	8
Flute harmonic	4	Clarion	4

SWELL ORGAN (17 stops).

Bourdon	16	Fifteenth	2
Open diapason	8	Dulciana mixture (6 ranks)	—
Spitz flöte	8	Mixture (4 ranks)	—
Viol de gambe	8	Contra fagotto	16
Voix célestes	8	Horn	8
Flauto dolce	8	Cornopean	8
Octave	4	Oboe	8
Suabe flöte	4	Clarion	4
Nazard	2⅔		

SOLO ORGAN (16 stops).

Contra viola	16	Flute harmonic	4
Harmonic flute	8	Piccolo	2
Vox angelica	8	Cor Anglais	16
Unda maris (tenor C)	8	Orchestral oboe	8
Viole d'orchestre	8	Corno di bassetto	8
Voix célestes (tenor C)	8	Contra tuba	16
Concert flute	8	Tuba	8
Concert flute	4	Tuba clarion	4

PEDAL ORGAN (14 stops).

Double open diapason	32	Flute bass	8
Great bass	16	Violoncello	8
Open diapason	16	Grave mixture (2 ranks)	—
Dulciana	16	Trombone	16
Sub bass	16	Contra fagotto	16
Quint	10⅔	Trumpet	8
Octave	8	Clarion	4

Manual compass, CC to C = 61 notes.
Pedal compass, CCC to G = 32 notes.

COUPLERS.

Choir to pedal.
Great to pedal.
Swell to pedal.
Solo to pedal.
Choir to great.
Choir sub-octave.
Choir octave.
Swell to choir.
Swell to great.
Swell sub-octave.
Swell octave.
Swell unison off.
Swell to great sub-octave.
Swell to great octave.
Solo to choir.
Solo to great.
Solo to swell.
Solo sub-octave.
Solo octave.
Solo unison off.
Solo to great sub-octave.
Solo to great octave.

ACCESSORIES.

Tremulant to choir by pedal.
Tremulant to swell by pedal.
Tremulant to solo by pedal.
Balanced crescendo pedal over entire organ.
Balanced crescendo pedal for swell organ.
Balanced crescendo pedal for solo organ.
Lever pedal for choir reeds.

Five composition pedals to act on pedal stops, and by drawing a knob to operate on some of the great organ key touches.

Four composition pedals to act on swell stops.

KEY TOUCHES (50).

Eleven to choir organ, five for couplers with on and off movement.
Thirteen to great organ, eight for couplers with on and off movement.
Thirteen to swell organ, five for couplers with on and off movement.
Thirteen to solo organ, four for couplers with on and off movement.

INTERCHANGEABLE COMBINATION PEDALS (8).

Two for choir and pedal organ.
Two for Great and pedal organ.
Two for swell and pedal organ.
Two for solo and pedal organ.

The manual reeds, the mixtures, and small scale stops are mostly made of tin, the remaining metal work is of spotted metal. The lowest 13 pipes of Great double open diapason and Pedal open diapason are made of zinc.

The pitch is French diapason normal C 517·3 at 57 degrees Fahrenheit.

Tubular pneumatic action throughout.

The wind is generated by three of Melvin & Sons' high-pressure hydraulic engines.

Proof has recently been furnished—if, indeed, proof be necessary—of the good work done in cathedral choir schools, at the recent prize-day at York Minster Choir School. Two choristers have matriculated in music at Durham University, one of whom has been appointed organist of the Garrison Church, York. An ex-chorister, Mr. T. P. Anderson, has already made his mark as a portrait painter, and the report stated that 'no less than ninety successes in various public examinations have been gained during the past four years by the choristers, and there have been no failures.' The Dean, who presided, said that the occasion was one of 'unmixed satisfaction to all of them.' During his long life at York he had had many pleasures, but none had afforded him greater satisfaction than his connection with the choir school. Later on he said that during the past few years the conduct of the boys had resulted in 'a season of unmixed sunshine.' The head-master of York Minster Choir School, Mr. G. A. Scaife, and the organist and master of the choristers, Mr. T. T. Noble, are to be heartily congratulated on the success of their efforts, and so are the choristers for being boys of good report.

Mr. William Vinnicombe has been presented with a testimonial—an illuminated album containing an address and a cheque for £77 15*s.* 6*d.*—on his retirement from the office of organist at Holy Trinity Church, Exmouth, which he has held for upwards of thirty years. Born at Exeter, January 7, 1835, Mr. Vinnicombe commenced his career as organist at Dunsford Church at the age of thirteen with a salary of £20 a year. Two years later he obtained a post as assistant-organist at Wandsworth, and during the Great Exhibition of 1851 he was engaged to show off organs then exhibited under the roof of the huge glass-house in Hyde Park. After holding the organistship of Spalding Church he returned to his native county, first as organist of Withycombe and then at Holy Trinity, Exmouth.

The annual festival service of the Queen Victoria Clergy Fund (Southwark Diocesan Branch) will be held at Southwark Cathedral on May 6, at 7.30 p.m., when Mendelssohn's 'Come, let us sing' will be sung by the cathedral choir, under the direction of Dr. Madeley Richardson.

As part of a scheme for spreading the interests of the Royal College of Organists among its members, Dr. F. J. Sawyer, on April 20, lectured at Manchester before the northern members, his subject being the interesting and important one of 'An organist's voluntaries.'

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral—Third sonata, *Guilmant.*

Mr. Alfred Hollins, First Presbyterian Church, Belfast—Scherzo, *Turner.*

Mr. James M. Preston, Heaton Presbyterian Church, Newcastle-on-Tyne (Dedication of new organ, built by Mr. J. J. Binns)—Air with variations in A, *W. T. Best.*

Mr. H. London Pope, St. Laurence Jewry—Passacaglia and fugue on the name Bach, *Hans Fährmann.*

Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata in F, *Silas.*

Mr. C. E. R. Stevens, St. Mark's, Jersey—Scherzo symphonique, *Fricker.*

Mr. D. Henry Maxfield, St. John the Evangelist's, Altrincham—Marche triomphale in E, *Callaerts.*

Mr. R. H. Turner, Town Hall, Portsmouth—Triumphal March, *Dudley Buck.*

Mr. Fred Gostelow, St. Stephen's, Walbrook—Melodie, *York Bowen.*

Mr. R. Sharpe, St. Mary's, Southampton—Allegro moderato, *E. J. Hopkins.*

Mr. W. G. Whittaker, Heaton Presbyterian Church, Newcastle-on-Tyne—Fantasia in C and Finale in B flat, *C. Franck.*

Mr. C. E. Blyton Dobson, Primitive Methodist Church, Mansfield—Spring song, *Hollins.*

Mr. W. Bertram Collingwood, Dutch Reformed Church, Queenstown, Cape Colony (Opening of new organ, built by Price Bros., of Cape Town and Bristol)—Cantilène in A flat—*Wolstenholme.*

Mr. G. A. Jones, Hoylake Congregational Church—Marche Triomphale, *Lemmens.*

Mr. Peter Le Sueur, St. Paul's, Erie, Pennsylvania—Allegro scherzando (Op. 37), *Otto Dienel.*

Mr. W. Taylor, St. John's United Free Church, Galashiels—Canzona, *Wheeldon.*

Mr. Enos J. Watkins, Richmond Hill Congregational Church, Bournemouth—Variations on a theme of Handel's, *Lux.*

Mr. W. Paget Gale, Knox Church, Dunedin, New Zealand—Scherzo in A flat, *Bairstow.*

Mr. Claude P. Landi, Methodist Church, Sherbrooke, Quebec—Fantasia and fugue in C minor, *C. P. E. Bach.*

Mr. F. G. Shuttleworth, Kensington Chapel—Barcarolle, *Wolstenholme.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. E. Lindridge Belderson, St. Saviour's Church, Westcliff-on-Sea.
Mr. E. Binns, Shenley Church, Hertfordshire.
Dr. William Boggiss, Reading Minster.
Mr. George H. Court, St. Alfege Church, Greenwich.
Mr. Alfred J. Dye, Parish Church, Woodbridge.
Mr. Louis F. Goodwin, Crouch Hill Presbyterian Church.
Mr. William F. Wright, Church of the Holy Trinity, Hastings.

Mr. William Coleman (bass), Manchester Cathedral.
Mr. S. W. Hase (alto), Manchester Cathedral.

Correspondence.

THE AUGUST MANNS MEMORIAL.

Sir,—At the first meeting of the Committee of the August Manns Memorial Fund, held on March 22, Sir A. C. Mackenzie in the chair, Sir C. H. H. Parry, Dr. W. H. Cummings and others attending, the question of the form the Memorial should take was carefully considered. The establishment of a scholarship for conductors was proposed; but however appropriate this might seem, the Committee were of opinion that the preliminary training of conductors was already in considerable measure provided for in the music schools, and that the cost of doing anything more distinctive in this direction would entail a greater expense than seems to be supposed. They therefore sought for some less ambitious and more satisfactory alternative. It was suggested that a suitable and really beneficent act would be the creation of a Fund (to be called The Manns Benevolent Fund) to assist talented but necessitous students in any branch of music to complete their studies.

I have now to ask all musicians and music-lovers desirous of joining the general committee of the Manns Memorial Fund to send their names and donations to me at 309, Oxford Street, as we are anxious to publish a first list of subscribers at an early date.—Faithfully yours,

F. Corder,
Chairman of the Society of British Composers.

HANDEL'S BOOKCASE.

Sir,—*The Illustrated London News* for October 22, 1842, p. 377, contains a wood-cut of Handel's bookcase, bequeathed by Dr. Ireland, Dean of Westminster, to his friend Mr. Brownsmith, lay-vicar of Westminster Abbey, and organist of St. John's Church, Waterloo Road. The bookcase contained sixty-seven volumes of Handel's compositions, in the handwriting of his amanuensis, Christopher Smith, including thirty-seven operas, twenty-two oratorios, and miscellaneous compositions. The pedigree of the bookcase and its contents is given, and it seems to be satisfactory. Mr. Brownsmith, who will be remembered as organist of the Sacred Harmonic Society and of the Handel Festival in its early days, died on September 14, 1866. What became of the bookcase and the books after Mr. Brownsmith's death?

R. B. P.

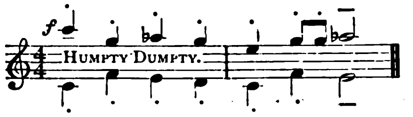
[The Handel bookcase and its contents were purchased from Mr. Brownsmith by Mr. H. Barrett Lennard, of Hampstead, at whose death his son, Mr. Francis Barrett Lennard, presented the bookcase and the books to the Fitzwilliam Museum, Cambridge.—Ed. *M. T.*]

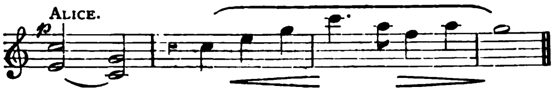
Reviews.

Humpty Dumpty. A short cantata for children. By H. Walford Davies.

[Novello & Co., Ltd.]

Composers, from Bach downwards, have shown the humorous side of their nature, and who would decry Beethoven because of his 'unbuttoned' moods. Dr. Walford Davies, hitherto regarded as a serious composer, has followed a good example in his latest published work 'Humpty Dumpty.' Having a mind to write something for children, Dr. Davies could not have done better than select an old nursery rhyme, and to wed his muse to that of 'Lewis Carroll.' His 'short cantata'—which, though it is entirely free from dumps, has plenty of Humpty Dumptiness in the music—consists of a Prelude, four short settings of the old nursery rhyme, and part of the famous scene between Alice and Humpty Dumpty from 'Alice through the looking-glass.' The dedication to 'those who chance to sing it' is followed by the *dramatis personæ* thus described:





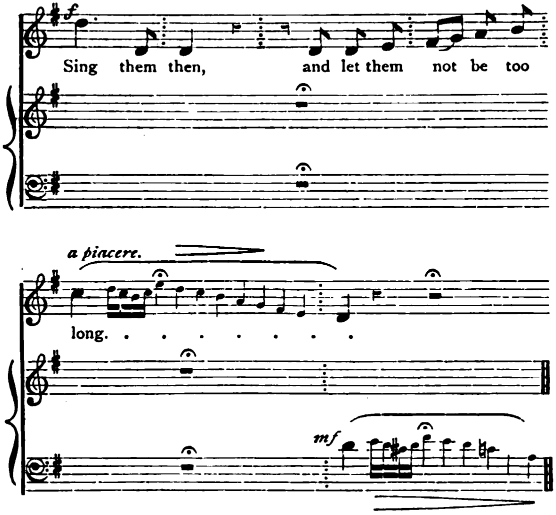
also four other soloists and a chorus (large or small).

To the Prelude—'during which groups of children may enter'—succeed four musical versions of the Humpty Dumpty ditty, each setting being preceded by a recitative, *e.g.*:

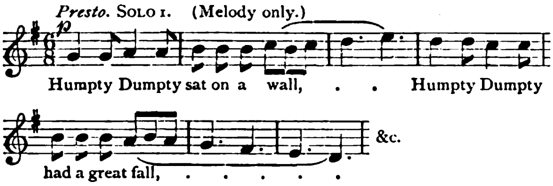
(*Recit. Solo*) Have you settings to perform of this noble song?

(*Chorus*) We have.

Whereupon the soloist recitatively replies:



Here the joke is obvious, and the soloist immediately sings:


Presto. SOLO I. (Melody only.)
p
Humpty Dumpty sat on a wall, . . Humpty Dumpty
had a great fall, ...
&c.

The composer has shown remarkable ingenuity in the variety he has imparted to four settings (solo and chorus) of the same words; for while the vocal part is perfectly easy—and, we may add, delightfully tuneful—he has done wonders with the pianoforte accompaniment by the wealth of realistic and humorous touches. 'The dialogue of Humpty Dumpty and Alice' is admirably done, all sorts of devices, many of them as droll as the words themselves, being introduced in order to accentuate the text with graphic music. The work is brought to a 'Couldn't' conclusion with 'Humpty Dumpty's song,' for solo and chorus, in which the wall-perched hero 'falls backwards with a crash out of sight' to four very extraordinary looking chords of an exceeding Humpty Dumptyish nature—these crashing chaotic chords "are to be played (*sfff*) simultaneously, by placing both hands and elbows violently on to the keyboard as Humpty Dumpty falls. Other noises may be made also, and the chorus may utter a long *Oh*, under the breath.'

We have only been able to briefly indicate the nature and scope of a cleverly constructed cantata that is brimful of wholesome humour, and, as may be assumed in regard to any music that comes from Dr. Walford Davies's pen, one that is artistic from the first bar to the last. We may add that the cantata is published in both the staff and tonic sol-fa notations.

Henry Du Mont (1610-1684). *Etude historique et critique.* Par Henri Quittard, avec une Préface par Jules Combarieu.

[Paris: Société du Mercure de France.]

Lulli, our author remarks, always enjoyed public favour more than Du Mont, so that later on the former was regarded as the sole musician of the reign of Louis XIV. But M. Quittard regards both as important in the history of the 17th century; while the preference shown to Lulli, he explains, was owing to 'cette innovation séduisante du théâtre Lyrique,' and 'la pompe des ballets.' To appreciate the art-work of any composer it is necessary to understand what was taking place in the musical world in his day. Du Mont was born about the year 1610—in other words about the period in which the Florentine reformers were sowing the seeds of modern opera—in which the polyphonic motets and madrigals of the 16th century were giving place to the aria and the church cantata, and in which the *continuo* came into vogue. It is customary to regard the men who met at the houses of Bardi and Corsi as the creators of *la nuove musiche*, but M. Quittard considers that the change was a gradual one. Florence, he admits, created the language of the lyrical drama, but even had the Florentine coterie not existed, the 'classical polyphonic style would none the less have undergone a natural and logical evolution, of which the result could only be what history shows as everywhere realized during the early years of the 17th century. For in France our musicians, without having heard even mention of recitative compositions, had arrived in a different way to an almost identical result.' These and other statements certainly place the reader in, as it were, the right atmosphere in order to understand the part played by Du Mont in the musical world.

The biography of the composer is very interesting and instructive, but space will not allow us to dwell on it. A very brief *résumé* of what Du Mont accomplished is all that can be attempted here. We hope, however, to be able to show that M. Quittard's thoughtful book, and one evincing thorough knowledge of his subject, is a valuable contribution, not only to the history of Du Mont but to that of French sacred music of the 17th century. The Italian, Ludovico Viadana, has often been styled the inventor of the *continuo*, but the most that can be said for him is that he brought it into prominent use. It was known, too, in France before Du Mont, who was a native of Maestricht, came to Paris, but he it was who first published (in France) motets 'avec la Basse continuë,' in his *Cantica* of 1652. In these, we are told, the composer by 'preserving in simpler form the polyphonic spirit of the old masters, contributed largely towards the establishment of the new *genre*.' The finest number in this collection is the motet 'a 4,' 'Ave gemma virginum.' In a chapter on the *Motets Récitatifs* mention is made of a certain M. Bouzignac, a predecessor, who appears to have worked on similar lines, and apparently before Carissimi. Then the Masses and Grands Motets are discussed at length. But, as descriptions of music, however thorough and, as in the present instance, good, are not quite illuminating, M. Quittard gives a *Supplément Musical*, containing specimens which add greatly to the understanding of an interesting and valuable book, one which not only shows the historical importance of Du Mont, but the skill and emotional power of his music.

Musical genius and religion. By Robert Turnbull.
[S. Wellwood.]

Mr. Turnbull, the esteemed music critic of the *Glasgow Herald*, has written an extremely able and interesting little book on a difficult subject. He says that he does not propose to discuss 'the relation of Religion to Art in general,' his concern being with 'Art that deals specifically with Religion.' Even this narrowing of the issue leaves it open to contentious criticism. 'In music,' asks our author, 'does a man's personal relation to religion affect his treatment of sacred themes?' This may be answered by another question, 'What is a man's personal relation to religion?' If it be true, as Mr. Turnbull says, that 'the greatest religious music seems always to have behind it the ecstasy of the religious man,' we are enabled to point without hesitation to really religious composers. All, or nearly all, musicians will be prepared to give the first place to John Sebastian Bach—'a deeply religious man and a mighty genius' is this 'musicians' musician,' of whom 'Mendelssohn happily said that Bach's music transforms into a temple every room in which it is played.' Apart from a chronological sequence it is no wonder, therefore, that after the introduction Bach has the place of honour in Mr. Turnbull's book.

The succeeding chapters treat of Handel and his 'Messiah,' Haydn and his 'Creation,' Mozart and his 'Requiem,' Beethoven and his 'Messe Solennelle,' Mendelssohn and his 'Elijah,' and Wagner and his music-dramas (two chapters). These master-musicians and their masterpieces form the subject-matter of a little volume that should interest many readers, for it is most ably, lucidly and thoughtfully written, and thus it becomes a valuable contribution to musical literature.

BOOKS RECEIVED.

Modern Organ Accompaniment. By A. Madeley Richardson, M.A., Mus. D. Pp. xii. + 202; 9*s.* *net.* (Longmans, Green & Co.)

Madrigal Singing. A few remarks on the study of madrigal music, with an explanation of the modes and a note on their relation to polyphony. By Ch. Kennedy Scott, hon. conductor Oriana Madrigal Society. Pp. 68; 2*s.* 6*d.* (Breitkopf & Haertel.)

The Story of the Ring. A short analysis of the plot of Wagner's 'Ring of the Nibelung.' By S. H. Hamer. Pp. 53; 1*s.* 6*d.* net. (Cassell & Co., Ltd.)

PHILHARMONIC SOCIETY.

Novelty in a three-fold form gave distinction to the concert on April 17 at Queen's Hall. The chief of these novelties was a Violin concerto in B minor (Op. 36), composed by M. Tivadar Nachèz, who played the solo part. The work, constructed on orthodox lines, is, as may be assumed, admirably written to display the varied capabilities of the instrument. It is a melodious, brilliant and extremely effective composition to which the composer-violinist did full justice, and he received the reward of hearty applause at its close.

Mr. John B. McEwen is one of those younger men among British composers who seem to find fond delight in gloomy subjects, judging from his selection of the 'Coronach' as the subject of his 'Symphonic Elegy.' As to the 'Coronach' itself, Mr. F. Gilbert Webb, the programme-analyst, says: 'For the benefit of those whose knowledge of Gaelic is limited, it may be stated that the word "Coronach" was the name given in ancient days by the Celts of Scotland to the dirge sung at the funeral rites of chieftains or notable personages.' Mr. McEwen, as becometh a true Scot, has faithfully reflected the solemnities of the 'Coronach' in his music, which is cast in a sombre mould and stamped with the hall-mark of sincerity. The last of the novelties comprised two songs, composed by Mr. Hubert Bath, and sung by Mr. R. Kennerley Rumford. The first, entitled 'Longing,' a setting of Matthew Arnold's 'Come to me in my dreams,' hardly gave so much satisfaction as the second, a spirited setting of Fiona Macleod's 'The Viking's war-song,' which had to be repeated.

Not the least attractive feature of the evening's music was the glorious voice of Madame Clara Butt, who by her singing of 'Mon cœur s'ouvre,' from Saint-Saëns's 'Samson et Dalila,' created so much enthusiasm that she sang 'Caro mio ben' as an encore. The concert, ably conducted by Dr. Cowen, opened with Sullivan's 'Tempest' overture, and closed with Tchaikovsky's brilliant Suite in G, No. 3.

MUSICIANS' COMPANY CONCERT.

It was a happy thought of the Worshipful Company of Musicians to give a concert in the Egyptian Hall of the Mansion House, on St. George's Day, in aid of the Lord Mayor's Cripples' Fund. The chief magistrate of the City of London has taken a very warm interest in the poor crippled children of the metropolis, and nothing could be more appropriate than that the art of music should be invoked to swell the contributions to so deserving an object, and that the music-making should take place at the official residence of the Lord Mayor (Sir William P. Treloar), and be honoured by his presence. It must have been very gratifying to his Lordship to see such a large audience, who by their presence showed a practical interest in the benevolent object he has so much at heart.

The afternoon's music opened chorally with 'My bonny lass' (Morley) and 'Prithee, why so pale?' (Stainer), being followed later in the programme by 'On a day, alack a day' (W. H. Cummings), 'Bold Turpin' (J. F. Bridge), 'Since first I saw your face' (Ford), and 'The waits' (Saville). These madrigals and part-songs were admirably sung by the choir of St. Peter's Church, Eaton Square, assisted by members of the Musicians' Company who also belong to the Madrigal Society.

The soloists were headed by Madame Albani, who sang 'L'amerò' (Mozart) and Tosti's 'Good-bye' with that artistic finish which is always associated with her name. Madame Clara Butt charmed the audience by her renderings of 'Believe me if all those endearing young charms' (Landon Ronald), and Mr. Santley created a furore by his fine vocalization in Paer's 'Agitata da smania funesta' and (as an encore) Hatton's glorious song, gloriously sung, 'To Anthea.' Other vocalists, whose services proved most acceptable, were Miss Oswyn Hackett-Jones, Miss Phyllis Lett, Mr. Lloyd Chandos and Mr. Kennerley Rumford, while the instrumental soloists, who contributed not a little to the success of the concert, were Miss Llewela Davies (pianoforte), Mr. W. A. Woltmann (violin) and Mr. J. Schofield (violoncello).

Of the two novelties presented, the most important was a Phantasie in A for violin, violoncello and pianoforte, composed by request by Mr. A. von Ahn Carse expressly for the occasion. This proved to be a most melodious and dainty creation, breathing the spirit of natural music, graceful in expression and full of charm. We shall look forward to a second hearing of this well-written work. The other novelty was a song (soliloquy) 'To be, or not to be,' composer unknown, which Sir Frederick Bridge discovered in the Pepys collection at Magdalene College, Cambridge. The setting is for a bass voice (it was sung by Mr. Graham Smart) with an accompaniment for the lute and viola da gamba, and was composed either during Shakespeare's life or within some fifty years of his death. The conductors of the concert were Sir Frederick Bridge, Dr. W. H. Cummings and Dr. G. F. Huntley, and the accompanists, Mr. Stanley Hawley, Mr. S. Liddle and Dr. Markham Lee; the last-named, with Messrs. Woltmann and Schofield, also took part in Mr. von Ahn Carse's Phantasie. The programme-book, edited by Mr. T. L. Southgate, Junior Warden of the Company, was most tastefully got up and profusely illustrated; it was worthy of the occasion, and contained a touching poem entitled 'London Cripples,' by Miss Florence Gertrude Attenborough ('Chrystabel'). The entire expenses of the concert were generously defrayed by Mr. Samuel Ernest Palmer, a member of the Worshipful Company of Musicians, and the Lord Mayor was able to announce that the net proceeds of the concert amounted to the satisfactory sum of £350, a result upon which the Company and all who took part in the concert are to be warmly congratulated.

A COLONIAL FESTIVAL CONCERT.

A special concert was given at Queen's Hall on April 16 by the London Symphony Orchestra in honour of the visit to England of the Colonial Premiers. The programme most appropriately opened with Sir Alexander Mackenzie's spirited and clever 'Britannia' overture, after which the Sheffield Choir, under the enthusiastic direction of Dr. Henry Coward, sang Bach's wonderfully fine motet 'Sing ye to the Lord' with immense vigour and fine feeling. The third number on the programme was the Coronation Mass 'Edward VII.,' composed by Dr. C. A. E. Harriss, whose 'Pan' had already been performed here at the British-Canadian Festival in 1906. This Mass shows that the composer has a fluent pen and clear knowledge of form. The music itself is not strongly emotional, nor indeed very solemn, but there were moments in which good effects were produced by broad, diatonic harmonies. With the Sheffield Choir bent upon doing justice to the work and also to themselves, and with Mlle. Eva Gauthier, Miss Alice Lakin and Messrs. Lloyd Chandos and Ffrangcon-Davies as soloists, the result was bound to be satisfactory. Dr. Harriss, who conducted his Mass, was received with great cordiality.

The event of the evening was the performance of Beethoven's Choral Symphony, under the direction of Mr. Arthur Nikisch. The soloists were as above, except that Miss Agnes Nicholls was the soprano singer. It was an impressive rendering, altogether worthy of the great work, and the Sheffield Choir triumphed gloriously over the uncomfortable difficulties of the choral portion.

EDWARD GERMAN'S 'TOM JONES.'

In these days of invertebrate musical comedy, Mr. Edward German's comic opera 'Tom Jones,' produced at the Apollo Theatre on April 17, comes as a pure and invigorating breeze in a vitiated atmosphere. The librettists, Messrs. Alex. M. Thompson and Robert Courtneige, have preserved little more than the outline of Fielding's great novel; but the lyrics by Mr. Charles H. Taylor are neatly turned, and the construction is that of genuine comic opera. In this instance, however, the music, and not the play, is the thing, and Mr. German's numbers carry the work along with irresistible *élan*. The composer's skill in reproducing the idiom of the best time of old English music is well-known, and the songs and dances in 'Tom Jones' take the listener in imagination to the hedgerows and dancing greens of Merry England, or, to be more exact, to those of Somerset. In Squire Western's song 'On a January morning,' the spirit of our folk-song is happily echoed, and Tom's song 'I was yesterday a-faring,' is another ditty of genial folk-song-like character. The madrigal 'Here's a paradox for lovers' is a wholly charming example of its class, and the ensemble 'The barley mow' is genuinely humorous. A deeper note is sounded in the songs written for Sophia. 'To-day my spinet' is most graceful, and 'Love maketh the heart a garden fair' is a little gem of pathetic music. It is scarcely necessary to say that the melodies are scored in a manner that presents them in a most favourable light, and that the hand of a master musician is discernible in every page of 'Tom Jones.' The characters of Sophia and her maid Honor were vivaciously sustained by Miss Ruth Vincent and Miss Carrie Moore. Miss Dora Rignold appeared as Lady Bellaston, and the parts of Squire Western, Tom Jones and Benjamin Partridge were admirably impersonated respectively by Messrs. Ambrose Manning, C. Hayden Coffin and Dan Rolyat. The ensemble reflected great credit on the conducting of Mr. Hamish MacCunn.

OFFENBACH'S 'LES CONTES D'HOFFMANN.'

The first performance in England on April 17 at the Adelphi Theatre, of Offenbach's comic opera 'Les contes d'Hoffmann,' should not pass unrecorded in these columns, if only because the composition shows the composer striving after higher ideals than in the majority of his works. The music indeed is conceived in a spirit of artistic restraint that is pleasurable to the cultured ear, and several of the melodies possess great charm. The Student choruses in the Prologue are admirable, the Doll's song in the first act is extremely clever and a severe test of vocal flexibility, and in the second act the Barcarolle is most captivating and the address to the Mirror is worthy of grand opera.

The work was sung in German by Mr. Hans Gregner's company from the Komische Oper, Berlin, and was rendered under the direction of Mr. Fritz Cassirer with great excellence of ensemble. The principal exponents were Miss Hedwig Franzilla-Kauffmann, who impersonated the four heroines, Stella, Olympia, Giuletta and Antonia; Mr. Rudolf Halbauer, the possessor of an exceptionally fine baritone voice, who also appeared in four characters; and Mr. Jean Nadolovitch, the exponent of Hoffmann. The opera was originally produced at Paris on February 10, 1881, having been revised and partly scored by Ernest Guiraud, after the death of Offenbach in the previous October.

London Concerts.

ROYAL CHORAL SOCIETY.

The customary performance of Handel's 'Messiah,' which concluded the season's concerts, was given on Good Friday. It does not call for criticism, but it should be said that the solos were reverently sung by Miss Perceval Allen, Miss Phyllis Lett, Mr. Charles Saunders and Mr. Dalton Baker, under the direction of Sir Frederick Bridge.

ROYAL ACADEMY OF MUSIC.

Memorable features of the students' concert on March 26, at Queen's Hall, were the production of a Scherzo written by Mr. Percy E. Bowie, and the remarkably able and finished clarinet playing of Mr. Herbert Stutely, in an Adagio and Rondo by Mozart. Mr. Bowie's Scherzo is distinguished by spontaneity and melodiousness, qualities somewhat rare in the productions of students of to-day. The scoring is clear and effective, partaking of the nature of Sullivan's methods, and the hearty applause of the audience testified to the young composer's talent and perception of the best means to the required end. Of the soloists, Miss Mary Fielding made a good impression by her rendering of the 'Ave Maria' from Max Bruch's 'Feuerkreuz,' but Miss Gwladys Roberts was overweighted in the hymn to 'Aphrodite,' from Granville Bantock's 'Sappho.' Miss Audrey Whitaker gave a neat rendering of Max Bruch's 'Kol Nidrei' for violin, and Miss Catherine C. Matthews showed a promising technique in Chopin's Pianoforte concerto in E minor. Mention is also due of the singing by Miss Pitt Soper and Mr. Hubert Baker. The orchestra, in excellent form, played Mr. Bowie's Scherzo and Sullivan's 'Overture di Ballo' with admirable verve, under the direction of Sir Alexander Mackenzie, whose funeral march from his 'Coriolanus' music preceded the concert, in memory of the late Sir August Manns.

The following awards have been made: The Charles Mortimer Prize (composition) to Percy Bowie (London) and the Louisa Hopkins Memorial Prize (pianists) to Myra Hess (London).

GUILDHALL SCHOOL OF MUSIC.

The usual concert given by the students at the close of the Easter term took place at the City of London School on March 27. The orchestra, conducted by Dr. Cummings, opened the proceedings with the overture to Gounod's 'Mirella,' and subsequently gave a good account of Mendelssohn's 'Ruy Blas' overture. The most notable performance was the crisp and expressive playing by Miss Dadine Sutherland in Mendelssohn's Pianoforte concerto in D minor. She is to be encouraged to persevere with her studies. A Pianoforte concertstück written and played by Mr. L. A. Collingwood, who has the distinction of holding the scholarship of the Musicians' Company, showed perception of what is effective on his instrument, and much success was gained by the two vocalists, Miss Elsie J. Houghton and Mr. Robert Carr.

QUEEN'S HALL ORCHESTRA.

After two postponements Mr. Percy Pitt's 'Sinfonietta' in G minor was played for the first time in London by the Queen's Hall Orchestra on April 18. It will be remembered that this work was produced at last year's Birmingham Festival, to which reference was made in The Musical Times of November, 1906, p. 758. A second hearing of the work not only deepens esteem for Mr. Pitt's resourcefulness and high aims, but confirms the opinion that the second and third movements of his 'Sinfonietta' are the most spontaneous and attractive. The work was interpreted with remarkable attention to detail under Mr. Henry J. Wood's direction, and, considering the complex nature of the instrumentation, this is high praise. Another memorable feature of this concert was the essentially beautiful violin playing by Mr. Fritz Kreisler in Beethoven's Concerto and Bach's Chaconne.

STOCK EXCHANGE CHORAL AND ORCHESTRAL SOCIETY.

At the concert given at Queen's Hall on April 15, the selection opened with the revival of Rubinstein's 'Overture Triomphale,' which apparently had not been heard in London since it was played under the direction of the late Sir August Manns at the Crystal Palace in 1874. The overture is essentially of a patriotic character, and its chief thematic material is derived from the English and Russian national anthems. Our 'God save the King' in particular has a hard time of it, but the composer patriotically reserves the full force of his orchestra for the Russian tune at the close, and great is the sound thereof. The programme also included Edward German's inspiriting Welsh Rhapsody and movements from the delightful 'Coppelia' ballet music by Delibes. A notable performance by the male-voice choir was that of Schubert's well-nigh forgotten chorus, 'Night in the forest,' the romantic accompaniment to which for four horns was admirably played. The soloists were the gifted Hungarian boy violinist Joska Szigeti, and Miss Elizabeth Parkina. The duties of conductor were jointly and efficiently discharged by Mr. Arthur W. Payne and Mr. Munro Davison.

The Strolling Players' Amateur Orchestral Society, conducted by Mr. Joseph Ivimey, gave its 110th concert on April 18 at Queen's Hall. Commendable performances were secured of Mendelssohn's Italian Symphony and the overture to Weber's 'Preciosa.' The soloists were Mr. Percy Grainger, Madame Mary Conly, and Mr. W. A. Peterkin.

A new string quartet party, consisting of Messrs. Jan Hambourg (first violin), Maurice Sax (second violin), Siegfried Wertheim (viola) and Boris Hambourg (violoncellist), gave its first public performance on April 16 at Bechstein Hall. The programme included Beethoven's 'Rasoumousky' quartet in F and three of Glazounow's 'Novellettes' (Op. 15) for string quartet. The interpretation of the Beethoven quartet bore testimony to individual ability, painstaking rehearsal, and to intellectual perception of the character of this fine work. So favourable an impression was made that a future may be anticipated for this new quartet party.

Handel's 'Judas Maccabæus' was admirably performed in Bloomsbury Central Church on April 13, under the direction of Mr. T. J. Carter. The choir, augmented to 120 voices, sang with excellent tone and enthusiasm. The accompaniments were played by Mr. A. Wood (the organist), assisted by a professional string orchestra ably led by Mr. W. Lanbach. The soloists were Miss Winifred Marwood, Mrs. Frank Nicholson, Mr. George Brierley and Mr. Montague Borwell.

RECITALS.

The vocal recitals given by Miss Elena Gerhardt, with Mr. Arthur Nikisch at the pianoforte, at Bechstein Hall on April 11, 18, and 22, were not only most enjoyable, but splendid object-lessons to all who sing, or attempt to sing, German *Lieder*. Miss Gerhardt's vocal means are not exceptionally great, but the voice is never strained, as is too often the case with German vocalists. Every phase of emotion seems to be at the command of the singer; her versatility is so complete that it would be difficult to decide amongst songs of such entirely different character as Liszt's 'Die drei Zigeuner' and 'Ueber allen Gipfeln,' and Brahms's 'Der Schmied,' all of which were most truthfully and finely interpreted.

Mention is due of the pianoforte recital given by Miss Evelyn Suart, on April 17, at Bechstein Hall, at which this clever young artist showed great advance in her art. The programme, remarkable for its freshness, included Schytt's Sonata (Op. 53) and the first performance in London of the *Andantino* from Sibelius's Sonata (Op. 12), a melancholy but significant movement.

Mr. Viggo Kihl at his recital at Steinway Hall on April 19, contented himself with a programme consisting of well-known works, but the selection ranged from Bach to Liszt, and included Beethoven's Sonata in A flat (Op. 26), and the interpretations, particularly of pieces by Chopin, were distinguished by that artistic perception and fluency of execution that have caused Mr. Kihl's playing to be so pleasantly remembered.

The first Bohemian concert of the Papyrus Gleemen took place in the great hall of the Cannon Street Hotel on April 11, when an interesting programme of glees and part-songs was performed. The Society, which has been founded in connection with the paper trade, has for its musical directors Messrs. Charles and William Corke.

Suburban Concerts.

The Dulwich Philharmonic Society gave a commendable performance of Sullivan's 'Kenilworth,' followed by a selection from 'Tannhäuser,' at the Crystal Palace on March 23. The solo vocalists were Miss Euneta Truscott, Miss Parthenia Bowman, Mr. Henry Beaumont and Mr. Charles Knowles. Mr. C. H. Kempling was at the organ, and Mr. Arthur Fagge conducted. Sullivan's 'In Memoriam' overture was played as a tribute of respect to the late Sir August Manns, a vice-president of the Society.

The West Ham Choral Society's concert of sacred music, given in the Town Hall, Stratford, on Good Friday, under the direction of Mr. Harding Bonner, included Rossini's 'Stabat Mater.' There was a choir and orchestra of 120 performers, and the solo vocalists were Miss Marian Perrott, Miss Bessie Grant, Mr. Alexander Webster and Mr. George Stubbs. Mr. Henry Riding presided at the organ.

The Ealing Choral and Orchestral Society gave a spirited performance of Mendelssohn's 'St. Paul' in the Town Hall, Ealing, on April 9. The solos were sung by Miss Dorothy Wiley, Miss Maud Wright, Mr. Henry Turnpenney and Mr. Harry Dearth, and Mr. J. Cliffe Forrester conducted.

The Algernon Road Choral Society, Lewisham, conducted by Mr. H. J. Houlgate, performed Franco Leoni's 'The gate of life' at the Public Baths on April 9. The soloists were Miss Maude Wilby, Mr. J. Frost Lambert and Mr. Bevington Rosse. The choir merit commendation for their excellent singing.

Mr. Munro Davison's Choral Society gave its second concert at the Northern Polytechnic on April 11, when Hofmann's cantata 'Melusina,' was performed, together with a miscellaneous selection, which included Pearsall's madrigal 'When last I strayed,' and Stanford's Elizabethan pastoral 'Shall we go dance the hay.' The programme contained an interesting prelude on the 'Legend of Melusina' in the form of a poem written by the conductor, Mr. Munro Davison. Mr. Herbert Hodge accompanied the cantata on the organ, and the solo vocalists were Miss Ada Tunks, Miss Hope Jackson, Mr. Charles Sullivan, and Mr. Charles Bennett. Miss Maude Meldrum was solo violinist.

Dvorák's 'Stabat Mater' was impressively rendered by the West Norwood Choral and Orchestral Society on April 11, at the Public Hall, under the direction of Mr. Percy S. Bright. The choral singing was distinctly good, especially in the 'Eia Mater,' 'Virgo Virginum,' and 'Quando Corpus.' The orchestra (leader, Mrs. John Black) also played Schubert's 'Fierrabras' overture. The soloists were Miss Christine Bywater, Miss Constance Baxendale, Mr. Harry Stubbs and Mr. Herbert Tracey. Gounod's 'Gallia' concluded a successful concert.

The East Finchley and Muswell Hill Musical Society gave its ninth concert at East Finchley on April 11 with much success, the works performed being Elgar's 'Banner of St. George' and Parry's 'Pied Piper,' under Mr. George R. Ceiley's direction. A string orchestra, led by Mr. Frank Greenfield, rendered good service, and Mr. Charles Carter supplied the wind parts on the pianoforte. The soloists were Miss Annie Bartle, Messrs. John Bardsley and Dan Price.

The Lewisham Choral Society's performance of Elgar's 'Dream of Gerontius' took place at the Borough Hall, Greenwich, on April 18, under the direction of Mr. Frank Idle. The choir sang with full appreciation of the dramatic qualities of the music, assisted by a full professional orchestra led by Mr. George Wilby, whose rendering of the accompaniments was excellent. The solo vocalists were Miss Gertrude Lonsdale, Mr. Gwilym Richards and Mr. Arthur Rose.

The West Ham Philharmonic Society gave its twenty-first subscription concert on April 18 under the conductorship of Mr. H. A. Donald. The programme included the Symphony to the 'Hymn of Praise,' Schubert's 'Rosamunde' overture, Elgar's Serenade for strings (Op. 20) and other pieces. Miss Mabel Manson and Mr. St. Clair Collins were the vocalists. Miss Winifred Williams led the orchestra of seventy-five performers.

The Twickenham Choral and Orchestral Society performed Mendelssohn's 'Hymn of Praise' and Elgar's 'Banner of St. George' successfully at the Town Hall on April 18, under the conductorship of Mr. C. T. Weigall. The soloists were Madame Anna Shergold and Mr. Frank Webster. At the conclusion of the concert, the Society and congregation of the parish church presented the conductor with a purse containing twenty-five guineas, on the occasion of his leaving Twickenham to take up his new appointment as organist and choirmaster at Christ Church, Luton.

LONDON COUNTY COUNCIL EVENING SCHOOLS CHORAL UNION CONCERTS.

Battersea, Clapham and Wandsworth.

Battersea Town Hall was packed on March 22, when the Battersea, Clapham and Wandsworth Choral Union gave a performance of the first part of Mendelssohn's 'Elijah,' followed by a miscellaneous programme. The conductor, Mr. George Lane, secured a most satisfactory rendering of the main work, in which the choir sang with capital attack and expression and with commendable clearness of enunciation. They were accompanied by a small amateur orchestra led by Miss Elsie Harrison, and supported by Mr. F. A. Keene at the organ. The solos were in the capable hands of Miss Rose Dallow, Madame Lina Stammers, Mr. J. Frost Lambert and Mr. Dan Price. In the second part of the concert Faning's 'Song of the Vikings' and Wagner's 'Hail, bright abode' were essayed with great success, while the versatility of the choir was ably displayed in Pinsuti's part-song 'The sea hath its pearls.'

Lambeth.

The selected choir and orchestra of the Lambeth Choral Union, conducted by Mr. Charles Metcalf, drew a large audience to the Surrey Masonic Hall, Camberwell, on March 23, to their performances of 'The death of Minnehaha' (Coleridge-Taylor) and Cowen's 'St. John's Eve.' Their singing of the sombre music of 'The death of Minnehaha' was praiseworthy, but rather more attention to points of expression and enunciation would have added considerably to the interest of the performance. In 'St. John's Eve' there was a manifest improvement in these respects. The soloists were Miss Mabel Manson, Miss Wilhelmine Fink, Mr. Henry Turnpenney and Mr. John Dunkley. There was an efficient orchestra led by Mr. Frank Nichols, Miss José Jones was at the pianoforte, and Mr. H. R. Havart at the organ. In addition to the two works mentioned the choir sang Sullivan's 'O gladsome light' and 'The soldiers' chorus' from Gounod's 'Faust.'

Hackney and Finsbury.

This, one of the largest of the L.C.C. Evening Schools Choral Unions, consisting of a choir of 1,000 voices, gave Hiller's 'A song of victory' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the Alexandra Palace on March 23. Mr. Allen Gill, who conducted, had evidently spared no pains in the training of the choir, with the result that a finished rendering was obtained of both works. The singers were supported by an orchestra of about 150 amateur performers. The main works were given with much attention to the various points of choral excellence and with a depth of tone which was only marred by the imperfect balance of voices. The choir were at their best, however, in some part-songs, one of which, Leslie's 'Lullaby of life,' was sung unaccompanied with much tenderness of expression. The singers, too, evinced great humour in their rendering of Pearsall's 'When Allen-a-Dale went a-hunting.' The soloists were Miss Alice Motterway, Miss Dorothea Crompton, Mr. Samuel Masters and Mr. Herbert Parker. Mr. G. C. Richardson at the organ gave an interesting recital previous to the concerted numbers, and the orchestra contributed selections from Gounod's 'Romeo and Juliet.'

West London.

The West London Choral Union selected Handel's 'Acis and Galatea' and Leoni's 'The gate of life' for their annual concert at the Queen's Hall on April 11. The choir of 650 voices were accompanied by a full band led by Mr. T. J. Milne. In some of the choruses the attack was somewhat ragged, a section of the sopranos anticipating the beat; but, generally speaking, the conductor, Mr. W. T. Oke, had his forces well in hand and secured a notable performance of both works. The soloists in each case were Miss Kate Cherry, Mr. Gwilym Richards and Mr. Herbert Parker, all of whom were received with much favour by the large audience.

North-West London.

The North-West London Choral Union numbers only about 300, but their singing is quite up to the standard of the larger similar organizations, and in matters of phrasing and attention to expression and light and shade they leave little to be desired. At their performance of 'The May-queen' at the Northern Polytechnic, Holloway, on April 13, the result of their sound coaching under their conductor, Mr. H. P. Dakin, was very manifest. The work went merrily, both choir and soloists doing ample justice to Sterndale Bennett's music. The soloists were Miss Kate Cherry, Madame Cecile Vicars, Mr. J. Frost Lambert and Mr. Felix Hotchkiss. Mr. G. T. Pinches and Mr. J. D. Knight at the organ and pianoforte respectively provided excellent accompaniments. Following the principal work the choir contributed some choruses and part-songs, their singing in the unaccompanied pieces being notably true and pure.

Come, Shepherd swains.

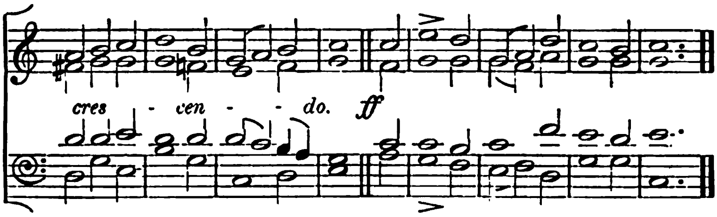
FOUR-PART SONG

by HEALEY WILLAN.

AGENTS FOR THE U.S.A.

sigh and groan!
gh and groan!
igh and groan!
gh and groan!
and gone!
and gone!
and gone!
and gone!

LORD OF OUR FATHERS.



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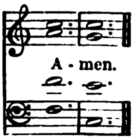
1 Lord of our fathers, Thou didst blend
Of divers strains our stubborn race;
Thou, at the old world's wind-swept end,
Didst plant us in our sea-girt place,
To learn chill rigour from the drift,
Grim patience from the warring wave;
Thou madst us swift, as winds are swift,
And brave, as rocks and seas are brave.

2 Then, as we fared in straitened ways,
Thou didst outpour us, badst us roam,
That we might claim the tropic rays,
And call the icebound ocean home.
Like seed we fell, like seed we sprang,
Till half the world, where'er we rose,
With Britain's joys and sorrows rang,
And freedom's foes were Britain's foes.

3 Lord God, before thy feet we bow;
We cast our pomps, our trophies down;
Uphold us, lest Thy wrathful brow
Upon our faithless purpose frown,
In peace to win our destined path,
Beyond the waste, across the tide;
Grant us the courage, not the wrath,
The calm of strength, and not its pride.

4 This be our prayer,—to guard, to guide
Beneath the shelter of Thy Throne,
Whatever realms Thou dost provide,
Whatever hearts Thou makst our own;
Not for our frequent falls to grieve,
But turn our prayers, our hopes, above,
There, where the great prow passed, to leave
The golden ripple of Thy love.



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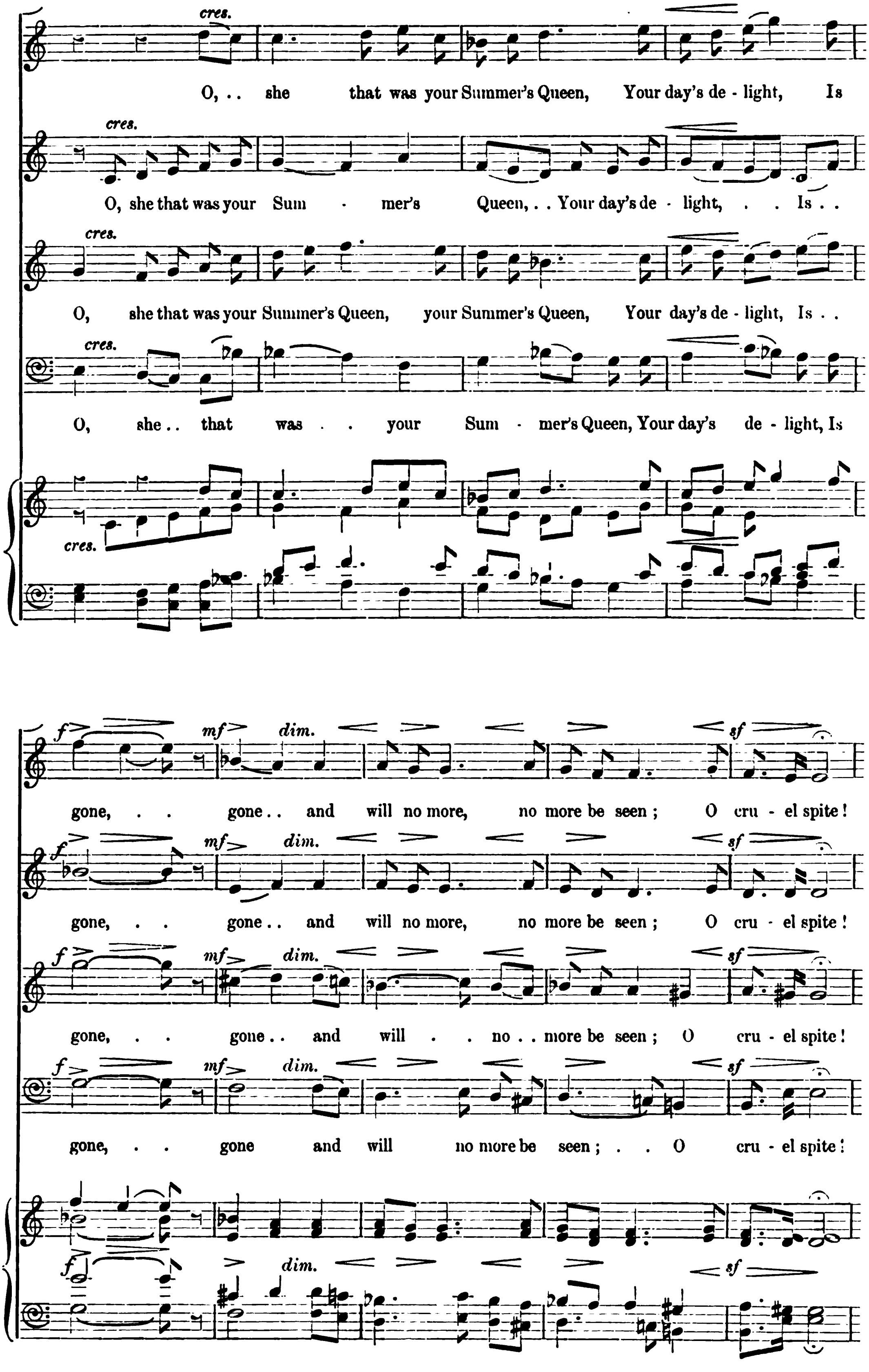
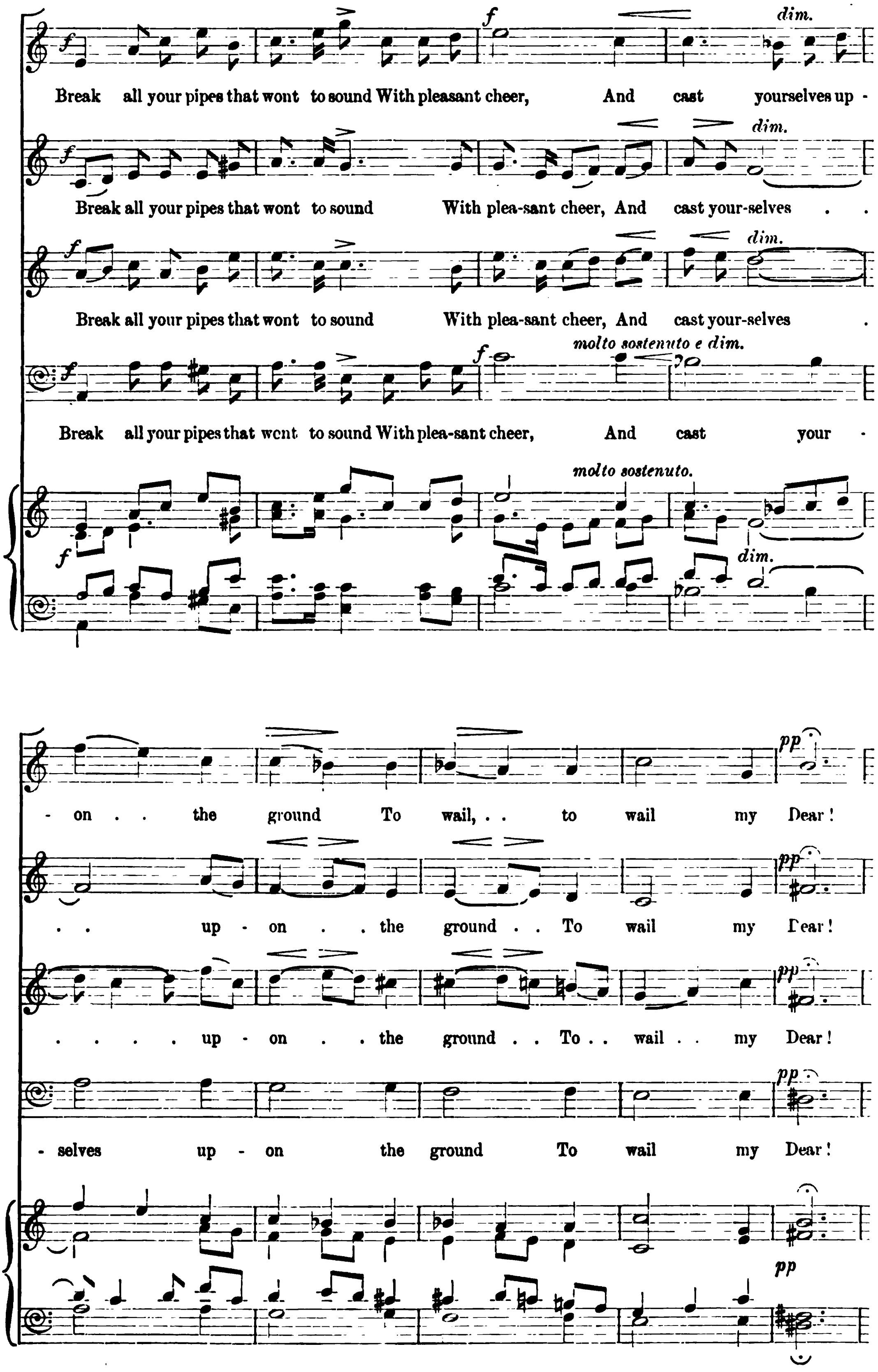
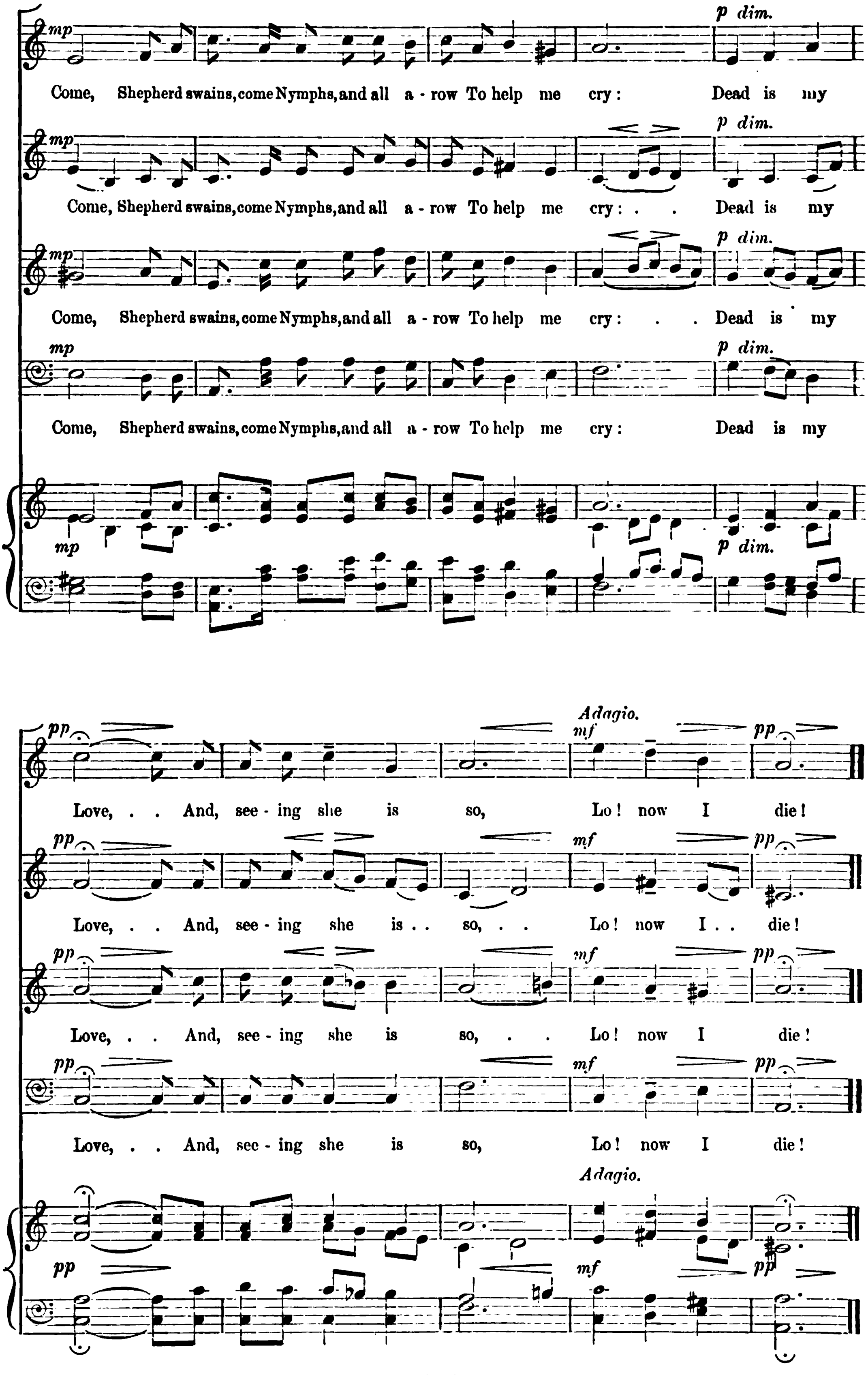

cres.
O, . . she that was your Summer's Queen, Your day's de - light, Is
O, she that was your Sum - mer's Queen, . . Your day's de - light, . . Is . .
O, she that was your Summer's Queen, your Summer's Queen, Your day's de - light, Is . .
O, she . . that was . . your Sum - mer's Queen, Your day's de - light, Is
f mf dim. sf
gone, . . gone . . and will no more, no more be seen; O cru - el spite!
gone, . . gone . . and will no more, no more be seen; O cru - el spite!
gone, . . gone . . and will . . no . . more be seen; O cru - el spite!
gone, . . gone and will no more be seen; . . O cru - el spite!


f
dim.
Break all your pipes that wont to sound With pleasant cheer, And cast yourselves up-
Break all your pipes that wont to sound With plea-sant cheer, And cast your-selves . .
Break all your pipes that wont to sound With plea-sant cheer, And cast your-selves .
molto sostenuto e dim.
Break all your pipes that wont to sound With plea-sant cheer, And cast your-
molto sostenuto.
dim.
-on . . the ground To wail, . . to wail my Dear!
. . up-on . . the ground . . To wail my Dear!
. . . . . up-on . . the ground . . To . . wail . . my Dear!
-selves up-on the ground To wail my Dear!
pp


mp
Come, Shepherd swains, come Nymphs, and all a - row To help me cry: Dead is my
Come, Shepherd swains, come Nymphs, and all a - row To help me cry: . . Dead is my
Come, Shepherd swains, come Nymphs, and all a - row To help me cry: . . Dead is my
Come, Shepherd swains, come Nymphs, and all a - row To help me cry: Dead is my
p dim.
pp
Adagio.
mf
Love, . . And, see - ing she is so, Lo! now I die!
Love, . . And, see - ing she is . . so, . . Lo! now I . . die!
Love, . . And, see - ing she is so, . . Lo! now I die!
Love, . . And, see - ing she is so, Lo! now I die!

Musical Competition Festivals.

The majority of the competition festivals now so common in the country are held in the spring season. We have received reports of nearly twenty such gatherings held during the last few weeks. It is very gratifying to the cause of musical progress that the local newspapers all over the kingdom give voluminous reports of the proceedings and thus spread the interest far and wide. We are able to give only a summary of the results of the chief events.

Douglas (March 19, 20, 21).

The sixteenth Manx festival was held under the auspices of the Fine Arts and Industrial Guild. The scheme was divided into thirty-nine classes, and on the whole the entries were satisfactory. Mr. J. D. Looney's choir was successful in the chief choral class. At the concert given by the combined choirs the audience numbered over 3,000 persons. The adjudicators were Dr. Roland Rogers, Mr. John Acton, and Mr. C. H. Fogg. Mrs. Laughton is the honorary secretary of the competitions.

Belfast (March 23).

This festival was organized by the Irish Temperance League and Band of Hope Union. It was held in the commodious and handsome Ulster Hall. In view of the fact that it was the first festival instituted by this League it may be described as having been a great success. The promoters do not desire it to be restricted to their adherents, but hope that the excellent start they have made will lead to the establishment of a more comprehensive scheme. About twenty choirs, mostly junior, competed. Some of the singing was excellent. In the chief adult class Crescent Choir (Mr. J. G. Lauchlan) gained a prize. An evening concert, given by the prize-winners and presided over by the Earl of Shaftesbury, who is Lord Mayor this year, was largely attended. Dr. McNaught adjudicated.

Paisley (March 25, 26, 27).

The festival here was inaugurated by the Paisley Education Committee. It has so far only partially stirred up interest in the competitive idea. Schools did not enter, and the instrumental candidates were not numerous. There were eighteen entries in the adult choral section. In the two chief sections the choirs had to prepare the whole of the choruses in Part I. of 'Elijah,' besides anthems and part-songs. The singing was of a good average. On the evening of the day after the competition the choirs, numbering 300 singers, gave a performance of the 'Elijah' selection, under the direction of Mr. James Pattison. Dr. McNaught adjudicated in the vocal classes, and gave an address on 'Music in schools' before a large audience of Paisley and Glasgow teachers. Mr. Henri Verbrugghen adjudicated the instrumental sections. In the church choir section Thread Street United Free Church Choir was first, and in the open choir section the Provident Co-operative Choir was successful. This choir also won the male-voice choir prize.

Bristol (March 30 to April 5).

The musical competitions took place at the Victoria Rooms, and commenced on March 30, lasting till April 5, when a concert, in which the successful competitors appeared, was held. The theoretical competitions were adjudged by Mr. Ernest A. Dicks, and they showed an increase in the entries, as last year there were eighteen, and now twenty-five. In the class for male-voice choirs the test-pieces were 'Requiem Æternam' (Cornelius) and 'The phantom host' (F. Hegar). Only one choir had entered for the prize, the 'Lennard' challenge shield, viz., the Bristol Harmonic (conductor, Mr. Joseph Jenkins). The adjudicators, Dr. H. Coward and Mr. T. B. Knott, arrived at the conclusion that the choir, although their performance was not perfect, deserved the award, which, having twice before been awarded them, becomes their property. Pianoforte playing, in which the chief prize consisted of a fifty-guinea pianoforte, was adjudicated by Mr. T. B. Knott, Dr. Orlando A. Mansfield and Mr. Ernest A. Dicks. The test-piece was Paderewski's 'Théme varié' (Op. 16, No. 3). There were thirty-two entries from several towns in the West of England and South Wales, candidates of either sex and any age being allowed to compete. The prize was awarded to Miss Grace Morgan, Newport, Mon. In another class for pianoforte playing, candidates of any age, the test-pieces were Nos. 2 and 3 from 'Miniature Suite' (York Bowen). The principal prize, the Cuthbert Whitemore gold medal, was awarded by Mr. T. B. Knott, the adjudicator, to Miss Gladys Salisbury.

Chester (Easter Monday, April 1).

The chief competition was for male choirs of forty voices, the test-piece being 'Crossing the plain' (Maldwyn Price). The following five choirs appeared: Crewe Apollo (Mr. J. Stubbs), Warrington (Mr. W. Nesbitt), Hoylake and West Kirby (Mr. Charles Hughes), Broughton and District (Mr. Evan Evans), and Warrington Apollo (Mr. H. Berry). The latter choir gained the first place. The competition for juvenile choirs was won by the Talke Choir (Mr. F. J. Bossons). The Warrington Harmonic (Mr. T. Brough) also sang, and there were two other entries.

Darlington (Easter Monday).

In this scheme there were classes for solo singers, quartets, mixed-voice choirs, and male-voice choirs. The Harrogate Vocal Union (Mr. Hiram Ball) gained the mixed-voice choir prize, and the Newcastle Glee and Madrigal Society (Mr. J. R. Riddell) the male-voice choir prize. The tests respectively were 'When winds breathe soft' (Webbe) and 'I wish to tune my quiv'ring lyre' (Wesley). Mr. H. A. Fricker, the Leeds City organist, adjudicated.

Liverpool (Easter Monday).

A children's festival was organized here, chiefly by the energy of Mr. R. T. Edwards. Some of the best school and junior choirs in the country were attracted, and good talent was exhibited in the instrumental and solo-singing classes. The Revoe (Blackpool) school (Mr. Rigby) gained the chief prize, New Bashford, Nottingham (Mr. W. Turner), and Sutton (Mr. Knapper) coming very close. The event was highly successful. Dr. McNaught and Mr. Harry Evans adjudicated.

Wharfedale, Ilkley (April 4, 5, 6).

This was an inaugural festival, and owing to the remarkable organizing skill of its untiring chief promoter, Mr. A. Aitkin Crawshaw, the event was an almost overwhelming success. Dr. McNaught, who adjudicated, was kept busy for the three days, and the services of Mr. H. Whittaker had to be added in order to cope with the embarrassing number of entries on the third day. In the chief children's choral class Menston village choir and the Ilkley Parish church boys gained equal awards. On the 'Village' day a number of vocal soloists appeared, but there were only five choirs. Four of these gained awards in different classes: Ilkley Parish Choir (Mr. Isaac Hirst), Menston Glee and Madrigal Society (Mr. Bradley M. Hullah), Bolton Abbey Church Choir (Mrs. Usher), Bramhope Wesleyan (Mr. F. G. Heseldin). The third day was for open competitions. Eight church and chapel choirs, six male-voice choirs, seven mixed-voice choirs, and twelve quartet parties competed. The Nelson Arion Choir (Mr. Lawson Berry) gained the male-voice choir prize, Otley Wesleyan that for the church choirs, and Crosland Moor that for mixed-voice choirs. A portion of the day was occupied by a lecture on choir training by Dr. McNaught. Concerts were given in the evening in two halls simultaneously, the first half of the programme at one hall forming the second half at the other hall and *vice versâ*. Next year a new and more commodious hall will be ready.

Eskdale Tournament, Whitby (April 9 and 10).

This festival, the fifth of its kind, seems to be firmly established. It owes its existence to the perseverance and faith of the Misses Yeoman, who reside in this beautiful district. The syllabus covers a wide field of musical study. In the choral sections Danby, Aislaby, St. Margaret's and Egton all gained honours in junior classes, and Fylingdales, Brotton Church Choir, Brunswick, Malton Choral Society and the Caedmon Male Choir were successful in adult classes. At the evening concert Gounod's 'Gallia' and Cowen's 'John Gilpin' were given with full orchestra under the direction of Mr. G. W. S. Watson and Mr. T. Ely. Miss Lenora Sparkes was the very successful soprano soloist. Dr. McNaught, who adjudicated, gave an address on the competition festival movement. There was a crowded audience.

Tonbridge (April 9 and 10).

On this occasion Dr. Henry Coward again filled the post of judge. He expressed himself as highly satisfied, especially with the sight-singing of the juvenile choirs, who showed that the thorough system taught in their schools is a triumphant proof of the usefulness of the examination which takes place in individual schools, and is a great feature of the Festival Association.

The proceedings ended on the second day with a concert in which a new cantata was given, conducted by the composer, Dr. Hathaway. Dr. Coward conducted the combined choirs in Mendelssohn's 'Hear my prayer' and Gade's 'Spring's message,' accompanied by the Tonbridge Orchestral Society. The festival generally was highly successful. The quality of the singing of the choirs showed decided improvement.

Wansbeck, Morpeth (April 12 and 13).

This was the second festival held for this district. Nine schools contributed twenty-two entries. On the second day there were seven choirs. Bebside (Mr. Hetherington), Morpeth Y.M.C.A. (Mr. C. Proctor), Netherwitton (Major Orde), and Ashington Co-operative (Mr. Mossman) were prize-winners. Dr. McNaught adjudicated. The movement seems to be taking root. The main difficulty in the way of expansion is the limited accommodation.

Mid-Somerset, Midsomer Norton (April 16, 17, 18).

The entries for the sixth festival of the kind in this rural district were numerous, but the competitions were not allowed to interfere with what the promoters, the chief of whom is Mrs. Mansel, regard as an indispensable feature of the festival, namely, the performance of combined music. Ten schools sent in choirs in various sections, making in all thirty-two entries. Amongst the best performances were those of the Central School (boys), Wells, and the Blue School, Wells. The children combined under Mrs. Mansel to sing at a concert, a feature of which was the admirable Morris-dancing of a selected number of children, with Mr. Cecil Sharp at the pianoforte. On the second day after the competitions a chamber music concert was given at which Madame de Bobinsky (violin), Miss M. Wilson-Ewer (violoncello), Mrs. Mansel (pianoforte), Mrs. Aggs (violin), Mr. Roland Jackson (tenor), and Madame Minadieu appeared. Sixteen choirs competed on the third day, and honours fell to the Coleford Choral Society, the Midsomer Norton Society, and Mr. Allen's choir. The final concert was given by the combined choirs under Mrs. Mansel and Mr. Cecil Sharp. Besides many miscellaneous items the works performed were Mendelssohn's 13th Psalm and Stanford's 'Last Post.' Miss Lilian Vernon was the alto soloist, and Mr. Frank Merrick the solo pianist. The adudicators at the competitions were Mr. Cecil Sharp and Dr. W. G. McNaught.

'Madresfield,' Malvern (April 18, 19, 20).

The Association has returned to Malvern for its meeting, after trying not very successfully to interest Worcester in the scheme. The entries were fairly numerous on the present occasion, and the attendance of the general public very satisfactory. In the chief choral class several societies sang, Hartlebury (Mr. Taylor) taking the prize. Nine village choirs competed in the Trio (S.S.A.) class, Leigh (Miss W. Norbury) gaining honours. Dr. Sinclair and Dr. McNaught adjudicated. A concert was given by the combined resources under the direction of Mr. Ivor Atkins. The chief item was the second act of Gluck's 'Orpheus.' The juniors did not compete this year, but, instead, 400 of them combined to give a concert which included the cantata 'Lampblack' (Myles B. Foster). There was also a performance by combined violin classes numbering 100 players. Lady Mary Forbes Trefusis conducted.

London Working Girls' Clubs (April 20).

The twentieth annual competition was held at the City of London Schools. The clubs are divided into two classes. In the upper class there were four clubs, and the first place fell to St. Mary's, Borough (Mr. Harvey Grace), and in the second class there were nine clubs, and Passmore Edwards (Mr. W. Holmes) was successful. The singing was very creditable and some of it reached a high standard. All the choirs had to sing a sight-test. The clubs in the first class united under the baton of the Rev. Jocelyn Perkins to sing 'Be strong' (Edward Hecht), 'In our boat' (F. H. Cowen) and 'The snow' (Elgar). The prizes consist only of pictures, but notwithstanding this rule there is abundant enthusiasm in the work.

Hunstanton (April 8).

The North-west Norfolk Association of Village Choirs held its ninth festival in the above town. Mr. W. H. Leslie is the chief promoter. The movement in this district has produced surprisingly excellent results. It has proved that there are numerous capable choralists and skilful choir trainers. Burnham Choir (Rev. F. G. Moore) gained one madrigal prize and Heacham (Mr. H. Ingleby) gained the highest marks in another section, but owing to a handicap rule had to resign the prize to Hunstanton (Mr. G. Watson). In the female-voice choir section there were five entries, and Dr. Coward, the adjudicator, found that three of the choirs were so absolutely first-rate he was unable to distinguish between them. The audiences were large and the festival generally was a great success.

Reports of the competitions held at Rochester, Brigg, Hexham and other places during April are held over.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, April 15.

The most important musical event at Eastertide was the performance of the whole of Bach's 'St. Matthew' Passion, given by the Gesellschaft der Musikfreunde in Holy Week. On account of its length excisions are usually made in this extraordinary work, and to render the action coherent the same arias, the same chorales, and the same portions of the recitatives are almost always omitted. On this occasion, however, not a single bar was deleted, and notwithstanding an announcement to this effect, an enormous crowd was attracted to the performance, and also to the final rehearsal. Beginning at five o'clock in the afternoon the performance lasted until ten o'clock, with the interval of a full hour between the two parts. Herr Schalk conducted with absolute mastery. The vocalists were Frau Cahnbley and Frl. Philippi, both of whom sang exceedingly well, while the Christus part and the bass arias were rendered with dignity and expression by Herr Fröhlich. The well-trained choir sang with genuine enthusiasm. The performance was most impressive, and appeared to be both a great musical festival and a sacred service of the most artistic kind.

The series of the Philharmonic concerts under the direction of Felix Mottl has run its course in an inspiring manner. The programme of the last included a small Symphony in B flat by Mozart, Brahms's Variations on a theme of Haydn, and Beethoven's Pastoral Symphony.

At the Concert Society, Marcella Pregi reappeared after a long absence and enchanted her audience by her admirable rendering of Berlioz's 'La Captive,' and the *Lieder* from Beethoven's 'Egmont.' The feeling for rhythm is so strong in this gifted artist that, although her voice is not powerful, she carries the orchestra with her. At the same concert Ernst von Dohnányi won favour with his audience by his poetical rendering of Beethoven's G major Pianoforte concerto. The programme ended with an admirable performance of Beethoven's symphony in C minor under Loewe's direction. The same symphony was soon afterwards played by the 'Kaim' Orchestra, which visited Vienna during its tour through Austria. A safe reading of the work was given under the baton of Herr Schneevoigt, but he was far more successful with Berlioz's 'Corsair' overture. As a modern conductor, modern music appeals to him more strongly than classical.

The Italian colony here flocked to a concert given by their fellow countryman, Mascagni, who appeared both as conductor and composer. The most successful piece in his programme was a Hymn from his opera 'Iris.'

On April 3, the day on which ten years ago Brahms died, the members of the Brahms Society and many personal friends and admirers of the master, assembled round his grave in the central cemetery outside the city and held solemn festival. The small Motet (Op. 110, No. 2) was sung, and Richard von Perger, director of the Conservatorium, gave a short and warm-hearted address, in which he spoke of the great spread throughout the world of the works of Brahms since the composer's death, and of the general recognition now accorded to them.

N. Klengel, the eminent violoncellist, gave a concert here with his pupil, Frl. Hahn, a young but already mature artist. The programme included a well-written, effective concerto for two violoncellos, composed by Klengel.

A young talented American lady, Miss Margaret Melville, who has recently come to Vienna, produced at her recital, and with success, two pleasing works of her own, a Violin sonata and a Pianoforte quintet, also some *Lieder*, which promise well for the future.

Gluck's 'Iphigenie in Aulis,' dormant here for about twenty years, has been revived at the Opera, and the performance was greatly enjoyed by a small but cultured section of opera-goers. The Wagner version of the work was used.

MANDYCZEWSKI.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

An interesting madrigal concert was given in the Town Hall on March 23 by Mr. Beard's Birmingham Select Choir, under the conductorship of Mr. Edwin Stephenson, organist and choirmaster of the Cathedral. The choir, numbering about thirty-seven voices, and formed by Mr. Beard three years ago, is an admirable body of singers, well schooled and splendidly balanced. Much progress in the realization of light and shade and phrasing was shown in most of the examples submitted, and for special mention I have to name the artistic rendering of Elgar's three part-songs, 'As torrents in summer,' 'O happy eyes,' and 'Weary wind of the West.' Much local interest was centred in the first rendering here of Mr. S. Royle Shore's cleverly-written madrigal for six voices, 'Horas non numero nisi serenas.'

The Midland Musical Society's performance on Good Friday of Handel's 'Messiah' attracted an enormous assembly to the Town Hall. Mr. A. J. Cotton conducted, and the solo vocalists included Miss Lilian Adams, Miss May Seiber, Mr. Walter J. Ottey and Mr. George Uttley. Mr. C. W. Perkins was at the organ.

The Birmingham Temperance Philharmonic Choral Society gave a successful concert in the Town Hall on April 6, under Mr. W. G. Proverbs's able conductorship. Considerable improvement was shown by the choir in phrasing, enunciation of words and gradation of light and shade, notably in the part-songs and choruses, 'Song of the Vikings,' 'Annie Laurie,' 'Revel of leaves,' and in the trio, 'Night sinks on the wave,' for ladies' choir only. Señor José Solér Gomez played several violin solos, and Miss Mildred Jones, a contralto gifted with an exceedingly fine voice, Mr. William Evans, a local baritone, and the Misses Beatrice and Lilian Ellis, pianoforte duettists, contributed to the success of the concert.

The Royal Society of Artists' musical matinées in connection with the spring season exhibition of pictures, given under Mr. Oscar Pollack's direction, were successfully inaugurated on Saturday, April 6. These enjoyable musical entertainments will be continued weekly until June 6, and a large number of new glee societies, vocalists and instrumentalists will appear during the season.

The Moody-Manners Opera Company held a week's operatic season at the Prince of Wales Theatre from April 15 to April 20 inclusive, the principal feature being a magnificent revival of Verdi's 'Aïda,' which has not been heard here since 1893. The production was principally noteworthy on account of its spectacular aspect, the gorgeous new scenery and costumes being among the finest things this company has ever done in the provinces. Madame De Vere Sapio presented an ideal Aïda, and Mr. Charles Manners's conception of Ramphis has to be classed among his finest achievements on the operatic stage. Mr. Joseph O'Mara as Radames was excellent, and so was Mr. Lewis James as Amonasro.

An enjoyable concert, entirely devoted to music by the Finnish composer Jean Sibelius, was given by the students of the School of Music and the students' orchestra in connection with the Birmingham and Midland Institute, in the large Lecture Theatre on April 13. Mr. Granville Bantock, principal of the School, conducted.

The Birmingham City Choral Society concluded its current series of concerts with a remarkable performance of Sir Edward Elgar's latest oratorio 'The Kingdom,' given in the Town Hall, on April 18, before a large audience. Dr. H. Coward, of Sheffield, conducted, and achieved a perfect triumph. Tone and precision helped to make this performance a memorable one in every way, aided by the excellent singing of the principals—Miss Gleeson-White, Miss Marie Stuart, Mr. Henry Brearley and Mr. Dalton Baker. The programme included Berlioz's overture 'King Lear' and the reverie 'The captive,' sung by Miss Marie Stuart with dramatic fervour. Mr. Rutland Boughton conducted the Berlioz pieces.

The Birmingham Symphony Orchestra gave its last concert of the season in the Town Hall on April 20, under Mr. Arthur W. Payne's conductorship, when he proved himself to be a master of his art. Beethoven's overture 'Leonora No. 3' and Elgar's 'Pomp and circumstance' march were brilliantly performed. Miss Laura Taylor was the solo vocalist and Mr. Charles Collier the solo harpist.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol North Choral Society on March 23 gave a performance of Mendelssohn's 'St. Paul' at the Victoria Rooms before a large attendance. The choir and band numbered about 300 performers, Mr. F. S. Gardner leading the orchestra, and Mr. C. W. Stear being at the organ. The soloists were Madame Maggie Purvis, Miss Amy Rowlands (a member of the Society), Mr. G. W. Brierley (St. Paul's Cathedral), and Mr. A. Trowbridge (Wells Cathedral). Mr. James Bending was conductor, under whose baton the work was rendered in a highly satisfactory manner.

Clevedon Philharmonic Society gave an 'Elgar' concert at the Public Hall on April 3, under the direction of Mr. Edward Cook, of Bristol. The first composition given was 'The banner of St. George,' the soloist being Miss Eveline Gerrish. Selections from 'Caractacus,' the 'Sea pictures,' and some part-songs succeeded, and the band (Mr. F. S. Gardner, leader) played Marche Militaire, 'Salut d'amour' and 'Pomp and circumstance' march.

Bristol Young Men's Christian Association Choral Society on April 13 gave a concert in their hall, and gratified a large audience by the excellent manner in which they presented three works. The most important was 'The Childhood of Christ,' by Berlioz, which previous to this occasion had not been heard in its entirety in Bristol. In 1881 the Festival Society, under Sir Charles Hallé, gave the first two parts of the trilogy. The soloists now were Miss Eveline Gerrish, Mr. R. Burchill, Mr. Arthur Walenn and Mr. H. Lewis Wensley. Mendelssohn's 'Hear my prayer' and Prout's 'Hundredth Psalm' were also sung. Mr. Harold Bernard led the band, and Mr. Arnold Barter conducted.

The recent Musical Competition Festival is referred to on p. 325.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave the second concert of the season on March 25, when the chief feature of the programme was the instrumental portion of Beethoven's Ninth Symphony. As the work has not been performed in Dublin for some thirty years it was more or less of a novelty, and received a very satisfactory performance by the band under Dr. Esposito. It is to be hoped that the whole work may some time be given by the Society. Smetana's overture to 'Die verkaufte Braut'; Menuet and Passacaille, Gluck; Vorspiel and Epithalamium from 'Lohengrin'; and Rhapsodie Hongroise No. 2, Liszt, were also played, the last-named for the first time by this Society. On March 26 the Dublin Oratorio and Choral Society gave a performance of Rossini's 'Stabat Mater' and a selection from Gounod's 'Redemption.' The solos were sung by Miss Fannie Bauer and Mr. John Harrison (his first appearance in Dublin), Mrs. Annie McBride and several members of the Society.

Miss Annie Lord (pianoforte), Miss Madeleine Moore (violin), Miss Constance Bell (viola), and Miss Kathleen Gibson (violoncello), forming the Irish Quartet, gave a very successful chamber concert in the Gresham Hotel on March 23. The programme included Mozart's in G minor and Schumann's Pianoforte quartets, one of Beethoven's Sonatas for violoncello and pianoforte, and a group of songs sung by Mr. Horatio Connell. The quartets were admirably played and reflected the greatest credit on the members of the combination. Miss Madeleine Moore, in addition to playing the violin in the quartets, accompanied the songs extremely well.

On March 27 the North City Choral Society gave a performance of Mendelssohn's 'Athalie,' under the conductorship of Mr. George Harrison, and acquitted themselves well.

The Sunday Orchestral Concerts conducted by Dr. Esposito at the Antient Concert Rooms have continued to attract large audiences to the cheaper parts of the house. At the concert on April 14 the programme included Schubert's 'Unfinished' symphony and Mozart's 'Magic flute' overture. Mr. Clyde Twelvetrees played 'Kol Nidrei' and Miss Madeleine Macken was the solo vocalist.

The entries for the Feis Ceoil competitions have just closed, and promise well for the success of this year's festival. Of these there are forty-five choral, besides a large number for concerted (vocal and instrumental) as well as solo competitions. Altogether some 440 separate entries have been received. There is to be a competition for Irish fiddlers and pipers as well as for unpublished Irish airs, for which competitors may enter up to the actual time of competition.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Concerts of conspicuous merit and artistic value have recently been given by local musicians and teachers, and a season which has been notable both for the quantity and the quality of the music produced has terminated with characteristic brilliancy.

As instances of what can be achieved by the earnest and capable teacher, I would signalize the concerts of Mr. Winram's pupils (March 26) and those of Mr. Waddell (March 25). The Music Hall was crowded for the one, and the Queen's Hall for the other. Seldom does one hear string-playing so full of vitality and force, of elegance and daintiness as that exhibited by the pupils of these gentlemen. Mr. Winram's orchestra numbered seventy; his programme was skilfully chosen, and the whole concert reflected credit on his ability and judgment. The solo vocalist was Mr. George Campbell, and the solo violinist Mr. W. Watt Jupp—a clever pupil of the conductor. Mr. Waddell's excellently-selected programme was well calculated to show his pupils at their best, and perhaps the outstanding feature of the concert was the admirable rendering by his young daughter of a movement from Mozart's Pianoforte concerto in D minor.

The second of what we hope may become an annual series of expositions of pianoforte duet music took place on April 4. Messrs. A. W. Dace and Francis Gibson, two of our most prominent pianists and teachers, have long devoted themselves to this somewhat neglected form of art, and anything more cultured, refined and sympathetic than their performance cannot well be imagined. Their programme included compositions by Hummel, Weber, Mendelssohn, Reinecke, Grieg, Godard and P. Scharwenka, and the audience was delighted by the artistic taste and insight which characterized the rendering of every number. Mr. George Campbell was again the vocalist.

At the third and last of the Amateur Orchestral Society's Concerts, on April 8, the overtures were Gluck's 'Iphigenie,' Schubert's 'Rosamunde' and Sullivan's 'Di Ballo,' and the choice of two movements from Schubert's C major Symphony was fully justified by the result. Edinburgh has every reason to be proud of this devoted band of amateurs, and they in turn are singularly happy in their conductor and trainer, Mr. T. H. Collinson. Very successful appearances were made by Miss Jean Hore, the solo violinist, and Miss Grace Roesler, the vocalist.

Concerts have been given by the Orpheus Amateur Orchestral Society (conductor, Mr. Charles Beswick), on March 29, the Morningside Amateur Orchestral Society (conductor, Mr. Robert Cumming), on April 4, and the St. Cecilia Orchestral Society (conductor, Mr. Gerald Crawford), on April 5. At the last-named concert the most noteworthy features were Tchaikovsky's 'Casse-Noisette' suite, and Mr. Crawford's own overture to the comic opera 'George and the Dragon.'

To the long list of choral concerts given last month must be added those of Mr. Borthwick's choir in 'Elijah' on March 20; Leith Choral Society (Mr. W. S. Abbott, conductor), the 'Creation,' on April 2; the Western Choral Society (Mr. Gavin Godfrey, conductor), 'St. Paul,' on April 3; and the Portobello Choral Society (Mr. Douglas Archer, conductor), 'Elijah,' on April 10.

Mention must be made of the yearly concert of the advanced class of the Choral Union, which is so ably trained by Mr. James Dowie. This took place on April 6, and presented a choir of 300 promising pupils to a large audience in a selection from the 'Creation,' and a miscellaneous second part. The concert was a great success.

The annual school concert at Fettes College took place on April 2, and reflected the highest credit upon Mr. A. W. Dace, Mr. Colin McKenzie, and the other masters who are responsible for the training of the boys. The orchestral class played the 'Don Giovanni' overture and three excerpts from the G minor Symphony of Mozart in a most creditable manner, and the choral class sang MacCunn's 'Wreck of the Hesperus' capitally. There was also a movement from Schumann's Pianoforte quintet, and some part-songs and smaller orchestral pieces, all excellently rendered.

The Edinburgh String Quartet has done good work this season, and the subscribers, at the closing concert on March 26, were not slow to show their high appreciation of Mr. Colin McKenzie and his colleagues. Their playing has been uniformly sympathetic, well-balanced, warm and tuneful; and their répertoire has ranged from old Dittersdorff to Dvořák and Tchaikovsky. A large audience filled Morningside Church Hall on April 8 to hear a song and vocal duet recital given by Miss Maie Thom and Mr. Alfred C. Young, two local celebrities. The well-selected programme gave great pleasure, and the interest of the occasion was greatly enhanced by the admirable pianoforte playing of Mr. Alfred Hollins and the capital accompaniments of Mr. T. P. Lamb.

An excellent performance of Mendelssohn's 'Elijah,' with string and organ accompaniment, was given in Broughton Place Church, Edinburgh, on March 28, under the direction of Dr. W. B. Ross, organist of the church.

The name of Miss Marion Richardson was unfortunately printed Richards in last month's issue, p. 258. We regret the error.

Sir Arthur Sullivan's comic opera 'Patience, or Bunthorne's Bride'—originally produced at the Opera Comique Theatre on April 23, 1881—was revived at the Savoy Theatre on April 4, under the direction of Mrs. D'Oyly Carte and Mr. W. S. Gilbert, and with Mr. François Cellier as conductor.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the Glasgow Amateur Orchestral Society (Mr. W. T. Hoeck, conductor) took place on March 26. A very attractive programme was submitted, which included three of Mozart's overtures—'Don Giovanni,' 'Figaro,' and 'The magic flute'—Schubert's 'Unfinished' symphony, Beethoven's third Pianoforte concerto, and a selection from Mendelssohn's 'Midsummer night's dream' music. The playing of the band was on a high level, and Miss Marian Collier gave an intelligent reading of the solo part in the concerto. Mr. Herbert Brown's vocal solos provided agreeable variety. The Cecilian Orchestral Society, a capable band conducted by Mr. E. R. Joachim, made a highly successful appearance on April 11. In a somewhat ambitious programme—which included Beethoven's eighth Symphony, the overture to 'Der Freischütz,' and initial performances of a Serenade in D minor by Goëtz, and an overture from the pen of the conductor—the band played very well indeed, the strings in particular doing capital work. Miss A. Young and Mr. Percy Mitchell contributed vocal solos with acceptance.

A hopeful sign of the times was the crowded audience which assembled in Glasgow Cathedral on April 10 to hear the first performance of the recently-formed Glasgow Bach Choir. The choir consists of fifty voices—the number could be doubled with advantage—and is conducted with zeal and ability by Mr. J. Michael Diack. The works chosen for the opening concert were the Magnificat in D, the cantata 'Jesus sleeps,' and the double chorus 'Now shall the grace.' In the first and last of these works the powers of the choir were severely tested, but it is pleasing to record a performance of great merit. The effect of the closing chorale in 'Jesus sleeps' (sung at the west door of the cathedral) was very impressive. Special care had been exercised in the selection of the soloists—Masters F. C. Hastwell, H. Macdonald, H. Dougall, and Messrs. Walter Jackson, J. W. Sharpe and Leonard Rogers—all of whom acquitted themselves admirably. A special word of praise is due to Mr. Herbert Walton for his judicious accompaniments on the organ.

Among other recent musical events have been Beethoven recitals by Messrs. Philip Halstead (pianoforte) and Henri Verbrugghen (violin); a concert by the Western Amateur Orchestral Society, under Mr. D. Thorpe (Haydn's 'Clock' symphony, &c.); and five performances of Planquette's 'Rip Van Winkle,' by the Glasgow Amateur Operatic Society, conducted by Dr. D. F. Wilson.

An interesting lecture was given to the Archæological Society by the Rev. Dr. George Bell on the subject of 'Compositions associated with George Buchanan's paraphrase of the Psalms and some notes on the music of his time.' The collections of Olthorius and Servinus were dealt with, vocal illustrations being given by the choir of St. Kenneth's Church.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucestershire Orchestral Society held its sixth annual concert in the Shire Hall, Gloucester, on April 2, when the band, led by Mr. W. H. Reed and conducted by Dr. A. Herbert Brewer, gave a fine rendering of Beethoven's C minor Symphony, the dream scene from 'Hansel und Gretel,' Mr. W. H. Reed's 'Scènes de ballet,' and the 'Meistersinger' overture. The soloists were Miss Dilys Jones and Mr. W. H. Reed (violin).

The Stroud Choral Society, which is now in a flourishing condition, gave a performance of 'Elijah' at the Subscription Rooms on April 11. Mr. S. W. Underwood made his first appearance as conductor, and, supported by Mr. W. H. Reed, leader of the orchestra, he was able to present a most efficient rendering. The principal vocalists were Miss Ethel Lister, Miss Ada Bennett, Mr. Ben Ivor and Mr. Charles Tree.

Handel's 'Samson' was sung by the Cheltenham Musical Festival Society on April 11 at the Bennington Hall. The oratorio was given without orchestral accompaniment, pianoforte (Mr. W. E. Haslam) and organ (Mr. A. G. Bloodworth) only being used. Mr. J. A. Matthews, the Society's conductor, secured a good performance of the work. The principals were Madame Sara Lewis, Miss Kathleen Nigel-Jones, Mr. F. Norcup and Mr. Edgar Dyson.

The third and last of the Gloucester Choral Society's concerts of the season was held in the Shire Hall on April 16, when, as usual, the programme was of a miscellaneous character, the vocal part-music being 'Fire, fire, my heart' (Morley), 'The surrender of the soul' (Peter Cornelius), 'In exitu Israel' (S. Wesley), and 'The miller's wooing' (Eaton Faning). The singing of the choir in the eight-part motets was very fine. The soloists were Madame Emily Squire, Miss Jessie King, Mr. Dalton Baker, Mr. D. Byndon-Ayres and Miss May Mükle (violoncello).

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. Santley was a chorister at St. Anne's Church, Edgehill, fifty-eight years ago, and he sang again there on Easter Sunday last. The services at St. Anne's are always on a high plane, and at high Mass in the forenoon the famous baritone sang in his best manner Neukomm's 'Confirma hoc Deus.'

At the reiterated request of subscribers the directors of the Symphony Orchestra gave an extra concert on April 8, when the programme included Schubert's 'Unfinished' symphony, Wagner's 'Tannhäuser' overture, Sibelius's tone-poem 'Finlandia,' and Tchaikovsky's 'Casse Noisette' suite. Mr. John Dunn was the violin soloist, and Mr. Wilson Shaw the vocalist.

The Fairfield Choral and Orchestral Society most satisfactorily performed Elgar's 'The Kingdom,' given for the first time in Liverpool at the Sun Hall on April 9. The success of the rendering was such as to merit hearty congratulations to Mr. C. W. Black, who thus brought many months of anxiety and rehearsal to ripe fruition. If now and then the volume of tone seemed to be lacking in sonority, the choir gave of their best, singing with rare intelligence and in a manner deserving of warm commendation. Miss Gleeson-White, Miss Gertrude Lonsdale, Mr. Henry Brearley and Mr. Charles Bennett were the soloists, each of them singing with notable success.

Professor Prout lectured in the large room of the Exchange Hotel on April 13, in the presence of a goodly audience, his subject being 'Bach's Suites.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

For the extra Hallé Concert given annually in the interests of the Orchestra Pension Fund, the programme (on March 21) was devoted exclusively to Wagner. Dr. Richter conducted. Last season the concert added £125 to the fund which, so far untouched, amounts now to over £4,000.

At the last of the series of Brodsky Quartet concerts, on March 23, the programme contained Volkmann's String quartet in E minor (Op. 35); Schumann's Sonata for pianoforte and violin in A minor (Op. 105)—admirably played by Miss Olga Neruda and Dr. Brodsky—and Beethoven's String quintet in C (Op. 29), Mrs. Rawdon Briggs taking the second viola.

The Manchester Orpheus Glee Society, seeking wider fields of conquest, is competing at the Orphéoniste Competition which takes place in Paris during Whit-week. In behalf of the funds for this brave enterprise the Society gave a phenomenally successful concert on April 11, under the direction of Mr. W. S. Nesbitt, in co-operation with another famous Lancashire musical organization, the Blackpool Glee and Madrigal Society (conducted by Mr. Herbert Whittaker), who recently made such a successful appearance in London. The Lord Mayor was present, and the great Free Trade Hall was packed. Amongst the most noticeable renderings by the Manchester singers were those of Schubert's eight-part chorus, 'The song of the spirits over the waters,' Hegar's descriptive ballad, 'The phantom host,' and the difficult part-song by Cornelius, for eight voices, 'O Death! thou art the tranquil night.' The ladies of the Blackpool Glee and Madrigal Society gave beautiful renderings of Berlioz's 'Ballad of Ophelia' (from Op. 18) for two sopranos, and 'A love song,' one of the four-part choruses from Brahms's Op. 44.

For their annual performance in opera the students of Mr. A. J. Cross's School of Music, with some vocal and instrumental assistance, engaged, on April 19 and 20, in a creditable stage representation of Meyerbeer's 'Star of the North.'

At a meeting of representative Welshmen on April 18, it was decided to establish in Manchester a Welsh Choral Union on similar lines to that existing in Liverpool.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Northumberland Orchestral Society, under the direction of Mr. Cuthbert Horsley, gave an excellent concert on March 21. The most important items were Mendelssohn's seldom-heard 'Reformation' symphony, Rubinstein's ballet music from 'Feramors,' both for the first time in Newcastle, and Beethoven's 'Leonora' overture No. 3. A fine performance of 'Elijah' was given by the Newcastle and Gateshead Choral Union on the following evening. Mention must be made of noteworthy renderings of some of the choruses in the second part of the oratorio. The excellent quartet of soloists was Madame de Vere, Miss Ada Crossley, Mr. John Harrison and Mr. Dalton Baker. The Hallé Orchestra played, and Dr. Coward conducted. On March 24 the Teachers' Musical Society sang Mozart's 'King Thamos' and Parry's 'The glories of our blood and state,' and Miss Wyatt, Mr. T. Howie and Mr. E. J. Potts sang Schubert's and Schumann's settings of Mignon's and the Harper's songs from Goethe's 'Wilhelm Meister.' Mr. W. G. Whittaker conducted.

The Stockton and Thornaby Choral and Orchestral Society presented, on April 10, a miscellaneous programme which included Cowen's 'Ode to the passions,' Wagner's 'Siegfried Idyll' and the two middle numbers from Berlioz's 'Harold in Italy' symphony.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A number of interesting choral concerts given during April by various societies have furnished further evidence of the steady progress which has for some time attended their studies. While adequate revivals of old works—such, for instance, as Handel's 'Joshua,' by the Penistone Choral Society, under Mr. Joseph Cooper—have not been neglected, the majority of these small but enthusiastic organizations have devoted their attention to the moderns. The Heeley Musical Union, which Mr. W. Chapman so competently conducts and inspires, did well to bring forward Stainer's cantata 'St. Mary Magdalene,' a work strangely neglected in this district. An excellent performance was secured. The Norton Lees Choral Society essayed Dvorák's 'Stabat Mater' in its English text ('At the foot of the Cross'), and proved how effective is that inspired work when given in the vernacular. Mr. Horace Reynolds conducted. The Heeley Wesley Choral Society's performance of Bridge's 'Ballad of the Clampherdown' and Gade's 'Spring's message,' under the direction of Mr. E. G. Laycock, was chorally meritorious. Another gallant little choral society, that at Shiregreen, gave a thoroughly praiseworthy rendering of 'Elijah,' conducted by Mr. J. Gregory, the singing of the chorus being exceptionally good.

The Sheffield Male Glee and Madrigal Society gave an artistic and enjoyable concert on April 18, singing a number of unaccompanied works by Beale, Hathaway, Koschat, John E. West and Sir G. C. Martin with finish and good tone. Mr. A. S. Burrows conducted. Miss Dorothea Hemmings was the vocalist, and a quartet of brass instruments played arrangements from Weber and Verdi.

The Clarion Vocal Union gave a concert in the Albert Hall on April 20, when a number of competing Yorkshire and Lancashire choirs, totalling 350 voices, decided the final choral contests. The massed choirs were conducted by Mr. M. Blatchford.

During the closing week of April a series of operatic performances in aid of the medical charities was given in the Theatre Royal by the Moody-Manners Opera Company. Especial interest attended the venture by reason of the co-operation in the chorus of some seventy members of the Sheffield Grand Opera Society, rehearsed by Mr. J. Duffell. The chorus on the stage, increased to 166 performers, furnished an imposing musical and spectacular effect. The experiment is being watched with interest by a number of towns where local opera societies have been established.

The organization of the chorus for the Sheffield Festival of 1908 has been taken in hand. A stringent list of tests for voice, sight-reading and rhythm has been issued, which every applicant will be required to pass. The testing committee consists of eight local teachers of singing. The outline programme of the Festival is given on p. 306 of the present issue.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The members of the Hanley Glee and Madrigal Society are to be warmly congratulated on the most excellent concert they gave in the Victoria Hall on March 21, when the Queen's Hall Orchestra, under Mr. Henry J. Wood, paid its first visit to the Potteries. The programme comprised Sir Hubert Parry's humorous cantata 'The Pied Piper of Hamelin,' Richard Strauss's symphonic poem 'Tod und Verklarung,' and Sir Edward Elgar's dramatic cantata 'King Olaf,' the last-named composed expressly for the North Staffordshire Musical Festival held at Hanley in 1896.

Mr. John James conducted 'The Pied Piper of Hamelin' with conspicuous ability. The orchestral opening was finely rendered, and the choral work speedily demonstrated to what heights of perfection the singers had been brought. Note-perfection, expression and clearness of enunciation have never been excelled in the history of local choral singing. Mr. Wood conducted the remainder of the concert. He not only obtained a realistic interpretation of Strauss's 'Tod und Verklarung,' but secured a rendering of 'King Olaf' that was quite monumental. The choir was inspired with the fine subject, while the band was superb throughout. The solo vocalists, Miss Amy Castles, Mr. Lloyd Chandos and Mr. Austin, were excellent.

On March 19 the members of the Stafford Choral Union gave a successful concert in the Borough Hall. The first part of the programme consisted of selections from Handel's 'Samson,' which were given in a manner that proved how carefully the choir had been trained by the conductor, Mr. H. Drury. In the second part the band gave a good rendering of Schubert's B minor Symphony and Mendelssohn's 'Cornelius' march.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Music during the past few weeks has been little more than a gathering up of the fragments remaining after the season's feast, and after Easter all we have to look forward to are the *al fresco* performances of bands in the parks, towards which the Leeds Corporation has just voted £500. Were this to be regarded as any precedent for a similar expenditure on music of a more artistically serious kind in the winter months, it might be viewed with equanimity; but when, instead of selections from comic operas, symphonies and cantatas are in question, the public purse is closed!

At Leeds there were in Holy Week some interesting Passion-music services. At the new church of St. Margaret's the 'St. Luke' Passion, which Spitta with some confidence regards as an early work of Bach's, was given on Sunday, March 24, and on the following day the more familiar 'St. Matthew' Passion was performed, according to custom, at the Leeds Parish Church, Dr. Bairstow, the organist, securing one of the best renderings of the work that I can remember in the Parish Church, the chorus-singing having a precision that would have been quite remarkable even had there been a conductor. On

April 28, Graun's Passion music — known as 'Der Tod Jesu'—was sung at St. Chad's Church, under Mr. H. P. Richardson's direction. The music is strangely florid and rococo, at least in the elaborate airs, but there are glimpses of earnestness, and the sound musicianship prevents the work from being at all trivial in effect.

The Rasch Quartet ended its first season of Chamber Concerts at Leeds on March 27, when Beethoven's great String quartet in C sharp minor (known as Op. 131) was very finely played, with freedom, force and colour. It was accompanied by Arensky's String quartet in A minor (Op. 35A), an interesting and very characteristic work, which received a brilliant interpretation. By way of anticipating another season, a society has been formed at Leeds whose object will be the furtherance of opera and drama, not by giving indifferent performances, but by encouraging managers to improve the artistic character of their fare. As regards opera, this method of focussing what is best in public opinion should do nothing but good. If operatic managers repeat the same hackneyed works year after year it is only because they know they will pay, and, as business men, they avoid the risks which launching forth upon the unknown may involve. If such an association as the Leeds Playgoers' Society can afford some guarantee that a little artistic enterprise will have a good chance of general support, managers may be trusted to follow the cue thus given them.

OTHER TOWNS.

At Hull the Harmonic Society on March 22 introduced Elgar's 'The Apostles' for the first time in that town. Mr. Walter Porter directed a performance which, if not perfect, enabled a large audience to form some idea of the character of the work. The principals were Miss Gleeson-White, Miss Alice Lakin, Mr. J. Coates, Mr. F. Harford (St. Peter), Mr. Robert Burnett (Judas), and Mr. Ivor Foster. The choir sang with expression, and evidently had been well trained for their task.

At Huddersfield the subscription concerts ended on March 26 with a visit from the Hallé Orchestra, whose programme included Haydn's 'Clock' symphony, played with delightful sympathy under Dr. Richter, and Beethoven's G major Pianoforte concerto, with Mr. W. Backhaus as an incisive and artistic soloist.

The Middlesbrough Musical Union gave a concert of more than common interest on April 10, when a most sympathetic performance was given of Brahms's 'German Requiem,' which had never before been heard in that town. The principals were Miss Lillie Wormald and Mr. Frederic Austin, both of whom sang very artistically. Schubert's 'Unfinished' symphony was another feature of the concert, which was very ably conducted by Mr. Kilburn, who can claim to have anticipated Safonoff in dispensing with a baton, having done so ever since a temporary injury to his hand was the means of disclosing the virtues of this method.

The chromatic harp, invented by M. Gustave Lyon, head of the firm of MM. Pleyel, Wolff, Lyon et Cie. (of Paris and London), has not hitherto been regarded with much favour in England, although it is being taught in the Conservatoires of Paris, Brussels, Leipzig, Milan, &c., and it is used in many of the principal orchestras on the continent. The reason of this insular prejudice against an invention which removes the difficulties attendant upon the ordinary pedal harp is not far to seek, but it is satisfactory to know that the Associated Board of the Royal Academy of Music and the Royal College of Music has this year admitted the new instrument for the first time into its examination scheme. Two candidates who entered for the Board's recent examination have passed in playing the chromatic harp; they are pupils of Miss Ellen Childs, the first teacher of the new instrument in this country.

The Year-book and Register of Members (1907) of the Incorporated Society of Musicians, its twenty-third annual issue, has recently been published at the general office, 19, Berners Street. This useful book of reference contains much information beyond the immediate scope of the Society, including a list of choral and orchestral societies, and half-a-dozen pages are devoted to a catalogue of hotels in various parts of the country.

Foreign Notes.

BERLIN.

In the old Sophienkirchhof are buried the remains of Wilhelm Bach, the last surviving grandson of J. S. Bach, and his daughter Augusta. The former, the son of Joh. Christoph Friedrich Bach, was born at Bückeburg in 1759 and died in 1845. In 1843, at the inauguration of the monument to the memory of his grandfather, he, together with his wife and two daughters, was present. The grave, which had fallen into decay, has been restored and fresh ivy planted.——At the second Philharmonic concert next season a new choral work, 'Paria,' by Arnold Mendelssohn, will be produced under the direction of Prof. Siegfried Ochs.——'Romeo und Julia auf dem Dorfe,' an opera by Fritz Delius, was produced here at the Komische Oper on February 21. The libretto is based on Gottfried Keller's well-known short story of the same title. The principal rôles were taken by Herr Willi Merkel and Frl. Lola Artôt de Padilla. The orchestra was under the direction of Herr Fritz Cassirer.

BRESLAU.

British music of late has been largely recognized in Germany. An opera by Fritz Delius, recently produced at Berlin, is noticed above. We learn also of a first and favourable performance in German of Sir Charles Villiers Stanford's clever *opéra comique* 'Shamus O'Brien' in this city. The composer was present, and was recalled after the second and third acts.

BUCHAREST.

Maëstro Pietro Mascagni has recently given three orchestral concerts here at the Salle de L'Athénée, and by his impetuous conducting aroused considerable excitement. His programmes included Beethoven's C minor and Tchaikovsky's 'Pathetic' symphonies, the 'William Tell' and 'Tannhäuser' overtures, while among many excerpts from his operas the 'Cavalleria' *intermezzo* was of course included.

EISENACH.

In connection with the inauguration of the Bach House as a Bach Museum, mentioned in our last issue, the following scheme has been drawn up. On May 26 there will be a sacred concert at St. George's Church consisting of motets sung by the St. Thomas's choir from Leipzig, the solo cantata 'Siehe ich will viel Fischer aussenden,' and organ pieces; also one or two violin concertos performed by Dr. Joachim. On Monday morning (May 27), previous to the ceremony of inauguration, an interesting service is to be held in St. George's Church similar to those of the Bach period, and it will include one of the Whitsuntide cantatas. The general procession to the Bach House will then take place, and at the ceremony the choir of St. Thomas's Church will sing. On Tuesday, May 28, there will be a gathering of the members of the New Bach Society, at which the superintendent, Herr D. W. Nelle-Hamm, will deliver a discourse on 'Sebastian Bach and Paul Gerhardt.' At this meeting subjects concerning Bach's art will be discussed.

ELBERFELD.

Le Guide Musical states that Miss Maud Roosevelt, a vocalist cousin of the President of the United States, has signed an engagement with the director of the theatre, and that, among other rôles, she will appear as Sieglinde in 'Die Walküre.'

MANNHEIM.

The fine arts prospered here during the reign of the Elector Karl Theodor. When Mozart came to the city in 1777 he found excellent singers at the opera-house, a fine orchestra and an enthusiastic conductor. The orchestra indeed was celebrated throughout Europe, and among its members were Cannabich, the leader, who afterwards became capellmeister, and Karl Stamitz, son of Johann Wenzel Anton Stamitz, who was also connected with Mannheim, and who, as a symphony composer, was an important predecessor of Haydn. Then Franz Xaver Richter, who from 1747 to 1769 had belonged to the Mannheim Capelle as violinist and bass singer, was also as composer a noteworthy predecessor of Mozart. These brief references to musicians of importance in their day will help to show how interesting is the first programme of a Jubilee Festival to be held here from May 31 to June 4. The opening concert is to be devoted to symphonies by 18th century composers—Stamitz, Cannabich, Richter, Haydn and Mozart. The second programme will embrace symphonies of the 19th century by the three B's: Beethoven, Brahms and Bruckner. At the third concert, which is to be devoted to modern choral works, will be performed 'Exequien der Mignon,' by Th. Streicher. The fourth and last concert is to illustrate German Lieder of two centuries—Mozart, Beethoven, Löwe, Schubert, Schumann, Brahms and H. Wolf of course standing for the 19th century. The three composers representing the 18th century are Schulz, Zumsteeg and Reichardt. Schulz (1747-1800) wrote many songs, his 'Lieder im Volkston' being specially prominent. Zumsteeg first attempted the extended form of the ballad of which his immediate successor, Schubert, left so many fine examples. J. F. Reichardt was specially esteemed as a song writer; he set many of Goethe's poems to music.

MILAN.

Maëstro Adolfo Bossi, father of the composer Enrico Bossi, and organist at Como, has been appointed, after competition, organist of the cathedral of this city.

The Italian composer, Umberto Giordano, has all but completed a new opera, 'Marcella,' based on a poem by M. Henri Cain and translated into Italian verse by M. Olinda Guerrini. The work is to be produced in the autumn at the Lyric Theatre.

An early production is expected at La Scala of a new work by Cilèa and his librettist Colantti, entitled 'Gloria.' It is in three acts, and the action takes place at Sienna at the end of the 14th century.——Puccini is said to have given up the idea of completing 'La Conchita,' an opera, the libretto of which, written by M. Maurice Vaucaire, is based on Pierre Louys's 'La Femme et le Pantin.' It is said that the composer feared the subject was too much akin to that of 'Carmen.'

PARIS.

The two principal results of the competitions for the year 1906 of the Société des Compositeurs de Musique are as follows: £20, offered by the Minister for Fine Arts, was awarded to M. Florent Schmitt, for an orchestral work; and £20, Fondation Pleyel-Wolff-Lyon, to M. Thirion, for a pianoforte sonata.

The *conférences* on the history of music at the Université Nouvelle have been attracting good audiences. M. Chàntavoine, who has recently published a 'Beethoven' in the Alcan series of biographies, of which he is editor, lectured on Beethoven and Programme Music. M. Tiersot's subject was French popular songs, while M. Calvocoressi discoursed on 'The origins of pianoforte music and on the Russian *Lied*.' M. Antoine, director of the Odéon, has received a new work by M. Brieux, 'Faith,' a sacred drama in six acts, for which M. Saint-Saëns has composed incidental music. The action takes place in Egypt, 4,000 years ago.

A Russsian festival is to be held at the Opéra, consisting of five concerts, to be given on May 16, 19, 23, 26, and 30, with Mesdames Félia Litvinne, Zbrouïeva, M. Chaliapine, and many artists from the Imperial Opera of Russia, and with the Lamoureux Orchestra and choir, under the direction of MM. Arthur Nikisch, Camille Chevillard, and Rimsky-Korsakov. Works will be performed by Tchaikovsky, Borodine, Balakirev, Liapounov, Tanéïev, Liadov, Moussorgsky, and Scriabine.

VIGEVANO.

The first performance of a posthumous opera by Antonio Cagnoni, entitled 'King Lear,' is shortly to take place at the theatre here. The composer, who died in 1896, wrote about twenty operas, some of which were successful, notably 'Don Bucefalo,' produced at Milan in 1847.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDEEN.—MacCunn's cantata 'Lord Ullin's daughter' was performed by the choir of the Rosemount Parish Church, under the direction of Mr. A. Hendry, on April 12. The work was much appreciated by the audience.

ACCRINGTON.—Elgar's 'King Olaf' was the main attraction of the concert of the Choral Society given in the Town Hall on March 25. The solo parts were undertaken by Miss Margaret Conly, Mr. H. Turnpenney and Mr. Bridge Peters. The singing of the choir displayed a distinct advance on previous performances, and the accompaniments were admirably played by the Hallé Orchestra, who were also heard to great advantage in Grieg's 'Peer Gynt' suite and the 'Flying Dutchman' overture. Mr. W. S. Walker was the conductor.

ANERLEY.—The Anerley and District Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy in the Branch Road New School on April 16. The choir sang with precision and good attack, Mr. H. H. Pickard conducted, and the solo parts were undertaken by Miss May Swailes, Mr. Fred Fallas and Mr. William Thornton.

ASHFORD.—Cliffe's 'Ode to the North-east wind' was given at the Ashford and District Choral Society's annual concert on April 10. The orchestra (drawn principally from the Folkestone Philharmonic Society) and choir numbered 100 performers, and, conducted by Mr. J. E. Fletcher, gave an excellent interpretation of the work. The miscellaneous selection included 'Drops of rain' (Lemmens), 'Moonlight' (Eaton Faning), 'Weary wind of the West' (Elgar), and other part-music by the choir. The orchestra played Schubert's 'Rosamunde' overture, German's 'Henry VIII.' dances, and Elgar's 'Pomp and circumstance' march.

AYR.—The second concert of the Choral Union took place in the Town Hall on March 21, when Macfarren's 'Lady of the Lake' was performed. The solo parts were sung by Miss Eva Rich, Miss Jeanie Roxburgh, Mr. Henry Beaumont, Mr. William Thornton and Mr. John Lindsay. The orchestra was provided by the Ayrshire Philharmonic Society, and Mr. Hugh McNabb was the conductor.

BATH.—Elgar's 'King Olaf' was performed by the Choral and Orchestral Society on April 16 in the Assembly Rooms. This was the second performance of the work by this Society, and the occasion was made an 'Elgar' night, the overture 'Froissart' and the Meditation from the 'Light of life' being included in the programme. The solo parts in the cantata were sung by Miss Ethel Lister, Mr. Gwilym Richards and Mr. Harry Dearth. Familiarity with the work enabled the choir to do full justice to the choral numbers, and the orchestra (led by Mr. J. W. Duys) was also excellent. Mr. H. T. Sims conducted.

BELPER.—Maunder's cantata 'Olivet to Calvary' and Mendelssohn's 'Hear my prayer' were excellently rendered at the Wesleyan Church on March 27, under the conductorship of Mr. John B. Gough. The solo vocalists were Miss Bernice Woods, Mr. Herbert Gregory and Mr. L. G. Dickinson.

BISHOP'S STORTFORD.—Sir F. Bridge's 'Ballad of the Clampherdown' formed the principal feature of the concert given at the College on April 9. The orchestra, which was formed barely a year ago, is composed chiefly of boys and old boys, and the choir (also composed of the boys) showed evidence of patient training, and entered thoroughly into the spirit of the work. This was the first occasion on which the choir and orchestra have joined forces, and the result reflected much credit on the conductor, Mr. A. G. Tidmarsh.

BLACKBURN.—The second concert this season of the Cecilia and Vocal Union took place in the Exchange Hall on April 10, the programme including Parry's 'Blest pair of Sirens,' Stanford's 'Songs of the sea,' 'The leap of Kurroglou,' by James R. Dean, ballad for baritone solo, chorus and orchestra, and Tchaikovsky's '1812' overture. Miss Perceval Allen and Mr. Francis Harford were the solo vocalists, and Miss Nora McKay played Mendelssohn's Violin concerto.

Brampton.—The Choral Society, which has been reconstituted and increased since its last performance, gave a concert at St. Martin's Hall on April 4, when 'Hiawatha's Wedding-feast' and a miscellaneous selection, including Faning's 'Song of the Vikings' and Mendelssohn's '42nd Psalm' were performed with considerable success. Valuable aid was rendered by the Carlisle Orchestral Union, led by Mr. James Crozier. The solo vocalists were Miss Victoria Hopper, Miss Lister Scott and Mr. R. Metcalfe, who sang the tenor solo in the 'Wedding-feast.' Mr. F. Drakeford conducted.

Brighton.—The Southdown Choral Association gave its first concert on April 10, with a programme consisting of Schubert's 'Song of Miriam' and a selection of unaccompanied part-songs, in which the choir, under the direction of Mr. G. Street, was heard to advantage.

Burry Port.—The annual concert of the choir of Jerusalem Chapel took place on March 26, when Dvorák's 'At the foot of the Cross' ('Stabat Mater') was performed. The choir and orchestra (led by Mr. W. F. Hulley) numbered 180, and the solo vocalists were Madame Ellen Verrinder, Miss May Peters, Mr. Joseph B. Morse and Mr. Trevor Evans, the last-named, owing to the absence of another artist, studied and sang the tenor part successfully within twenty-four hours' notice. Mr. Frank King conducted.

Cardiff.—The Musical Society's final concert this season took place at the Park Hall on April 10, when Elgar's 'Banner of St. George' and Coleridge-Taylor's ballad 'The slave's dream' were the main features of the programme. Both works were excellently sung by the choir, enunciation and expression being alike highly creditable, and the orchestra was heard in Mendelssohn's 'Calm sea' overture and Smetana's 'Verkaufte Braut' overture, besides accompanying a Violin concerto of Rubinstein, of which the solo was played by M. Zacharewitsch. Miss Gleeson-White was the solo vocalist, and Mr. Aylward conducted.

Castle Cary.—The Choral Society gave an excellent performance of Mendelssohn's 'St. Paul' on April 11. The choir sang with much spirit and good attack. Miss Ethel Barnicott, Miss Whitelock, Mr. H. Partridge and Mr. R. T. A. Hughes were the solo vocalists. The orchestra was led by Miss Heginbotham, Mr. Algernon Salter playing the violoncello obbligato to 'Be thou faithful,' and Mr. A. Clements conducted.

Caterham.—The Choral Society celebrated its twentieth anniversary on April 17 with a performance of 'The Golden Legend.' Miss Ethel Wood, Miss Helen Blain, Mr. Francis Glynn, Mr. Robin Overleigh and Mr. W. J. Snow were the solo vocalists. The singing of the choral numbers gave evidence of very careful training by the conductor, Mr. Charles Hunt—the 'Evening hymn' and 'O pure in heart' being sung with great expression. Schubert's 'Unfinished' symphony preceded the cantata.

Chiswick.—The tenth of the Chiswick Philharmonic concerts, given by the Western District Orchestral Society, took place on April 16 at the Town Hall. The programme included Weber's overture to 'Oberon,' Schubert's 'Unfinished' symphony, German's 'Henry VIII.' dances and Chopin's 'Andante and Polonaise' in E flat for pianoforte and orchestra (with Miss Rose Richards as solo pianist). Mr. David M. Davis conducted. Part-songs were pleasingly rendered by the ladies' choir of the Society. The solo vocalist was Miss Constance Whetton.

Corsham.—The second concert given by the Choral Society this season took place in the Town Hall on April 3. The programme consisted of Sir Hubert Parry's 'Pied Piper' as its chief feature and a miscellaneous selection, the various part-songs affording the choir ample opportunity of displaying refinement of style and technical accuracy. Variety was provided by the orchestra in Cowen's 'English Dances.' The solos in the cantata were undertaken by Mr. C. F. Spackman (Piper) and the Rev. S. M. Davies (Mayor), and Mr. Lewis Spackman conducted.

Croydon.—The Croydon Conservatoire String Orchestra gave a concert in the large Public Hall on April 12. The programme included Serenade Op. 72, Hofmann; Serenade Op. 88, Blasser; 'Quatuor Slave,' Op. 26, Glazounow, and other interesting works for strings. Miss Muriel Osborne was the solo violinist; Mr. S. Coleridge-Taylor conducted as usual.

Dufftown.—The Choral Union gave a successful performance of Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2), in the Parish Hall on March 22, both choir and orchestra, the latter from Aberdeen, doing excellent work under the conductorship of Mr. F. Whiteley. The solos were undertaken by Miss Bertha Begg, Mr. Percy Knight and Mr. C. F. Anderson, all members of the Union.

Dunfermline.—The Choral Union performed Handel's 'Samson' at St. Margaret's Hall on March 19. The choir, consisting of 150 voices, were assisted by the Dunfermline Amateur Orchestra. Misses Eva Rich and Jeanie Roxburgh, Messrs. Henry Beaumont and William Thornton were the principal vocalists, and Mr. Hugh McNabb conducted.

Eastbourne.—Mr. Smallwood Metcalfe's annual concert was given in the Town Hall on March 25, when the programme consisted of Dvorák's 'Spectre's bride' and Longfellow's ballad 'The leap of Kurroglou,' set to music by Mr. J. R. Dean, organist of St. Saviour's Church. The large choir sang throughout with great expression and restraint, and the important accompaniments were played by an excellent orchestra of forty-five performers, the leading strings and the wood-wind and brass being drawn from the London Symphony and Queen's Hall Orchestras. Miss Perceval Allen, Mr. Spencer Clarke and Mr. Albert Garcia were able interpreters of the solo music, and Mr. Metcalfe conducted.

Enniscorthy.—The annual spring concert of the Choral Union was held in the Church Institute on April 4, when the cantata 'King Harold,' by Cunningham Woods, was creditably performed, the conductor being Mr. Edward Challans, and the solo vocalists Miss H. C. Preston, Miss Avis Wilkinson and Mr. Albert Mayston. A presentation of a gold pendant was made to Miss Merrick on her retirement from the post of accompanist to the Society, as a mark of appreciation by the members of her valuable services during several years.

Faversham.—The Faversham Institute Philharmonic Society gave for its fourteenth concert, at the Lecture Hall, on April 11, Mendelssohn's 'Elijah.' The choir and orchestra numbered 100 performers, and rendered excellent service under the direction of Mr. W. J. Keech. The principal vocalists were Miss Ethel Wilkinson, Miss Winifred Heath, Mr. J. B. Fearnley and Mr. S. Heath.

Felixstowe.—A concert was given by the combined Choral and Orchestral Societies in Hamilton Hall on April 5, the chief feature of the programme being 'Hiawatha's Wedding-feast.' The choir sang with spirit and excellent expression, and there was an efficient orchestra. The programme also included Elgar's part-songs 'The snow' and 'My love dwelt in a northern land,' the march in 'Athalie' and Handel's 'Water music.' Mr. C. W. Fredericks sang the solo in the cantata, and the other soloists were Miss Isabel Bowers and Miss A. Kempton. Mr. J. Job, to whose training the success of the choir and orchestra is due, conducted.

Fleet.—Cowen's 'John Gilpin' and Handel's 'Ode to St. Cecilia's Day' were performed by the Musical Society at the Pinewood Hall on April 18. The spirited singing of the choir reflected credit on the training of Mrs. Hudleston, who conducted. The solo music was undertaken by Mrs. Florence Morgan and Mr. Howard Fenwick. At the conclusion of the concert a presentation was made to Mrs. Hudleston in token of appreciation of her services as honorary conductor.

Floriana (Malta).—Mendelssohn's 'Elijah' was performed by the Musical Union on April 2, in Lamplough Hall, and the amateur orchestra did efficient service under the direction of Mr. Robinson, to whose care the success of the performance was mainly due.

FROME.—Mr. T. Grant's annual concert took place in the Market Hall on April 1, when the programme included the overture 'Masaniello,' the 'Athalie' and 'Tannhäuser' marches, and Handel's 'Largo.' The vocalists were Miss Florence Holdernesse, Miss Bessie Grant, Mr. Herbert Emlyn and Mr. Arthur Barlow. The orchestra (led by Mr. E. G. Oram) was conducted by Mr. Grant.

HALDON.—Sir Hubert Parry's cantata 'The soul's ransom' was sung in St. Michael's Church on March 20 by the Festival Choir. There was a full orchestra and chorus, and the solo vocalists were Miss Biddle and Mr. J. Coleman. Mr. Percy Hughes, organist of Holy Trinity, presided at the organ, and Mr. W. Hoyle, organist of the church, conducted.

HALSTEAD.—The first and second parts of Coleridge-Taylor's 'Hiawatha' trilogy were successfully performed by the Choral Society on April 9, the instrumental portions being especially well rendered by the orchestra of thirty-five performers. The miscellaneous selection that followed included Cowen's 'Old English Dances' and Schubert's 'Rosamunde' overture. Miss Doris Simpson, Mr. Merlin Davies and Mr. Greeves Johnson were the solo vocalists, and Mr. W. H. Bullock conducted.

ILFORD.—Mendelssohn's 'St. Paul' was excellently performed at the High Road Congregational Church on Good Friday. There was a full choir and orchestra, and the principal solo vocalists were Miss Lydia Gillam, Miss Lily Grahame, Mr. Samuel Masters and Mr. Arthur Barlow. Mr. Leonard Robson presided at the organ and Mr. W. J. Walls conducted.

KELSO (N.B.).—The Choral Union gave a fine performance of 'The Messiah' in the Corn Exchange on April 5, under their conductor, the Rev. W. J. Clarke, rector of St. Andrew's Church, Kelso. The choir displayed good attack, tone, and variety of expression, reflecting much credit on the conductor. A week later the Choral Union presented their conductor with a purse of gold and silver-mounted baton as a special mark of esteem.

KETTERING.—The Choral Society closed its season on April 18 with Gounod's 'Gallia,' Elgar's 'The Banner of St. George' and Mendelssohn's 'Capriccio Brillant' for pianoforte and orchestra (Op. 22), the solo part played by Miss Edith Palmer. Miss Ethel Lister was the vocalist. Mr. H. G. Gotch conducted.

KIRKCALDY.—The Musical Society gave a successful performance of Berlioz's 'Faust' on March 20. The soloists were Miss Agnes Nicholls, Mr. Lloyd Chandos, Mr. Charles Tree and Mr. John Mackenzie. There was an excellent orchestra under the leadership of Mr. W. H. Cole, of Glasgow. Mr. Charles M. Cowe conducted.

LEAMINGTON.—Sir Hubert Parry's 'Pied Piper' and selections from 'Tannhäuser' and 'Lohengrin' formed the programme of the concert given by the New Choral Society in the Winter Hall on April 11. The choir entered thoroughly into the spirit of Sir Hubert Parry's humorous music (the solos of the Mayor and Piper being sung by Mr. Charles Knowles and Mr. Alfred Heather), and the orchestra, including members of the Birmingham Symphony Orchestra, rendered efficient service. Miss Marie Gwynn joined the other vocalists named in the Wagner selections. Mr. H. M. Gibbon, to whom the success of the performance was largely due, conducted.——The Madrigal Society gave a concert in the Winter Hall on April 18, the occasion taking the form of a Shakespearean festival. The choir sang numerous part-songs set to words of Shakespeare by Cunningham Woods, A. H. Brewer, R. J. S. Stevens, H. Wareing, J. B. McEwen, Edward German, A. W. Ogilvy and W. Macfarren, these being interspersed with solos and recitations, all from the works of the great poet-dramatist. Mr. Roberts West, the conductor, deserves commendation for the excellent singing and enunciation of the choir.

LEAVESDEN (HERTS).—The Woodside Choral and Orchestral Society gave an impressive performance of Elgar's 'Banner of St. George' on April 10. The solos were undertaken by Madame Henriette Keil, who with Mr. George Scales (bass) and Mr. Franklyn Vernon (humorist) contributed to the miscellaneous portion of the programme. Mrs. Athelstan Clark presided at the pianoforte, and the Rev. Athelstan Clark conducted.

LEICESTER.—Spohr's 'Fall of Babylon' was performed by the West End Choral Society at the Temperance Hall on March 28. The choruses were commendably sung under the conductorship of Mr. S. Pickett, and the solo vocalists were Miss Jennie Ellis, Miss Annie Johnson, Mr. Furness Williams and Mr. John Booth. The orchestra was led by Mr. D. Sansom, and Mr. A. Pickett presided at the organ. ——The New Musical Society (conductor, Mr. Charles Hancock) gave a successful rendering of Smart's 'The Bride of Dunkerron' and Sir Edward Elgar's 'The Banner of St. George' in the Temperance Hall on April 18. The solo vocalists were Miss Kate Cherry, Mr. Joseph Reed and Mr. James Coleman.

LEIGH (LANCS.).—The Leigh Technical School Choral Society gave its ninth annual concert in the Co-operative Hall on April 10, when 'Judas Maccabæus' was performed. The choir did excellent work under the conductorship of Mr. Ellis France, and the solo vocalists were Miss Kate Cherry, Miss Lily Whiteside, Mr. Walter Lawley and Mr. James Horrocks.

LETCHWORTH.—The Philharmonic Society of this Garden City performed Parts 1 and 2 of Haydn's oratorio 'The Creation' and a miscellaneous selection in the Free Church Hall on April 11. The conductor, Mr. H. Gommersall, is to be congratulated on the excellence of the work done by the orchestra and choir. The principal vocalists were Miss Eva Hardy, Mr. Harry Collins and Mr. R. R. Morris.

LOUGHTON.—At the Loughton School concert given in the Lopping Hall on April 4, Anderton's 'Wreck of the Hesperus' was performed, under the direction of Mr. Henry Riding.

NEWPORT (MON.).—The Musical Society gave selections from 'Judas Maccabæus' at its second concert on April 11, under the conductorship of Mr. E. G. R. Richards, the singing of the choir in 'Hear us, O Lord,' 'We never will bow down' and other choruses being specially good. The orchestra played Schubert's overture 'Rosamunde,' and Miss Mabel Manson, Mr. Richard Thomas and Mr. Joseph Farrington were the solo vocalists.——The Choral Society gave a concert in the Tredegar Hall on April 18, with a miscellaneous programme which included Dudley Buck's 'Hymn to music,' Leslie's 'Lullaby of life,' Bach's motet 'I wrestle and pray,' and Mendelssohn's double chorus 'Why rage fiercely the heathen?' The singing of the choir in these pieces gave evidence of their excellent training by Mr. A. E. Sims. Miss Ada Crossley and Mr. Charles Tree were the solo vocalists.

NORTHAMPTON.—The Musical Society gave an admirable performance of Handel's 'Samson' on April 11. The choir, which numbered over 300 voices, was at its best in 'O first created beam' and 'Let their celestial concerts all unite.' There was an efficient orchestra, and the solo music was ably sung by Miss Winifred Marwood, Mr. Henry Turnpenney and Mr. Montague Borwell. Mr. C. J. King conducted.

PANGBOURNE.—The Choral Society gave a performance of Sterndale Bennett's 'May Queen' in the New Hall on April 12. The choir displayed the results of careful training by their conducor Mr. R. F. Surplice. The solo vocalists were Miss A. Aldridge, Mr. C. H. Mort and Mr. John Key.

PERTH.—The St. John's Choral Society gave a successful rendering in the Parish Church, on March 25, of Sterndale Bennett's cantata 'The Woman of Samaria.' Miss Eva Chadwick and Miss Gertrude Taylor sang the solo parts. Master Albert Midgley presided at the organ, and Mr. Frederick Midgley conducted.

ST. HELENS (LANCS.).—Mr. J. H. Maunder's oratorio 'The Martyrs,' for male voices and orchestra, was given in the Town Hall on April 4 by the St. Helens Glee Club. The chorus-singing of the eighty members was excellent. The orchestra consisted of members of the Hallé Orchestra and Liverpool Orchestral Society (led by Mr. Gordon E. Stutely). The principal vocalists were Master Joseph Green, Mr. J. J. Maltby and Mr. Charles Tree. Dr. S. Bertram Liddell conducted.

ST. IVES (HUNTS.).—'Hiawatha's Wedding-feast' and Cowen's 'John Gilpin' were the principal features of the Choral Society's programme on April 11. The choir of 100 voices had been well trained by the conductor, Mr. Frank Clark, and sang throughout with much spirit, and there was a small orchestra. The solo in the 'Wedding-feast' was sung by Mr. Reed.

ST. LEONARDS.—The Amateur Choral Society gave a successful concert at the Pier Concert Hall on April 11, when they performed Haydn's 'Spring' and Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha.' The choir sang with spirit, their enunciation being excellent, thanks to the able training of Mr. V. Blount, who conducted. There was a small orchestra and the solo parts were sung by Miss Lilian Turnbull, Mr. G. Uttley and Mr. Ager Grover.

SHREWSBURY.—The Shrewsbury Harmonic Society ended its season with a fine performance of Gounod's 'Redemption' on April 11 in the Music Hall, and was ably supported by the local orchestral society, led by Mr. Hubert Salt. The choir, conducted by Mr. J. A. Lea, sang very effectively, especially in the last number. The principal vocalists were Miss Jennie Ellis, Miss Annie Johnson, Mr. George Brierley and Mr. John Booth.

STOCKTON-ON-TEES.—The Choral and Orchestral Society gave a concert on April 11, when Cowen's 'Ode to the passions' was performed, the choir doing excellent service. The orchestra played Wagner's 'Siegfried Idyll' and the 'Pilgrims' March' and Serenade from 'Harold in Italy.' Mr. Arthur Wilson conducted.——A concert of sacred music was given in North Terrace Wesleyan Church on Good Friday, when a selection from Haydn's 'Creation' and Dudley Buck's 'Hymn to music' were successfully performed under the conductorship of Mr. D. J. Tingle.

STOURBRIDGE.—The Concert Society gave its ninety-eighth concert in the Town Hall on April 15, when the programme included Rossini's 'Stabat Mater,' Elgar's 'Banner of St. George' and Mozart's Serenade for strings. The solo vocalists were Miss Dorothy Silk, Madame Amy Dewhurst, Mr. Henry Beaumont and Mr. James Coleman. The full orchestra and choir were under the able direction of Mr. George Halford.

STOURPORT.—The Choral Society gave its last concert of the season in the Parish Room on April 17, when Max Bruch's 'The lay of the bell' was performed under the conductorship of Mr. George Jackson. The choruses were sung with remarkable expression and dramatic power. The soloists were Madame Emily Breare, Miss Evers, Mr. Frank Mullings and Mr. James Coleman.

TUNBRIDGE WELLS.—The Bach programme provided at the choral and orchestral concert given by Mr. Francis J. Foote in the Opera House on March 27, was of great interest, including as it did the 'St. Matthew' Passion, the Chaconne for solo violin, played by Herr Hans Wessely, and the Concerto in D minor for two violins, in which the artist named was joined by Mr. Spencer Dyke. In addition to Mr. Foote's choir, formed in the autumn of 1904 'for the purpose of studying and performing the masterpieces of music,' a special choir of ladies had been organized to sing the soprano and alto solos, the other solo vocalists being Mr. Thomas Gibbs, Mr. Percival Driver and Mr. Leslie Mackay. There was a complete double orchestra, and Mr. Francis J. Foote conducted.

WELLINGTON (SALOP).—The Choral Union performed Sullivan's 'Golden Legend' on April 10. The chorus singing was very good, especially in 'O gladsome light' and the Epilogue. Schubert's 'Unfinished' symphony, and the march and chorus from 'Tannhäuser' completed the programme. The band and chorus numbered 160. Madam Aston, Miss Clara Robson, Mr. Charles Saunders and Mr. F. W. Dawson were the soloists. Mr. T. E. Clarke led an efficient orchestra, and Mr. Malcolm Allison conducted.

WHITBY.—A spirited performance of Cowen's 'John Gilpin' was given on April 17 by the combined Choral Societies of Pickering, Kirby Moorside and Loftus, conducted by Dr. Thomas Ely.

WILLENHALL.—Dvorák's 'Stabat Mater' was sung at the parish church on Good Friday, the choir being considerably augmented for the occasion. The soloists were Mrs. J. V. Dewis, Miss Porter, Mr. E. R. Ludlow and Mr. J. Coleman; the organist was Mr. Percy Summerfield; and Mr. H. Colin Perks conducted.

WINSLOW (BUCKS).—The Winslow Musical Society gave their annual concert on April 4, when Cowen's 'St. John's eve' was performed. The soloists were Miss Winifred Marwood, Miss Eva Coppins, Mr. Charles Child and Mr. Montague Borwell. In the second part of the programme some unaccompanied part-songs and Faning's 'Song of the Vikings' were given by the Society. Mr. G. Herbert Thompson conducted.

WOODBRIDGE.—Mr. Lee Williams's cantata 'The last night at Bethany' was performed by the choir of St. Mary's Church on March 28. The singing of the choir and efficiency of the orchestra reflected much credit on the training of the organist, Mr. F. W. Hopson, who conducted, and whose place at the organ was taken by Miss Carter. On the previous evening Mr. Hopson, who is resigning his position to go abroad, was presented with a purse of £40 as a mark of appreciation, and a silver cigarette case from the band of the Volunteer Corps of which he is bandmaster.

WORCESTER.—The Co-operative Choral Society gave its thirteenth concert in the Public Hall on March 26. The Society sang part-songs by Cantor, German, Hatton, Laurent de Rillé and Pinsuti, and a new part-song entitled 'O hemlock tree!' composed by Mr. G. Leonard Wainwright, the conductor of the Society, which was encored. The same Society gave a concert of sacred music on April 7 in aid of the Worcester Infirmary. ——The second concert of the Musical Society took place at the Public Hall on April 16, when the programme comprised Sterndale Bennett's 'May Queen,' the music of which sounded as fresh and delightful as ever, and selections from Sullivan's 'Tempest' music and 'Golden Legend.' Miss May Eaves, Miss Olive James, Mr. W. J. Ottley and Mr. F. Lightowler interpreted the solo music. The choir and orchestra, numbering 120, did excellent service, and Mr. W. Mann Dyson conducted.

Dr. Charles Vincent read an interesting paper at the meeting of the Incorporated Society of Musicians (London Section) on April 13, his subject being 'The songs of Shakespeare,' with musical illustrations by Miss Ada Forrest, Miss Bessie Grant, Mr. Henry Plevy and Mr. Francis C. Harford (vocalists), and Mr. Stanley Hawley (pianoforte). The lecturer divided his discourse into four parts: (1) Songs mentioned by Shakespeare in his plays; (2) Songs possibly sung in the original performances; (3) Settings composed since Shakespeare's time in the middle of the 19th century; and (4) Recent settings.

The prize competition offered by Mr. Mark Hambourg for the best pianoforte solo written by a British-born subject, has just been decided. The judges, Mr. Arthur Hervey, Mr. Algernon Ashton, Mr. Michael Hambourg and Mr. Landon Ronald, reluctantly came to the conclusion that there was not any work of sufficient importance to warrant their awarding the first prize of £20. It was therefore decided to choose only two pieces, namely, a Polonaise Impromtu in E, composed by Mr. William Wolstenholme, and a Scherzo by Mr. J. F. Rowe, which have won the second and third prizes for £10 and £5 respectively. The former piece will probably be played at Mr. Mark Hambourg's recital at Queen's Hall on May 15.

Mr. George D. Lamont has been appointed Master of Music to the schools under the Board of the Burgh of Brechin, N.B.

Mr. Ager Grover, solo tenor at the Temple Church, has been appointed a professor of singing at the Guildhall School of Music.

The Maidstone Choral Union, probably one of the best choral societies in the South-Eastern counties, gave a performance of Mendelssohn's 'Hymn of Praise' and Mackenzie's 'Dream of Jubal' in the Corn Exchange on April 8, which reflected great credit on all concerned, and notably on the conductor, Mr. F. Wilson Parish. The large choir displayed a remarkably fine tone, spirited attack and excellent enunciation, and there was a full orchestra (led by Mr. A. Easter Smith), largely augmented from London orchestras, their playing being excellent except for an occasional predominance during the recitation part in Mackenzie's cantata. Miss Mabel Manson, Miss Frederica Daniell, Miss Violet Roberts, Mr. Ernest Pike and Mr. George Lauder were able exponents of the solo music, while once more Mr. Charles Fry successfully resumed his original position as reciter in the 'Dream of Jubal.'

Readers of The Musical Times who are planning their summer holidays may be glad to know that this year's Richard Wagner Festival in the Prinzregenten-theater at Munich will be held on the following dates: Der Ring des Nibelungen, August 14 to 19, August 28 to September 2, and September 9 to 14; Tristan und Isolde, August 12, 21, and 26, and September 7; Die Meistersinger, August 24 and September 5; Tannhäuser, August 23 and September 4. Previous to the Wagner Festival there will be performed a cycle of Mozart's operas, including Don Giovanni, August 1 and 7; Figaro, August 3 and 9; and Cosi fan tutte, August 5 and 11.

The Committee of the Leeds Musical Festival have made some alterations in the programme since the outline scheme was given in our April issue (p. 237). For the last concert (on Saturday evening of the Festival week) Handel's 'Acis and Galatea' has been replaced by a miscellaneous selection, which is to include 'Vatergruft' (Cornelius), an unaccompanied eight-part motet (Bach), Pianoforte concerto (Grieg), 'Sea songs' (Stanford), and 'Blest pair of Sirens' (Parry). Grieg's 'Peer Gynt' suite has been added to the programme, and Dr. Bairstow, organist of Leeds Parish Church, has been appointed organist to the Festival.

Dr. Edward Ferrand Astley, J.P., died, we regret to record, at Dover on April 12, aged ninety-five years. We gave a biographical sketch and portrait of this much esteemed and nonagenarian double-bassist and enthusiastic lover of music in our issue of February, 1902, p. 99. At his organ recital at the Town Hall, Dover, on April 20, Mr. H. J. Taylor, the borough organist, on the instrument presented to the town by Dr. Astley, played an *In Memoriam* programme of music which included some of the deceased amateur's favourite pieces.

Desirée Artot de Padilla, the famous singer, a pupil of Madame Viardot-Garcia, a protégée of Meyerbeer, and for a few months the intended bride of Tchaikovsky, recently died at Berlin, aged seventy-two.

The Board of Trinity College of Music have presented Mrs. J. R. Blazey with a silver afternoon tea-service in recognition of her services as hon. accompanist to the choir from its formation, ten years ago, to the present time.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. NOT LATER than Wednesday, May 22.

THE MUSICAL TIMES.

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Answers to Correspondents.

Anneau.—(1) The history of the tune 'Leoni' is given as follows in Messrs. Cowan & Love's 'The Music of the Church Hymnary': 'The words of the hymn by T. Olivers were written about 1770, and founded upon the Hebrew *Yigdal*, or Metrical Doxology, sung at the close of the synagogue service on the eve of the Sabbath. Leoni was then chorister at the Great Synagogue, Aldgate, London. Olivers applied to him for the melody to which he was in the habit of singing the *Yigdal*, and published the hymn in tract form with the following title:—A Hymn to the God of Abraham. In Three Parts: adapted to a celebrated air sung by the priest Signior Leoni, at the Jews' Synagogue in London.' The form of the melody given in 'The Church Hymnary' (No. 302) is in accordance with that found in 'A Handbook of Synagogue Music for Congregational Singing' (1889), edited by the Rev. F. L. Cohen, who states that this is 'the most correct form of the melody at present in use.' (2) The tunes 'Coychurch' and 'St. Jerome,' by Dr. Gauntlett, are non-copyright. We cannot trace his other tune under the name you give: perhaps you will send us the first line of the melody.

Calcaria.—It would be almost impossible to state the number of times Beethoven's Choral Symphony has been performed by London Societies. In our issue of June, 1906, p. 387, we gave a list of the sixteen performances given by the Philharmonic Society since the work was first introduced into England (by that Society in the year 1826) until the present time.

Pianist.—The term *Alla Tedesca* means 'in the German style.' Beethoven uses it in his Pianoforte sonatina in G (Op. 79). You would find a good selection of graded studies for the pianoforte in 'Progressive Pianoforte studies,' selected and edited by Mr. Franklin Taylor. The work is published in two forms by Messrs. Novello.

Rex.—We have no personal knowledge of New Zealand as 'a good place for a professional musician,' except that it is an enterprising colony, and a pleasant place of abode. Doubtless you would there find full scope for new zeal and fresh vigour for the exercise of your professional abilities as an organist and choirmaster.

Editor.—'God save our Lord the King' is the form of the first line of the English National Anthem which was in use in the 18th century; it has been superseded by that now adopted. Dr. Cummings's 'God save the King: the origin and history of the music and words of the National Anthem,' gives full information on the subject.

Perplexed.—In the absence of a dictionary of abbreviations (musical) we are unable to elucidate the six letters after Mr. Blank's name. Perhaps he is one of those gentlemen who, to quote the late Dr. E. J. Hopkins, has (or desires to have) 'as many letters after his name as would spell Whitechapel twice over.'

Helmsley.—The music is cast in an archaic mould, which accounts for the seeming irregularity of the bars regarded from a rhythmic point of view. The well-known and beautiful plain-song melody *Corde Natus*, associated with the words 'Of the Father's love begotten,' affords a similar instance of what seems to you to be 'peculiar when performed.'

Crotchet.—(1) Brahms's Pianoforte quartets in G minor and A major were composed in 1862, and published in 1863. They are equally popular, and of similar difficulty. (2) Volkmann's Pianoforte trio (Op. 3) is published at 10*s*. net, and may be obtained of Messrs. Novello.

W. B.—In regard to 'modulation in two-part counterpoint,' we cannot do better than quote the dictum of Sir Frederick Bridge in his Counterpoint primer: 'Modulation into nearly related keys is advisable; but the student must be careful to avoid ambiguity of key.'

W. J. C. (Cape Colony).—We cannot speak from experience as to the system, but we have heard it well spoken of by those competent to judge. Many thanks for your kind words of appreciation.

Presbyterian.—You might find some help in the matter of congregational chanting of the Psalms in '100 Psalms (Bible version) pointed for chanting,' published by Messrs. Novello.

G. M.—For a clear and authentic guide to the proper interpretation of ornaments in pianoforte music you should consult Dannreuther's primer of 'Musical Ornamentation.'

Arnold.—We are afraid that your set of Handel's full scores is not of value, as the Arnold edition has been superseded by the German Handel Society's edition.

Clarinet.—In all probability the tutors and studies used at the Guildhall School of Music are variously selected by the several professors at that Institution.

Ethel.—Many thanks; but we are unable to consider an article on 'Examiners' extraordinary eccentricities exposed.'

Belle Isle.—We regret to be unable to give the residence of Spiro Samara. His publishers, Messrs. Bote & Bock, of Berlin, or Kahnt, of Leipzig, might be able to inform you.

H. G. W.—The volumes you mention have not any particular monetary value.

A. F. E.—We do not know of any pieces composed for violoncello with harp accompaniment.

Choirmaster.—Stainer's 'Choral Society Vocalization' primer, and Lane's 'An Elementary Sight-Singing Course.'

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In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cætera.*

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THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda.* The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

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Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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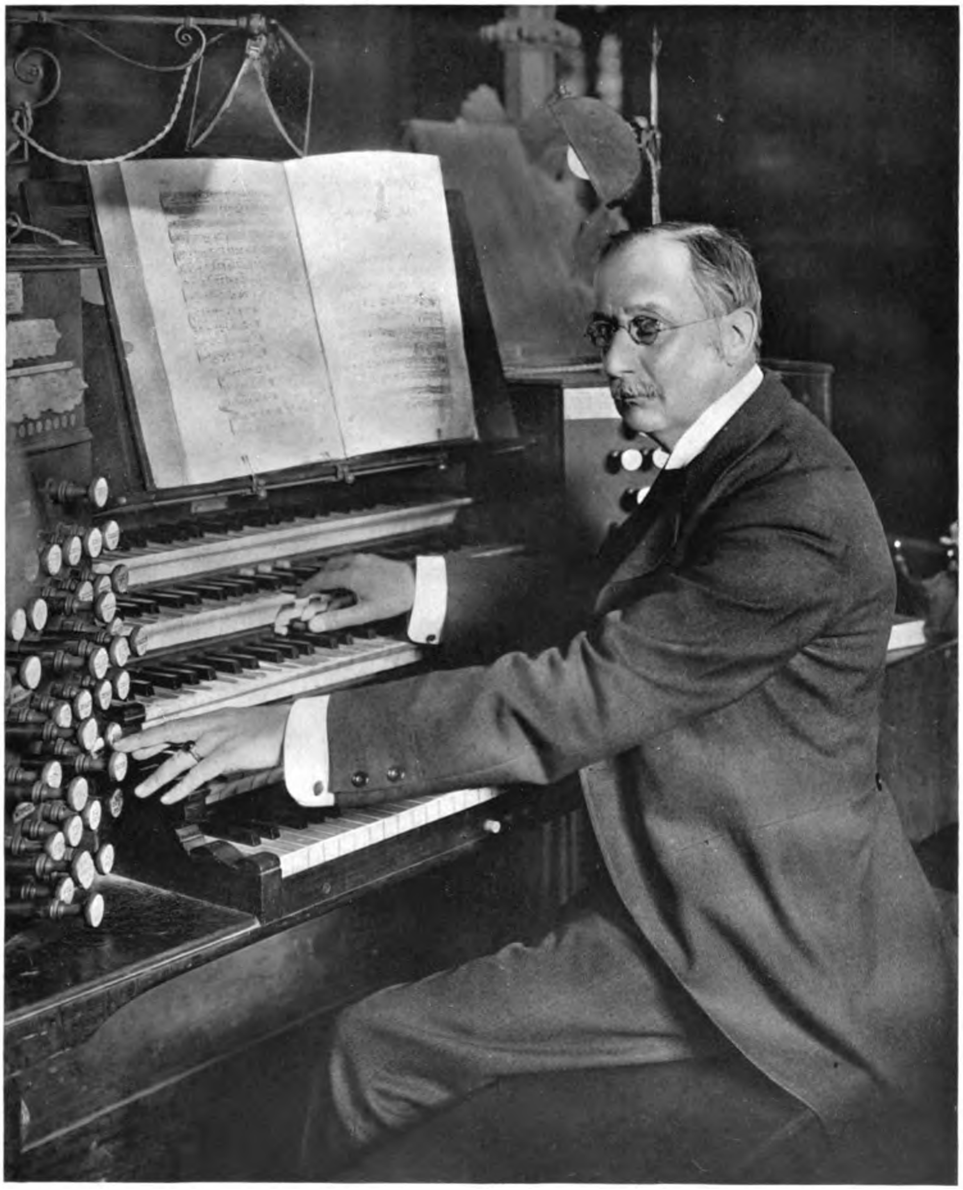

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IN

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BY

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The Musical Times.

JUNE 1, 1907.

NORWICH AND ITS MUSICAL ASSOCIATIONS.

The history of music in Great Britain! If ever it is written there are many places other than London that will bring no discredit to such a record of 'something attempted, something done.' The city of Norwich will be one of those places. Fortunately, a native of Norwich, who is proud to call himself an East Anglian, has already made a very large collection of material towards any history of the art in that part of England upon which, day by day, the sun first sheds its rays—we refer to Dr. A. H. Mann, organist of King's College, Cambridge. For the purposes of this chit-chat—for it claims to be nothing more—on the music of Norwich, Dr. Mann has most generously placed some of his notes at our disposal: to him be thanks for his kindness.

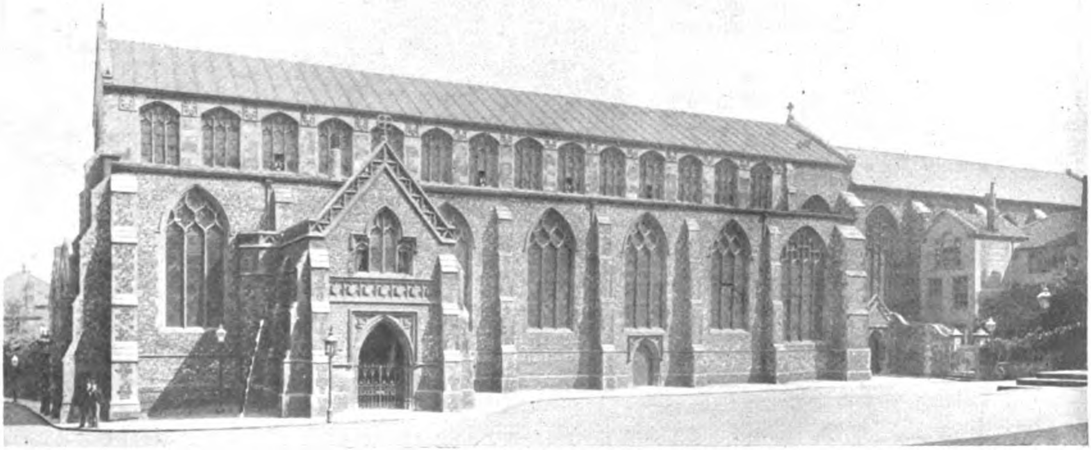
Perhaps the year 1300 may be considered early enough to commence the survey, and how interesting is the information that mention is made of a public school for teaching children to read, and sing! the said school 'to be held in the parvis of St. Martin at Palace Church.' The earliest known English cathedral organist is that of Norwich: in 1333 the Sacrist's roll records a payment of xiiis. iiij*d.* for a robe 'for Adam the organist.' Music rightly held a prominent place in the reception of Queen Elizabeth when she visited Norwich in 1578. As the Queen drew near to St. Stephen's Gate, the waits of the city cheerfully and melodiously welcomed Her Majesty with 'loud musick,' and a song was sung by the 'best voices,' probably the cathedral choir. Later on the musicians played 'broken musick upon their soft instruments.' At a 'princely mask (masque) there was a consort of musick—to wit, six musicians, all in long vestures of white sarsanet girded about them, and garlands on their heads, playing very cunningly.' After they had marched about, Apollo presented his gift, which was an instrument called a bandoret, 'and did sing to the same instrument this short and pretty ditty, as he was playing thereon:

> It seemeth strange to see such strangers here,
> Yet not so strange, but strangers knew you well—&c.

At another entertainment given in connection with this Royal visit 'twelve nymphs danced a dance with timbrels trimmed with bells and other jangling things, which timbrels were as broad as a sieve, having bottoms of fine parchment, and being sounded, made such a confused noise and pastime that it was to be wondered at; besides the strangeness of the timbrels (yet known to our forefathers), which was a matter of admiration, unto such as were ignorant of that new-found toy, gathered and borrowed from our elders.' May not this have been an early use of the tambourine in East Anglia?

The city waits were important folk in those days. At the time of the Spanish Armada a letter from Sir Francis Drake was read at a Court of the City Council, in which:

> he desyreth that the waytes of this citie may be sent to hym, to go the new intended voyage; whereunto the waytes being here called, do all assent, whereupon it is agreed that they shall have vi. cloakes of stamell cloth



ST. ANDREW'S HALL, NORWICH.
(*Photograph by Mr. A. E. Coe, Norwich.*)

> made them redy before they go; and that a waggon shall be provided to carry them and their instruments, and that they shall have iiii. *lb.* to buye them three new howboyes and one treble recorder, and x. *lb.* to beare their chargys; and that the citie shall hyre the waggon and paye for it. Also that the Chamberlyn shall paye Peter Spratt xs. 3*d.* for a saquebut case.

Later on, in the year 1622, the city possessed the following instruments, &c.:

> Fower sackbutts, fower hoboys and an old howboye broken, two tenor cornetts, one tenor recorder, two counter tenor recorders, two tenor cornets, five chaynes, and five flagges.

William Kemp, the celebrated Morris dancer and the friend of Shakespeare, speaks very highly of the city waits. In 1599 he danced the Morris from London to Norwich—dancing on nine out of the twenty-three days he was on the road—and thus eulogised the Norwich musicians: 'Such Waytes (under Benedicite be it spoken) fewe Cities in our Realme have the like, none better; who, besides their excellency in wind instruments, their rare cunning on the Vyoll and Violin, theyr voices be admirable, euerie one of thē able to serue in any Cathedrall Church in Christendoome for Quiristers.'

Concert-giving in Norwich can be traced back to the year 1717. Seven years later the first musical society seems to have been formed. An advertisement in the *Norwich Gazette* of Saturday, October 31, 1724, reads:

> On Thursday night the Musick Meeting was begun by several gentlemen in Mr. Freemoult's Long Room by Black-Friers-Bridge, who propose continuing the same every Thursday night, meeting between 5 and 6 o'clock: and any Gentlemen that are Lovers of Harmony may next Thursday night be admitted into the said Musical and Friendly Society (according to their articles) either as members, or clubbers.

On Christmas Eve of the same year (1724) the *Norwich Gazette* contained this information:

> We hear that divers masters of musick design to entertain the curious this Christmas with a set of musical-cards. It seems there's a complete song for the violin and flute on each card; and the music is so legible that it may be play'd a yard at sight; and as this is a work entirely new, 'tis thought there will be a greater demand for these cards than there was for South Sea, or Bubble cards.

A no less curious exhibition is announced in the *Norwich Gazette* of November 6, 1731:

> This is to acquaint all lovers of musick, that here is come to this city a famous German woman who plays on the well tuned cymbal, sings songs in all languages to it, and hath four small babies that dance on the said instrument. She will wait on any gentleman or lady at their houses, and is to be heard of at her habitation in the King's-Arms Lane.

Among the curiosities of old-time concert-giving which Dr. Mann has unearthed is that of a concert given by Mr. Samuel Blogg for his benefit on January 26, 1759. The announcement apologetically concludes thus:

> N.B.—Mr. Blogg himself hopes for the indulgence of the Gentlemen and Ladies in this attempt, as he has made it his endeavour always to please, by procuring a good Band, and now has an excellent performer on the Hautboy coming from London to oblige the audience.
>
> To prevent the company getting cold, a large fire will be kept in the room.

To return to the musical societies. In the year 1736 'The Musick Clubb' was started at the Maid's Head, still a famous hostelry, 'where all lovers of musick will meet with good wine and an hearty welcome.' That a society was in existence in 1739 is proved by the list of subscribers to Festing's Opera quinta [the eight concertos] which includes 'The Musical Society at Norwich.' Near the end of the 18th century 'The Catch Club at Norwich' subscribed to J. W. Holder's (of Bungay) collection of canons and glees. About the same time the Anacreontic Society, which existed for many years, gave monthly concerts—in 1799 at the White Swan, the non-residents' tickets being 7*s.* 6*d.*, 'supper and wine' included.

Among Dr. Mann's fine collection of East Anglian books are some word-books of Friday Subscription Concerts given at Chapel-Field House. Symphonies, overtures, a Corelli concerto, a violin concerto, 'Lady Ann Townsend's March,' organ solos—played by Mr., afterwards Dr., Beckwith—choruses and vocal solos, find a place in these programmes of the year 1796. One of them (March 18, 1796) is particularly interesting. The first part consists of 'The Passion of our Saviour, the music selected from the compositions of Jomelli, Haydn and Handel' as thus compiled:

FIRST SCENE:

* Introduction - - - - - - - *Haydn.*
Chorus. All we like sheep - - - *Handel.*

SECOND SCENE:

* 'My God, My God, why hast Thou forsaken Me?'
Recit. All they that see Him - - } *Handel.*
Chorus. He trusted in God - - - }

THIRD SCENE:

* 'I thirst' - - - }
Recit. and Air. Thy rebuke hath broken His heart - - - - - - } *Handel.*
Recit. and Air. He was cut off - - }

FOURTH SCENE:

* 'To-day thou shalt be with Me in Paradise.'
Chorus. God will save all that trust in Him. *Jomelli.*

FIFTH SCENE:

* 'Into Thy hands, I commend My Spirit.'

* THE EARTHQUAKE.

* *Expressed by instruments.*

The music of the scenes expressed by instruments is the original version of Haydn's 'Seven last words,' of which, by the way, the title-page of an early English edition states 'This work is calculated for Sunday concerts.' Who compiled this Passion that was sung at Norwich more than a hundred years ago? The second part of the programme consisted of Haydn's *Stabat Mater;* thus the concert was not only entirely sacred, but of a penitential character.

An important organization was 'The Hall Concert'—important in that it was the immediate predecessor of the present flourishing Norwich Philharmonic Society. The Hall Concert originated with a few persons meeting in the year 1789 to play in the Hall of St. Andrew's, whence it took its name. The number of members at first was only six, but the membership became sufficiently large to attempt the performance of choruses, symphonies, overtures, &c. It was a standing rule of the Hall Concerts that one of the grand concertos for stringed instruments of Corelli, Handel, or Scarlatti should always have a place in the programme. At one time (about the year 1791) a Miss Coppin, daughter of the master of the Workhouse, used to play the drums, a circumstance which caused the performances to be derisively called 'the workhouse concert.' Edward Taylor, afterwards Gresham Professor, seems to have been the handy man of the Society. He used to sing the bass solos and play the bassoon (his own particular instrument), and he always was ready on occasion to take a part on the organ, oboe, or flute, or to beat the drums. In addition to the Messiah, Joshua, Acis and Galatea and other compositions by Handel, Purcell's Tempest and Locke's Macbeth music were performed. Dr. Beckwith would bring some of his choristers from the cathedral to sing Purcell's 'From rosie bowers,' or one of Haydn's lovely canzonets, while the glees sung were the finest that could be selected. As the concerts took place weekly, and the programmes always contained songs with full orchestral accompaniment, they formed a splendid school for the training of amateurs. At the dissolution of the Society, in 1834, Prof. Edward Taylor wrote: 'I deeply regret the extinction of a Society in which I spent so many happy hours, and which was so beneficial in its musical operations. I can never forget how much I owe to it.' On October 17, 1816, a new concert room, specially built for the Society, in St. George's, Bridge Street, was opened. It was in this concert room that George Perry produced, on March 12, 1819, his oratorio 'Elijah and the Priests of Baal.'

For five years after the dissolution of the Hall Concert little appears to have been done to foster the study of orchestral music in Norwich. It was not until 1839 that Mr. Frank Noverre initiated a scheme which in 1841 developed into the Norwich Philharmonic Society. During the first four years of the Society's existence the leader of the band acted as conductor until the appointment of Mr. James Harcourt, who held the post from 1845 to 1880. He was succeeded first by Dr. F. E. Gladstone (for a few months only) and then by Dr. Horace Hill. The present conductor is Dr. Frank Bates. This Society not only gives excellent performances to crowded audiences, but is able to pay its way. With only slight extraneous help the players can accompany such a work as the 'Dream of Gerontius' very creditably, and also such artists as Fritz Kreisler, Mischa Elman, Mark Hambourg, Jean Gerardy and others, thus giving further proof of the spread of good music and the excellence of interpretative ability in a large provincial centre.

A choral society was formed by Edward Taylor immediately after the first Festival (in 1824); it lasted for half a century, when the Festival committee took it over (in 1875) and formed a Festival chorus which has continued ever since, giving excellent concerts under chorus-masters J. Harcourt, Dr. Horace Hill, and Dr. A. H. Mann. Other musical societies that did useful work in their day were the Norwich Harmonic Society, and the Norwich Vocal Society and the Norfolk and Norwich Musical Union (conductor Dr. Bunnett). At the present time the Norfolk Choral Society, formerly the Old Gate House Choir, is the premier vocal organization in the city. Under the conductorship of Dr. Frank Bates (appointed in 1901) the Society, in conjunction with the Norwich Philharmonic Society (also conducted by Dr. Bates) has given some praiseworthy performances, notably those recorded by our Norwich correspondent on p. 401 of the present issue.

Towards the end of the 18th century there existed in Norwich a 'Society for Decayed Musicians,' concerning which little is known. On November 22, 1785, 'a grand performance of vocal and instrumental music from the works of Handel' was given at Mr. Christian's Room 'for the benefit of the Fund established in Norwich for Decayed Musicians.' The advertisement stated that 'The performance will receive the addition of Drums, Trumpets, &c., after which there will be a Ball.' It was further announced that 'The Gallery will be completely lighted and fitted up for the reception of those ladies and gentlemen who may prefer sitting there.' The tickets were 2*s.* 6*d.* each and 'books of the performance' 6*d.*, and 'those gentlemen who mean to honor the performance with their assistance are respectfully entreated to attend at the rehearsal on Monday evening precisely at six o'clock.' There is a touch of ultra-politeness in the 'respectfully entreated' of this summons to a rehearsal. The performance — repeated eight days later — was editorially eulogized in the *Norwich Chronicle:*

> The performance last Tuesday evening, for the benefit of the Norwich Musicians' Fund, was received with the greatest and most flattering approval by a brilliant and crowded audience; an elegant orchestra was erected purposely for the occasion, and well furnished with as great a number of performers as we ever recollect to have seen at a Norwich oratorio . . . the chorus of 'The trumpet's loud clangour' and 'The dead shall live' ['Ode for St. Cecilia's Day'] exceeded anything of the kind we ever recollect to have heard. We cannot conclude this article without expressing our wishes that the musicians of Norwich may continue to receive that patronage to their fund they have hitherto experienced; as their unremitted attention to entertain the public certainly renders them deserving of it.

'The Ode for St. Cecilia's Day' was performed 'with full accompaniments of kettle drums, trumpets, horns, and double drums.'

The Society of Decayed Musicians at Norwich had a curious rule in regard to complete performances of Handel's works. In the March following the above performance Mr. (afterwards Dr.) Beckwith proposed to perform 'Acis and Galatea' at a benefit concert he was arranging to give (March 29, 1786), but he had to alter his intention, as the following notice to the advertisement of his concert will show :

> Mr. Beckwith most respectfully begs leave to inform the Ladies and Gentlemen of Norwich, that he never knew, or had totally forgotten, an order on the books of the Society for Decayed Musicians, which expressly forbids the members performing at any benefit of an entire work of Handel, he is therefore obliged to substitute a miscellaneous concert in place of 'Acis and Galatea.'

Can any of our readers give any further information concerning this Norwich Society for Decayed Musicians? By the way, the word 'decayed' conveys a less pleasant meaning to us than it did to our forefathers.

The Norwich Musical Festival, as now understood, dates from the year 1824. Seven Musical Festivals had, however, previously been held in the city between 1770 and 1817. These performances generally consisted of miscellaneous concerts in St. Andrew's Hall, and selections of sacred music given in St. Peter Mancroft Church. The scheme of Triennial Festivals owes its inception to R. M. Bacon, an enthusiastic musical amateur of Norwich. The first meeting (1824), attended by over 10,000 people, was a great financial success, the net proceeds, after paying all expenses, being the sum of £2,411 4*s*. 2*d*., which was handed over to the Norfolk and Norwich Hospital. The conductors have been Sir George Smart, 1824-36; Prof. Edward Taylor, 1839-42; Sir Julius Benedict, 1845-78; Mr. Alberto Randegger, 1881-1905. Spohr was present at the Festival of 1839, and conducted his 'Calvary'; two other works by Spohr also received their first performances in England at Norwich, 'The Last Judgment' (1830) and 'Fall of Babylon' (1842). Among the many works composed for, or first performed (in England) at the Festival are: Mozart's 'Davidde Penitente' (1848), Pierson's 'Jerusalem' (1852) and 'Hezekiah' (1869), Molique's 'Abraham' (1860), Handel's Passion Music (1866), Mackenzie's 'Rose of Sharon' (1884), Stanford's 'Phaudrig Crohoore' (1896), Parry's 'Song of darkness and light' (1899) and 'Pied piper of Hamelin' (1905), and Elgar's 'Sea pictures' (1899).

St. Andrew's Hall, in which the Festival performances and other concerts are given, was originally the old conventual church of the Black Friars. It was burnt down in 1413 and rebuilt by Sir Thomas Erpingham in 1428. At the dissolution of the monasteries the church and convent were granted by Henry VIII. to the Mayor and Corporation for the use of the city for ever. One of the finest Perpendicular halls in the kingdom, the main building consists of a nave and two side aisles, more than fifty yards in length and thirty in breadth. The lofty roof is supported by twelve slender Gothic pillars, and the whole is enlightened by spacious windows. Life-size portraits of several royal and noble benefactors to the city and other distinguished persons adorn the walls. At the end of the building are the orchestra and organ. In 1886 Mr. F. Oddin Taylor, J.P., honorary secretary of the Norfolk and Norwich Musical Festival, started a fund to buy up from the Dutch congregation the 200 years' lease of the Choir of the ancient church. The sum of £800 was raised, whereby this portion of the original building was presented to the city, therefore the Choir will never again be separated from the Nave of what is now St. Andrew's Hall. The accomplishment of this design is one of the best things that Mr. Taylor has done for his native city.

Norwich can contribute to the roll of provincial 'organ-makers': Arnald Mynhamber and John Ashwell, both of whom took up the Freedom of the City in 'the 24 of Henry VI.' (1446); John Hayne (d. 1496); Stephen Bretton (1598); John Starling, who in September, 1669, received £1 0*s*. 6*d*. for repairing the cathedral organ 'several times' from the previous January; Mr. Harbart, paid £15 in 1720 for tuning and repairing the cathedral organ for three years; John Holmes (1764); Messrs. Lambert (1771); in 1801 Mr. Crotch is voted six guineas per annum to keep St. Peter Mancroft organ in order; while in our own day the firm of Messrs. Norman & Beard is not unknown.

To the credit of Norwich must be placed the issue of the first important periodical publication devoted to music in England, *The Quarterly Musical Magazine and Review* (ten vols.), which first appeared in January, 1818, and continued until 1830, the last issue containing a letter from Vincent Novello, dated March 8, 1830, on the subject of Purcell's anthems. An obituary notice of Beethoven, addressed to the Editor and dated August 24, 1827 (vol. ix., p. 161), concludes thus :

> Having trespassed so much on your patience, Mr. Editor, I shall conclude by observing, that Haydn appears to me like a sparkling stream, in which the blue sky, the light cloud, the flower, the trembling leaf, and many other delightful objects of nature, are reflected with delicious clearness. Mozart resembles a majestic river, swollen by tributary streams and gliding on to mingle its waters with those of the ocean; while Beethoven seems like a mountain torrent, breaking over rocks and down precipices, and often rising towards heaven in foam and smoke and mist.
>
> I remain, Sir, your most obedient and humble servant,
>
> MUSICUS.

No account, however slight, of Norwich and its musical associations would be complete without reference to the splendid service rendered to the city by Jenny Lind. On January 22 and 23, 1849, she gave two concerts at St. Andrew's Hall 'in aid of the poor of Norwich,' whereby the sum of £1,253 was realized. This benefaction was subsequently devoted to the foundation of 'The Jenny Lind Infirmary for Sick Children,' an institution which has relieved, and continues to relieve, the sufferings of many poor children of the city. During her visits to Norwich (in 1847 and 1849) the great and tender-hearted singer was the guest of Bishop Stanley, father of Dean Stanley. An incident of her visit in 1847 is told in the article on Dr. Bunnett, p. 382 of the present issue. The name of the great singer is not exclusively associated with the Infirmary for Sick Children, as there are in Norwich a Jenny Lind Steamboat Company, and a *Jenny Lind* public-house!

The native musicians of Norwich form a goodly company. Here is a list, which does not pretend to be exhaustive, of some notabilities:

Dr. Philip Armes, Professor of Music in the University of Durham; honorary organist of Durham Cathedral.

Richard Mackenzie Bacon. Projector, editor, and chief contributor to the *Quarterly Musical Magazine and Review;* one of the founders of the Norwich Musical Festival.

Dr. John Beckwith, and his son John Charles Beckwith, both organists of Norwich Cathedral.

Dr. W. R. Bexfield, composer of the oratorio 'Israel restored,' &c.

Dr. Zechariah Buck, organist of Norwich Cathedral; eminent trainer of boys' voices.

William Cobbold, organist of Norwich Cathedral; contributor to 'The Triumphs of Oriana'—the madrigal 'With wreaths of rose and laurel.'

Dr. Crotch, first Principal of the Royal Academy of Music; Professor of Music at Oxford University.

Mr. A. R. Gaul, now of Birmingham.

James Hook, composer of 2,000 songs, cantatas, catches, &c.; father of Dean Hook and Theodore Edward Hook, the humorist.

Dr. A. H. Mann, organist of King's College, Cambridge, chorus-master of the Musical Festivals of 1902 and 1905.

Dr. Edward Miller, organist of Doncaster Parish Church; adapter of the hymn-tune 'Rockingham.'

George Perry, first conductor of the Sacred Harmonic Society (London); composer of an oratorio 'Elijah, and the Priests of Baal,' first performed at Norwich, March 12, 1819. What has become of the autograph score?

Samuel Porter, organist of Canterbury Cathedral.

Edward Taylor, one of the founders of the Norwich Musical Festival; Gresham Professor of Music.

Thomas Vaughan, distinguished tenor singer.

To the above list of worthy Norvicensians, musically famous, must be added the name of Miss Sarah Ann Glover (1785–1867), who invented the Tonic sol-fa notation. The system was first made public in a little book entitled 'Scheme for rendering psalmody congregational; comprising a key to the sol-fa notation of music, and directions for instructing a school,' first published by Messrs. Jarrold & Sons, at Norwich, in 1835. The book was issued anonymously because, said the fair authoress, 'It has been repugnant to my taste as a female and private individual to attach my name publicly to a treatise of any kind.' In connection with her 'Scheme,' Miss Glover says:

> Let singing become a branch of national education, not only in schools for the children of labourers and mechanics, but in academies for young ladies and gentlemen, and the main point will be attained towards rendering psalmody truly congregational. A very little practice *well directed*, would soon produce a sufficient degree of skill, to render this employment highly attractive to the pupils; while it would afford healthy recreation in the midst of sedentary pursuits: independent of this advantage, when it is considered to what sacred purpose vocal skill may be applied, it cannot surely be justly deemed unworthy the attention of the highest class of society.
>
> A new 'notation of music' has been contrived to facilitate the acquisition of musical science; besides answering this purpose with the unlearned, it may prove useful to the scientific, when combined with the usual notation by points, in promoting the practice of *sol-fa-ing*, so favourable to the production of accuracy in tune and so convenient to the practitioner who desires to avoid attaching sacred words to an air till all mechanical difficulty is surmounted.

In a letter addressed in 1866 to the late Rev. John Curwen, who developed the Tonic sol-fa notation, Miss Glover said: 'I think it was from Dr. J. Beckwith, my teacher, that I received the first idea of a relationship amongst the six related keys. He illustrated the subject to his young pupil in the following playful manner: C is the father of the family: A is the old lady; G is the elder son; F is the younger son; E is G's wife; D is F's wife.'

Coming to the present day, and in regard to 'Music for the people' during the winter months, Mr. F. Oddin Taylor writes:

> The Saturday popular concerts really started in 1881-82. In 1880 a new organ was placed by public subscription in St. Andrew's Hall, and as a result Dr. Bunnett was appointed organist to the Corporation. One condition of this appointment was that Dr. Bunnett had to give twenty-five organ recitals per annum. These were at first given on the afternoons of Saturday, but in 1887 a change was made, and the organ recital proper converted into an organ recital and concert.
>
> The concerts are managed by a committee, partly consisting of members of the Corporation and partly outsiders. I have been chairman of this committee since its formation. The attendance during the season—which commences the last week in October and ends the last week in April—averages between 15,000 and 20,000 persons. The season which has just concluded was an exceptionally good one, the attendance being over 19,000, an increase of nearly 6,000 on the previous year.
>
> The programme is instrumental and vocal, and many well-known London artists have appeared from time to time. The admission is *6d.* (front seats), *2d.* (back seats), and the concerts generally about pay their expenses, except the organist's salary, which is provided by the Corporation. Any deficiency is met by the Borough fund.
>
> Dr. Bunnett has been the life and soul of these concerts—taking all the organ work and accompanying the singers and instrumentalists. The committee, which is a specially musical one, decide on the artists and generally on the programme of the season. It is something to be proud of that the last season registers an attendance only exceeded once in twenty years.

The music of Norwich Cathedral formed a prominent feature of an illustrated article on the sacred edifice which appeared in The Musical Times of November, 1904.

WESTMINSTER ABBEY.

(*Continued from page* 301.)

In considering the strictly musical associations of Westminster Abbey, attention may first be given to the organs of the venerable fane. They are mentioned as early as 1242, and some Bohemian travellers in 1466 spoke of the music as 'delightful to hear.' That the organs in olden times were portable instruments is shown by an entry in the accounts of St. Margaret's Church, Westminster, of the year 1508, which reads:

> 1508. For bringing the orgaynes of the Abbay into the church and bering them home agayne - ij*d*.

The late Dr. E. J. Hopkins, in his paper 'The English Medieval Organ,' read before the Archæological Society, March 1, 1888, said: 'Westminster Abbey had, at the time of the Dissolution (1539), ij payre of organes in the quyre and in the jhesus chapell a payer of Organys with a corten of lynen to cover them.'

Some notes on early organs in the Abbey which Sir Frederick Bridge has made and kindly placed at our disposal read as follows:

> The earliest records concerning the organ which I have discovered are two receipts of one 'John Howe, organ maker.' They are, I think, of 1558, the year of the accession of Queen Elizabeth. One of these contains the following items:
>
> *Item*. Payed for 2 skins of leather for to leather the bellows of the grate woden organs and leathering the sou boords
>
> *Item*. Payed for latten* wyre for to make springs for the grate bass and ten principalls.
>
> *Item* for sowder to sowder small pipes which were broken.
>
> *Item* for my fee for the tuning of the organs that stand in King Henry the VIIth's Chappel.
>
> *Item* for my fee for tuning the organs that standes over the quyre for a quarter ended now at Mychelmas.
>
> by me John Howe, organ maker.
>
> The above is interesting as showing that at one time there was an organ in Henry VIIth's Chapel, as well as in the Choir of the Abbey. The former had doubtless been used for celebrating mass during the reign of Queen Mary. Under Elizabeth the instrument was not allowed there, for I came across another payment to the organ-builder:
>
> *Item* to the said John Howe for takying downe the Organes in King Henry the VIIth's Chappell, mendyng the same and settyng up the same in the quyre and mendyng the other organes.

The above-mentioned John Howe may have been a relative of Thomas Howe, a distinguished organ-maker of the 16th century. He appears to have been suspected of Papacy, hence he was called 'Father Howe,' under which designation his name appears in the churchwardens' accounts of Lambeth:

> 1568. Paid to Father Howe for his fee for keeping the organes one year - - - - - i*s*.

To return to Sir Frederick Bridge's notes:

> In 1603 there were payments to Edward Hooper for the mending of the bellows and organs with tunings of them, and for 4 pairs of hingells (hinges) for the bellows, also for a shooting-plate for the organ loft door. Hooper was at that time organist of the Abbey, and like many old organ-builders—Father Smith, for instance—he both played the organ and built organs.
>
> George Pendleton, another organ-builder, comes upon the scene in 1605. His account includes such items as
>
> For 4 pounds of tynne to foote ye great bass pipe.
>
> To a porter to help carry the pipe to my house and back again after it was new footed.
>
> In this same year is another account of great interest; it reads thus:
>
> 20 die Martie 1605.
>
> *Item* to Pendleton for removing and tuning the Instrument against the funerall of the king's daughter - - - - - - - - - x*s*.
>
> This was no doubt the child of James I., who lies buried in the north aisle of Henry VIIth's chapel. The organ was evidently not very large, and was removed to be near the place of interment. The whole account is interesting, containing, as it does, such items as payments 'for hanging the Chappell with blacke.' In 1606 I think it is most probable that a new organ was built, as there is a payment to John Wright for taking down 'the ould orgayne loft.'

As the name of Dallam appears in the Abbey accounts for a period of about one hundred years, there seems little doubt that one or more members of that distinguished family of artificers built the organ upon which Orlando Gibbons, Blow, Purcell and Croft played. It stood on the north side of the church under the second arch west of the transept, as shown, though faintly, in the view on the opposite page. It is described by Dart as 'a stately organ gilt.' Certain repairs, costing something over £20, were made to the organ by John Burrard in 1625, the account for which is endorsed by Orlando Gibbons in these words, written shortly before his death:

> Mr. Ireland: I know this bill to be very reasonable for I have already cut him off ten shillings therefore I pray despatch him, for he hath delt honestly wth ye church soe shall I rest yr servant
>
> Orlando Gibbons.

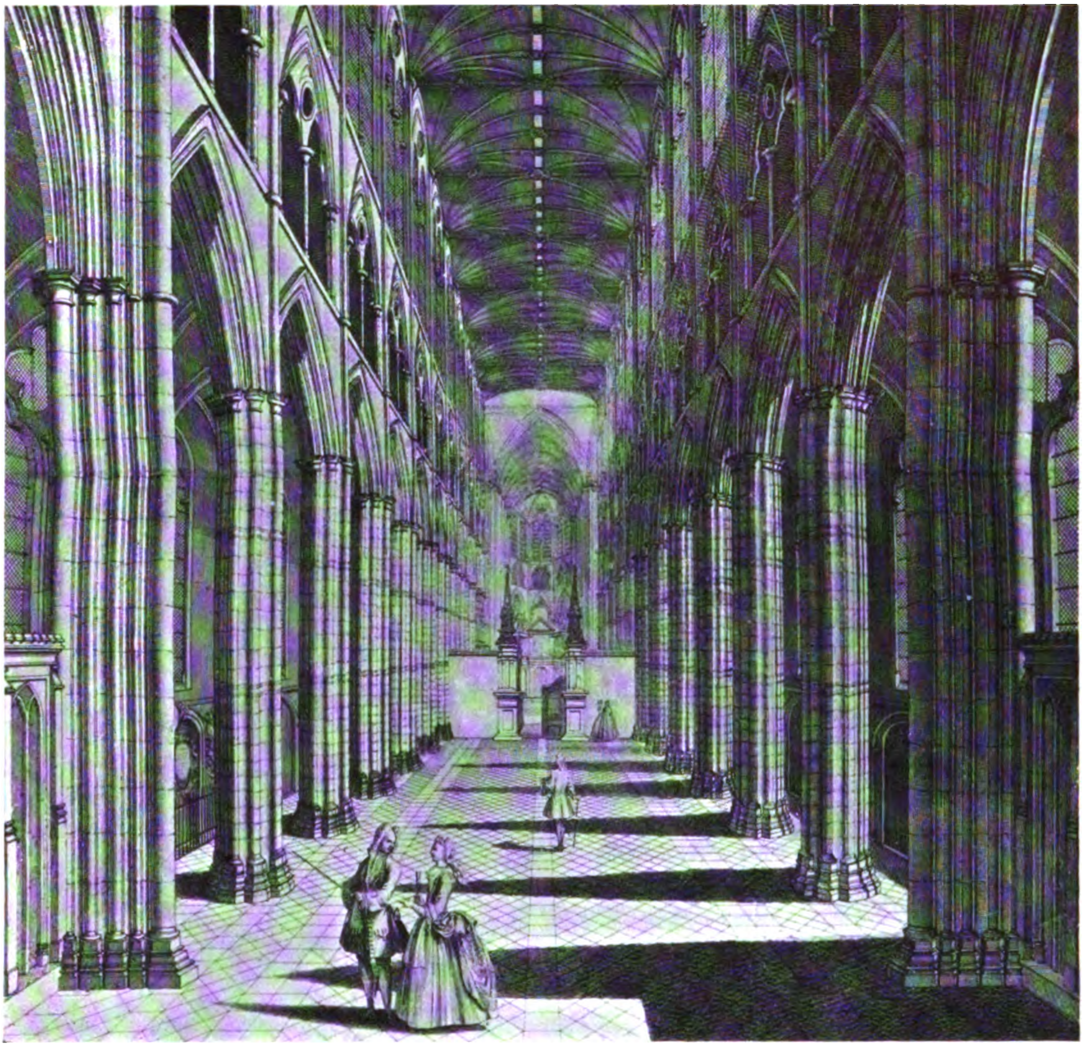
This endorsement, addressed to the treasurer of the Abbey and containing the only known signature of Orlando Gibbons, was reproduced in facsimile in The Musical Times of August, 1904, p. 503.

At the restoration and during the organistship of Christopher Gibbons, son of the famous Orlando, the treasurer's accounts of the Abbey contain the following disbursements connected with the music of the church (1660-61):

To Christopher Gibbon (*sic*) in discharge of his Bill for Tuneing the Organs xx*s*. and to George Dalham for the same service 5*s*. in all this year - - - - - - -	i*li*. v*s*.
To James ffuller Blower of the Organs - -	ii*li*.
To John Hill for playing on the cornet in the Church - - - - - - - -	ii*li*. v*s*.
To Henry Purcell for Bookes of services for the choristers - - - - - - -	i*li*.

---

* *Latten*='a mixed metal of yellow colour either identical with or closely resembling brass.' (The Oxford English Dictionary.)



THE NAVE LOOKING EAST AND SHOWING THE POSITION OF THE ORGAN UNTIL 1730.

THE INSTRUMENT STOOD ON THE NORTH SIDE BEYOND THE SCREEN, AND PROJECTED BEYOND THE PILLARS, AS CAN FAINTLY BE SEEN IN THE ILLUSTRATION, WHICH IS FROM DART'S 'WESTMONASTERIUM' (1725).

From this it will be seen that the organist of that day tuned the instrument and that there was a cornet player. In the first half of the 17th century there are frequent payments to players on sackbutts. The Henry Purcell above-mentioned was the copyist of the Abbey and father of the great composer.

In the year 1694, during the organistship of Henry Purcell, Father Smith was employed to enlarge and improve the organ according to the following agreement preserved in the muniment room of the Abbey:

> An Agreement made between the Deane & Chapter of Westm^{r} & Bernard Smyth organist the 20th of July 1694.
>
> That in consideracion of the sume of 200*l* to be paid by the said Deane & Chapter to the said Bernard Smyth in mannere followinge vizt. 50*l* in hand 50*l* more upon the 28th day of November next 50*l* more upon the 28th day of May then next ensuinge & 50*l* more residue thereof upon the 21th of Nov. 1695.
>
> The said Bernard Smyth hath undertaken & doth hereby undertake, That by or before the 11th day of November next ensuinge the date hereof he the said Bernard Smyth shall & will now make the present Organ belonginge to the Deane and Chapter of Westm^{r} exceptinge the pipes & case & add thereto a double sett of keys & 4 new stops, vizt. one principall of mettle, one stop diapason of wood, one nason of wood & one fifteenth of mettle w^{ch} are to be added to the present organ by enlarginge the case backwards And that such pipes as are defective in the present organ shall be made good by the said Bernard Smyth & he is to compleate & finish the same by or before the 11th day of November next.
>
> And that when the said Organ is compleated & finished by the said Bernard Smyth; It is hereby agreed by & betweene the partyes abovesaid That the same shalbe viewed & approved of by Stephen Crespion Clerk Chauntor of the Collegiate [Church] of St. Peter in Westm^{r} and Henry Purcell gentl. organist of the said Church. And what defaults shalbe found by them or either of them in the composinge & makeing of the said organ shall be altered amended & made good by the said Bernard Smyth.
>
> Subscribed by the said
> Bernard Smyth in the
> presence of BER: SMITH.
> Steph. Crespion
> Henry Purcell
> John Needham

The following letter shows that Father Smith was not the only organ-builder who wanted a little money 'on account':

> To Mr. Needham, Receiver generall, Westr.
>
> Oct. 27, 1694.
>
> Sr—I have an uncle just dead that I cannot come down to you, but Mr. Smith the organ maker is a little put to it for money, & was to have had £50 in advance for mending our organ; but he hath need at present of no more than £20. If you please to see the order of Chapter about it, and can help him it will also oblige,
>
> Sr y^r very humble servant P. Birch.

In the year 1718 Father Smith's son-in-law and successor in his business, Christopher Schrider, or Schreider (possibly Schröder) appeared on the scene, as the following document, signed by Dr. Croft, bears testimony:

> A proposal of Chr^{pher} Shrider Organmaker
>
> The Salary for keeping the Organ in tune being but forty shillings p. annum, and no allowance for Cleaning and Repairing the same, and y^e said Organ being now much out of order, and severell of y^e stops wants mending; which if not soone Repair'd will be a great expence to the Dean and Chapter; Therefore I. Christopher Shrider do hereby propose: That if y^e Dean and Chapter will please to allow ten pound for mending and cleaning, and for putting y^e said Organ into good order; that being but a small sum for y^e. Repairs there wanting, and then to fix a salary of five pound p. annum, I will oblige my self to keep y^e Organ in order without any further charge to y^e Dean and Chapter for ten years, and for as many years afterwards as it is possible for any workman to keep it in order; the greatest part of y^e Organ being very old:
>
> Chr^{pher} Shrider.
>
> I believe this to be true and the proposalls very reasonable.
>
> W^m Croft.
>
> Decemb^r 1, 1718.

In 1727 Schrider built an organ specially for the coronation of George II., for which ceremony Handel composed his masterly coronation anthems. According to the following information, the King presented this instrument to the Abbey:

> The fine organ made by Mr. Schrieder, which was set up in Westminster Abbey, and used on the day of the Coronation, has been presented to the said Abbey by his Majesty. It is accounted one of the best performances of that maker. (*British Journal, or the Censor*, Feb. 10, 172$^{7}_{8}$.)

The swell was probably added to the organ by Abraham Jordan, its inventor, as a memorandum, formerly in the possession of the precentor, records that 'The new organ built by Mr. Shrider and Mr. Jordan was opened on the 1st of August, 1730, by Mr. Robinson; the anthem Purcell's 'O give thanks'—the 'Mr. Robinson' being the organist of the Abbey and composer of the well-known double chant in E flat. This Shrider-Jordan instrument was placed on the screen, as shown in the view on the opposite page. Its specification was as follows:

Great (12 stops).

	Pipes.		Pipes.
Open diapason	56	Fifteenth	56
Open diapason	56	Sexquialtera, three ranks	168
Stopped diapason	56	Mixture, two ranks	112
Principal	56	Cornet, to C ♯, five ranks	130
Flute	56	Trumpet	56
Twelfth	56	Clarion	56

Choir (5 stops).

Stopped diapason	56	Fifteenth	56
Principal	56	Cremona	56
Flute	56		

Swell (4 stops).

Open diapason	32	Hautboy	32
Stopped diapason	32	Trumpet	32

Total, 1,322 pipes.

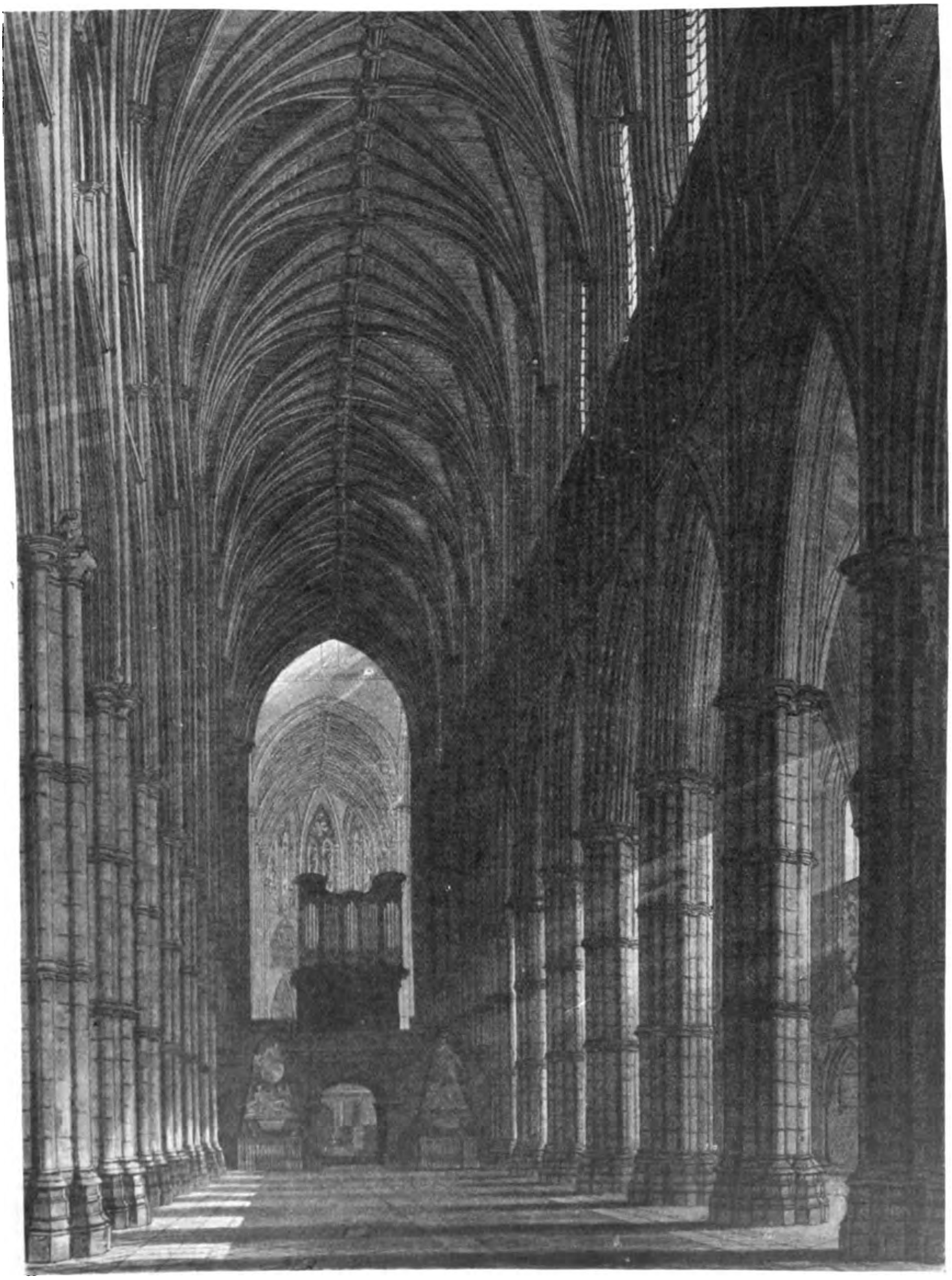
Compass, Great to Choir, GG, long octaves, with GG ♯, to d^3 = 56 notes.
Swell, Fiddle G to d^3 = 32 notes.

It is interesting to make a comparison between this modest organ—only four stops on the swell (to fiddle G), and no pedal organ—and the present five-manual instrument, of which the specification is given on p. 374.

An amusing epitaph 'On the celebrated Mr. Christopher Shrider' may be quoted: it appeared in T. Webb's 'A new select collection of Epitaphs,' 1775 (vol. ii., p. 76):

> Here rests the musical Kit Shrider,
> Who Organs built when he did bide here:
> With nicest Ear he tun'd 'em up;
> But Death has put the cruel Stop:
> Tho' Breath to others he convey'd,
> Breathless, alas! himself is lay'd.
> May he, who us such Keys has giv'n,
> Meet with St. Peter's Keys of Heav'n!
> His Cornet, Twelfth, and Diapason,
> Could not with Air supply his Weasand:
> Bass, Tenor, Treble, Unison,
> The Loss of tuneful *Kit* bemoan.

During the organistship of Dr. Benjamin Cooke—that is between 1762 and 1793—the celebrated organ-builder, John Avery, who began work about 1775, added thirteen *unison* pedal pipes (GG to Gamut G) to the Schrider-Jordan organ. These pedal pipes—open and of wood—although only unisons with the diapasons, were of such large dimensions as to produce the effect of a double diapason; it should be noted that there were no means of coupling these pedal notes to the manuals. It is possible that the organ in Westminster Abbey was one of the earliest instruments in England to have an independent pedal organ—such as it was! If it is true that Dr. Benjamin Cooke composed his well-known Service in G for the re-opening of the organ after the addition of Avery's pedal pipes, we can fix the year, 1778; because the autograph score of the *Te Deum* is dated 'July 11, 1778,' and the *Jubilate* 'July 23, 1778.' Later on Messrs. Elliott & Hill added 'pipes of double size, speaking down to GGG ($21\frac{1}{3}$ feet length).' In 1830 a Gothic case (compare the illustration on p. 373 with that on p. 375) replaced that of 1730, but the choir organ case, facing east, remained intact.



THE NAVE, SHOWING THE POSITION OF THE ORGAN FROM 1730 TO 1848.

FROM ACKERMAN'S 'WESTMINSTER' (1813), IN THE COLLECTION OF MR. JOHN S. BUMPUS.

This is not the only organ which Christopher Schrider built for the Abbey. A newspaper called *The Old Whig*, of December 15, 1737, states:

> They are putting up a gallery for King Henry the Seventh's Chapel, where an organ is to be built by Mr. Schrider, his Majesty's Organ-Builder, as fast as possible, for the performance of a solemn Anthem the night her Majesty is interred.

The 'solemn anthem' above-mentioned is the Funeral Anthem which Handel composed for the obsequies of Queen Caroline, to which reference has already been made in a former instalment of this article.

In the year 1847-48 important alterations were made in the Choir of the Abbey. New stalls were erected, the transepts were thrown open, and an organ, containing some of the old stops, was built by Messrs. Hill. Like its predecessor, this instrument was placed on the screen; but in order to obtain an uninterrupted view of the upper part of the Minster from one end to the other, the instrument was dispersed among three cases. That on the north contained the Great organ (CCC compass); on the south the Swell organ (CC compass); while the Choir organ (GG compass) had a pretty little case of its own placed over the arch of the screen. As at the present time, the player faced the north case. There were only *two* stops on the Pedal organ—a great open diapason 32 feet, and an open diapason 16 feet, the pipes lying along the organ loft transversely, from north to south, as, indeed, they do now. The Choir of the Abbey was re-opened for divine service on Easter Eve (April 22), 1848.

In 1884 Messrs. W. Hill & Son entirely rebuilt the organ, which was re-opened on May 24 of that year (Queen Victoria's birthday) by Sir Frederick (then Dr.) Bridge. Eleven years later a new Celestial organ—placed in the triforium of the south transept (Poets' corner) and played from a fifth manual—was added, the gift of the late Mr. A. D. Clarke in memory of his wife. The two handsome cases were designed by the late Mr. J. L. Pearson, R.A. The north case was erected as the result of the Purcell celebration in 1895: the south case, erected by the Dean and Chapter before the coronation of King Edward VII., contains the Arms of Purcell—three boars' heads.

The following is the specification of the organ as it now stands:

GREAT ORGAN (13 stops).

Second manual.

	Feet.		Feet.
Double open diapason	16	Fifteenth	2
Open diapason, No. 1	8	Mixture, four ranks.	
Open diapason, No. 2	8		
Open diapason, No. 3	8	*Reed Soundboard*	
Hohl flöte	8	(*Heavier Wind*).	
Principal	4	Double trumpet	16
Harmonic flute	4	Posaune	8
Twelfth	2⅔	Clarion	4

CHOIR ORGAN (11 stops).

First manual.

Gedackt	16	Nason flute	4
Open diapason	8	Suabe flute	4
Keraulophon	8	Harmonic gemshorn	4
Dulciana	8	Contra fagotto	16
Lieblich gedackt	8	Cor Anglais	8
Principal	4		

SWELL ORGAN (18 stops).

Third manual.

	Feet.		Feet.
Double diapason, bass	16	Lieblich flöte	4
Double diapason, treble	16	Fifteenth	2
Open diapason, No. 1	8	Mixture, three ranks.	
Open diapason, No. 2	8	Oboe	8
Rohr flöte	8		
Salcional	8	*Reed Soundboard*	
Voix celestes	8	(*Heavier Wind*).	
Dulciana	8	Double trumpet	16
Hohl flöte	8	Cornopean	8
Dulcet	4	Clarion	4
Principal	4		

SOLO ORGAN (8 stops).

Fourth manual.

		In a Swell Box.	
Gamba	8	Orchestral oboe	8
Rohr flöte	8	Clarinet	8
Lieblich flöte	4	Vox Humana	8
Harmonic flute	4	Tuba Mirabilis (on heavy wind)	8

CELESTIAL ORGAN (17 stops).

Fifth manual.

First Division.

Double dulciana, bass	16	Voix celestes	8
Double dulciana, treble	16	Hohl flöte	8
Flauto traverso	8	Dulciana cornet, six ranks.	
Viola di gamba	8		

The following stops are available, when desired, on the Solo keyboard, thus furnishing an independent instrument of two manuals; whilst in combination with coupler keys Nos. 1 and 2, coupler keys Nos. 3 and 4 can be interchanged, thus reversing the claviers.

Second Division.

Cor de nuit	8	Flageolot	2
Suabe flute	4		

Reed Soundboard (on Heavier Wind).

Harmonic trumpet	8	Glockenspiel, three ranks.
Musette	8	Gongs, three octaves of brass gongs, struck by electro-pneumatic hammers.
Harmonic oboe	8	
Vox humana	8	

PEDAL ORGAN (10 stops).

Double open diapason	32	*Reed Soundboard*	
Open diapason	16	(*Heavier Wind*).	
Open diapason	16	Contra posaune	32
Bourdon	16	Posaune	16
Principal	8	Trumpet	8
Bass flute	8		
Violoncello	8		

Compass of manuals: CC to A. Compass of pedal: CCCC to F.

COUPLERS AND ACCESSORIES.

Swell to Great.
Swell Octave.
Swell to Choir.
Solo to Great.
Great to Pedal.
Swell to Pedal.
Choir to Pedal.
Solo to Pedal.
Solo Octave to Pedal.
Swell Tremulant.
Solo Tremulant.

Ten pneumatic combination pedals, affecting Great, Swell, and Pedal stops.

Seven combination pistons to Solo and Choir.

Three combination pistons to Celestial.

Three crescendo pedals.

COUPLER KEYS OF CELESTIAL ORGAN.

Celestial to fifth manual.
Celestial to fourth manual.
Celestial first division on fifth manual.
Celestial second division on fourth manual.
Celestial octave.
Celestial sub-octave.
Celestial to Solo octave.
Celestial to Solo sub-octave.
Celestial to Pedal.
Tremulant.
Wind.

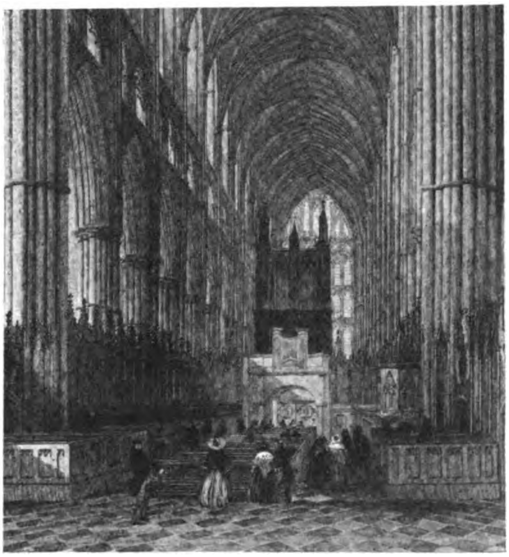
The Celestial Organ is placed in the triforium of the south transept, and is on Messrs. Hill's electric system, being connected with the console of the organ by a cable 200 feet in length. The main organ has pneumatic action throughout.

The entire instrument is blown by a gas engine, actuating a rotary blower and high pressure feeders.

Foremost among the musical festivals that have been held in Westminster Abbey is the Handel Commemoration in May and June, 1784. Although it anticipated his centenary by one year—Handel was born in 1685—the event worthily celebrated the hundredth anniversary of the composer's entry into the world. Joah Bates conducted a band and chorus of 525 performers, an organ was specially erected by Green at the west end of the church, and the receipts from the performances (including one concert given at the Pantheon, Oxford Street), amounted to £12,736 12*s.* 10*d.* The surplus (after paying all expenses), £7,286 6*s.* 6*d.*, was divided between the Royal Society of Musicians (£6,000) and Westminster Hospital (£1,000). King George III., who took a very practical interest in this Handel Commemoration, gave a donation of 500 guineas, and the event brought into existence that most interesting 'Account' of it written by Dr. Burney.* Handel festivals were also held in the Abbey in 1785, 1786, 1790 and 1791. A proposal to hold one in 1788 was prohibited by the King, then in a bad state of health and drinking the waters at Cheltenham, the prohibition being on the ground that the Abbey music-making would endanger the Worcester Festival which his Majesty promised to attend and did so with the Queen. Fanny Burney, then in the Queen's entourage, has recorded her impressions of the Worcester meeting in her Diary. At the Handel Festival of 1791 Haydn was present and occupied a seat near 'the King's box' in the Abbey. At the Hallelujah Chorus, when all, with the King, rose to their feet, the old 'Papa' wept like a child and exclaimed with overwhelming emotion, 'He is the Master of us all!' In addition to the amount realized by the Commemoration of 1784, the receipts of these four subsequent Handel Festivals amounted to £51,000, the profits (£26,000) being distributed among the Royal Society of Musicians (£16,000), Westminster Hospital (£5,500), and St. George's Hospital (£4,500).

In the year 1834 a 'Royal Musical Festival,' which King William IV. and his Consort not only patronized but supported by their presence, was held in the Abbey. The music at the four performances—June 24, 26, 28 and July 1—was largely that of Handel, and an organ was specially erected by Gray. Sir George Smart conducted, and the organists were Vincent Novello, Bishop, Crotch, Knyvett, Attwood, Turle and Adams. Clara Novello, then a girl of sixteen—she is still living—was one of the soprano soloists and three others of the Novello family were bass singers in the chorus. Sterndale Bennett played a viola; the tenor section of the chorus included Henry Smart and William Spark; John Hullah and G. A. Macfarren sang bass. Miss Dickens, then a student at the Royal Academy of Music and a sister of the novelist, formed one of the 'cantos' in the semi-chorus, and among the 'masters' of the chorus 'cantos' we find the names of Boardman, Chipp, James Coward and John Hopkins. The band numbered 224 players, the chorus 316, and the semi-chorus 40 voices, a total, excluding soloists, of 580 performers. The punctiliousness of Sir George Smart, the conductor, is shown in his copies of the Festival word-books. He writes: 'Their Majesties [who, by the way, attended all the performances] did not come until ¼ past 12: we waited until their Majesties were seated and began by a signal from the directors' box at 17 m. past 12.' Again, after Part I: '2 m. stop, began 12 m. past 1.' Against the March from 'Judas Maccabæus' he writes: 'The side drum at rehearsal being too weak, we had 2 side drums at performance.' Notwithstanding the fact that all, except fourteen, of the performers were remunerated for their services, the net profits of this Festival in 1834 realized the large sum of £9,000. Would such a result be possible in the present day?

Celebrations in honour of Henry Purcell, the most distinguished of all the Abbey organists, were for many years annually held from 1837, when his anthems were sung at one of the services by members of the Purcell Club founded in 1836. The bicentenary of the composer's death was worthily celebrated at a Festival, in which an orchestra and large chorus took part, under the direction of Sir Frederick (then Dr.) Bridge, organist of the Abbey. Unlike Handel—who during his life enjoyed the privilege of listening to his own music in the stately fane wherein he was to sleep in death—Bach had to wait for 121 years after *his* death before he received his just due at Westminster. On the evening of Maundy Thursday (April 6), 1871, Bach's noble 'St. Matthew' Passion was sung, accompanied by a complete orchestra, under the direction of the late Sir (then Mr.) Joseph Barnby. Dr. (then Mr.) W. H. Cummings sang the tenor music with such pathos as to touch all hearts, Mr. C. S. Jekyll, then assistant-organist of the Abbey, was at the organ, and Mr. F. A. W. Docker accompanied the recitatives on the harmonium. In this connection the notice of the service—for it was an intensely interesting occasion—in THE MUSICAL TIMES of May, 1871, may be quoted:



THE GOTHIC ORGAN CASE (*c.* 1830) WITH THE RENAISSANCE CHOIR ORGAN CASE, FACING EAST.
(*From an old engraving.*)

> The introduction of this sublime work (Bach's *St. Matthew Passion*) into the special service in Westminster Abbey on Maundy Thursday revealed, for the first time in England, the true intent of the

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* For further information, with an illustration of the festival performers, see the biographical sketch of Mr. and Mrs. Joah Bates in THE MUSICAL TIMES of January, 1905.

[illegible]

[illegible] other performance of the [illegible] in Westminster Abbey was given, under [illegible] direction, in the following [illegible] on March [illegible], thirty-five years ago.

It would be difficult to exhaust the musical [illegible] of Westminster Abbey. In addition to the famous organists, yet to be referred to, other [illegible] deserve mention in connection with the music of the Minster. The following [illegible], arranged under various headings, show the [illegible] of the Abbey's history regarded from a musical point of view. For the compilation of these lists we are indebted to the kindness of Mr. John S. Bumpus, a veritable encyclopædist on the subject of English Church music:

CHORISTERS UNDER DR. BENJAMIN COOKE, ORGANIST FROM 1762 TO 1793.

SIR WILLIAM PARSONS. Afterwards a Middlesex magistrate. Master of the King's band. It is said that he was knighted on the score of his merits, not on the merits of his score.

JOHN CROSDILL. A distinguished violoncellist.

THOMAS GREATOREX. Organist of Westminster Abbey.

CHARLES KNYVETT. Organist of the Chapel Royal.

REV. R. GREVILLE. Composer of the glee 'See the bright morning star.'

JOHN HINDLE. Afterwards a lay-vicar of Westminster Abbey; glee-singer and composer.

JAMES BARTLEMAN. Afterwards a lay-vicar. Great bass singer. He revived many of Purcell's songs.

ARTHUR THOMAS CORFE. Organist of Salisbury Cathedral.

THOMAS FORBES WALMISLEY. Organist of S. Martin-in-the-Fields. Glee composer. Father of Thomas Attwood Walmisley.

WILLIAM BEALE. Distinguished glee and madrigal composer.

JOHN JOLLY. Organist of S. Philip's Church, Regent Street (now demolished). Clever composer of glees. Sometime deputy organist at the Abbey for Robert Cooke and [illegible]

G. E. Williams.

ARTICLED PUPILS OF DR. COOKE.

[illegible] Distinguished glee composer.

[illegible]

[illegible] S. Margaret's, Westminster.

[illegible]

The following choristers under Dr. C[illegible] not pursue the profession of music, but dist[illegible] themselves in other walks of life:

REV. DR. DRURY. Head-master of Harrow S[illegible]

REV. G. P. MARRIOTT. Minor Canon of [illegible] Cathedral.

E. G. WALMISLEY. Clerk of Journals, Hous[illegible]

SIR AUGUSTUS WALL CALLCOTT, R.A. Distinguished painter.

[illegible] K[illegible] Dr. Callcott.

Parsons, Crosdill, Greatorex, [illegible] Greville were found by Dr. Cooke in [illegible] his appointment to the organistshi[illegible] of them having been under hi[illegible] John Robinson.

CHORISTER UNDER ROBERT COOKE, [illegible] 1802 TO 1814.

SAMUEL MATTHEWS, Mus.B. Orga[illegible] S. John's Colleges, Cambridge.

CHORISTER UNDER GEORGE EBENE[illegible] THOMAS GREATOREX, BETWEEN [illegible]

JOHN LEMAN BROWNSMITH. Or[illegible] Waterloo Road, and afterwards of [illegible] Organist to the Sacred Harmonic S[illegible] Westminster Abbey and deputy o[illegible]

CHORISTERS UNDER JAMES TU[illegible] 1831 TO 18[illegible]

*G. B. ALLEN, Mus.B. Vicar-cho[illegible]

*JOHN LARKIN HOPKINS. Organ[illegible] and Trinity College, Cambridge[illegible]

*JAMES COWARD. Organist of the [illegible] Bloomsbury, &c. He had a [illegible] celebrated in duets with hi[illegible] chorister. The duet in mid[illegible] Thee unto me' was the *pièce* [illegible] Coward.

*JAMES HOWE, who kept [illegible] twenty-one. Glee compos[illegible]

G. B. LISSANT. Organist o[illegible]

WALTER MACFARREN.

A. J. HIPKINS.

EDWARD LLOYD.

C. S. JEKYLL. Organist [illegible] for Turle at the Abbey[illegible]

C. E. TINNEY. Late [illegible] Cathedral.

DISTIN[illegible]

ADRIAN BATTEN. [illegible] Cathedral.

WILLIAM TURNER. [illegible] Cathedral, Gentle[illegible]

RICHARD [illegible] wrote some of [illegible]

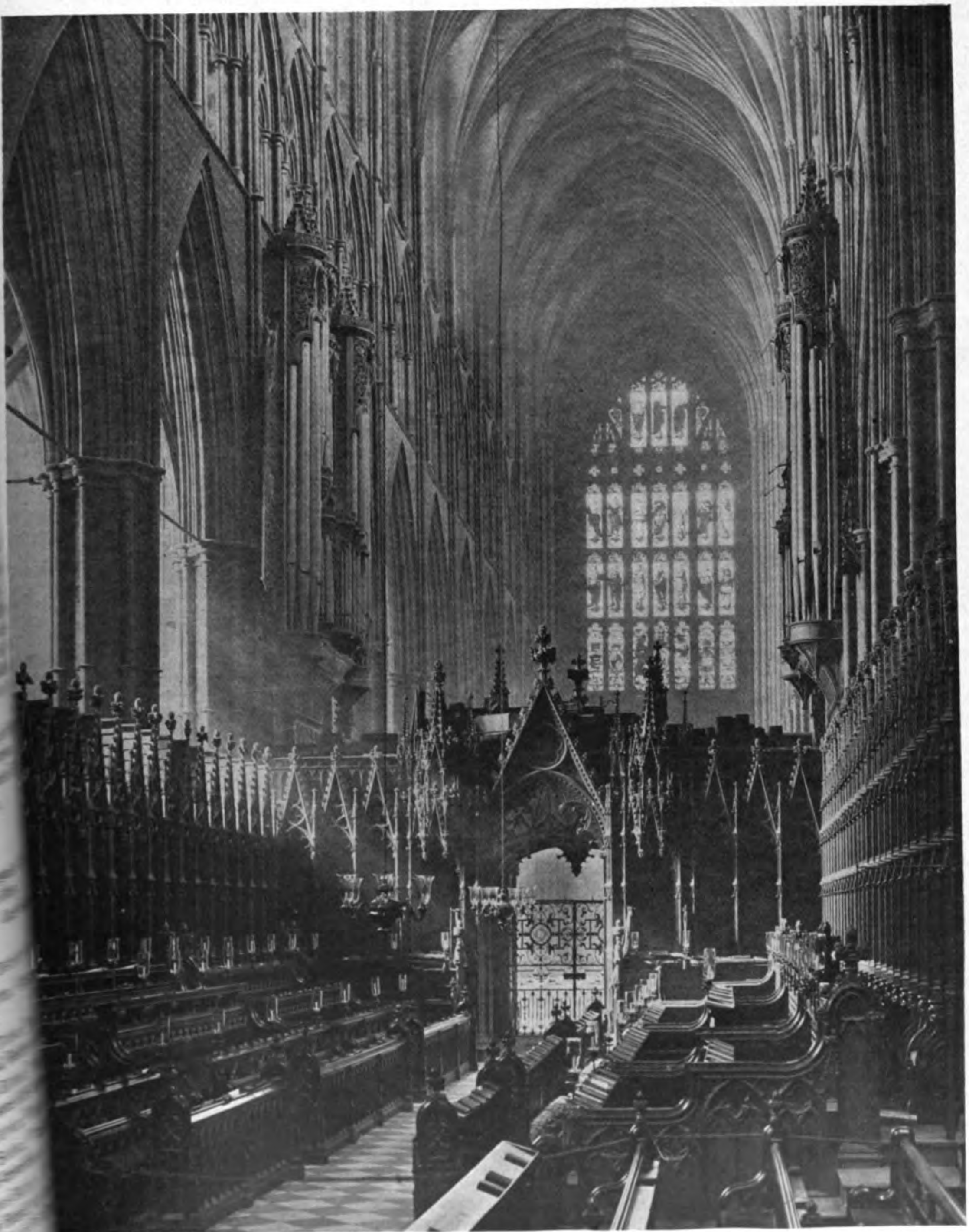
JOHN CHURCH. [illegible]

JOHN SHAW. [illegible] well-known [illegible]

THOMAS [illegible] by Handel [illegible] Service in [illegible] the Abbey [illegible]

[illegible] cathedral [illegible]

[illegible]



THE CHOIR AND ORGAN OF WESTMINSTER ABBEY, LOOKING WEST.

(*Photograph by Messrs. Valentine and Sons, Ltd., Dundee.*)

> composition; for as Bach in all the music he wrote for the church, used the gifts of his Creator solely for the glorification of his religion, it is only in a sacred edifice that these fervent outpourings of his faith can be truly judged. The Passion-music is purely a religious service; and although the wondrous power displayed in it must be felt by every hearer, whatever may be its surroundings, the solemnity of the subject can only be fully appreciated where the mind has been previously disposed rather to devotion than enjoyment.

The Dean (Stanley) preached an eloquent sermon, in which he dwelt upon the true mission of music in elevating religious feeling, and especially as illustrating the sacred story of the Passion of our Lord. The last words of the notice read:

> We cannot conclude this notice without conveying our sense of gratitude to the Dean for his zeal and liberality in opening a sacred edifice for the admission of the purest sacred music, and for aiding in promoting that religious feeling which such music should inspire by exhorting his congregation to accept this offering of genius with the earnest devotion which prompted its author during its composition.

A second and only other performance of the Passion Music in Westminster Abbey was given, also under Barnby's direction, in the following year, on March 26, 1872, thirty-five years ago.

It would be difficult to exhaust the musical interests of Westminster Abbey. In addition to the famous organists, yet to be referred to, other good men and true deserve mention in connection with the music of the Minster. The following names, arranged under various headings, show the richness of the Abbey's history regarded from a musical point of view. For the compilation of these lists we are indebted to the kindness of Mr. John S. Bumpus, a veritable encyclopædist on the subject of English Church music:

Choristers under Dr. Benjamin Cooke, Organist from 1762 to 1793.

Sir William Parsons. Afterwards a Middlesex magistrate. Master of the King's band. It is said that he was knighted on the score of his merits, not on the merits of his score.

John Crosdill. A distinguished violoncellist.

Thomas Greatorex. Organist of Westminster Abbey.

Charles Knyvett. Organist of the Chapel Royal.

Rev. R. Greville. Composer of the glee 'See the bright morning star.'

John Hindle. Afterwards a lay-vicar of Westminster Abbey; glee-singer and composer.

James Bartleman. Afterwards a lay-vicar. Great bass singer. He revived many of Purcell's songs.

Arthur Thomas Corfe. Organist of Salisbury Cathedral.

Thomas Forbes Walmisley. Organist of S. Martin-in-the-Fields. Glee composer. Father of Thomas Attwood Walmisley.

William Beale. Distinguished glee and madrigal composer.

John Jolly. Organist of S. Philip's Church, Regent Street (now demolished). Clever composer of glees. Sometime deputy organist at the Abbey for Robert Cooke and G. E. Williams.

Articled Pupils of Dr. Cooke.

Reginald Spofforth. Distinguished glee composer.

Charles Knyvett. *Vide supra.*

Michael Rock. Organist of S. Margaret's, Westminster, from 1802 to 1809.

The following choristers under Dr. Cooke did not pursue the profession of music, but distinguished themselves in other walks of life:

Rev. Dr. Drury. Head-master of Harrow School.

Rev. G. P. Marriott. Minor Canon of Canterbury Cathedral.

E. G. Walmisley. Clerk of Journals, House of Lords.

Sir Augustus Wall Callcott, P.R.A., brother of Dr. Callcott. Distinguished painter.

Parsons, Crosdill, Greatorex, Knyvett and Greville were found by Dr. Cooke in the choir on his appointment to the organistship in 1762, all of them having been under his predecessor, John Robinson.

Chorister under Robert Cooke, Organist from 1802 to 1814.

Samuel Matthews, Mus.B. Organist of Trinity and S. John's Colleges, Cambridge.

Chorister under George Ebenezer Williams and Thomas Greatorex, between 1814 and 1831.

John Leman Brownsmith. Organist of S. John's, Waterloo Road, and afterwards of S. Gabriel's, Pimlico. Organist to the Sacred Harmonic Society. A lay-vicar of Westminster Abbey and deputy organist for James Turle.

Choristers under James Turle, Organist from 1831 to 1882.

*G. B. Allen, Mus.B. Vicar-choral, Armagh Cathedral.

*John Larkin Hopkins. Organist of Rochester Cathedral, and Trinity College, Cambridge.

*James Coward. Organist of the Crystal Palace, S. George's, Bloomsbury, &c. He had a fine voice as a boy and was celebrated in duets with his brother, also an Abbey chorister. The duet in middle of Boyce's anthem 'Turn Thee unto me' was the *pièce de résistance* of the Masters Coward.

*James Howe, who kept his treble voice to the age of twenty-one. Glee composer.

G. B. Lissant. Organist of S. Augustine's, Queen's Gate.

Walter Macfarren.

A. J. Hipkins.

Edward Lloyd.

C. S. Jekyll. Organist of the Chapel Royal and deputy for Turle at the Abbey.

C. E. Tinney. Late assistant vicar-choral of S. Paul's Cathedral.

Distinguished Lay-Vicars.

Adrian Batten. Afterwards organist of old S. Paul's Cathedral.

William Turner, Mus.D. Vicar-choral of S. Paul's Cathedral, Gentleman of the Chapel Royal.

Richard Elford. Famous tenor singer for whom Weldon wrote some of his anthems.

John Church. Master of the Choristers.

John Soaper. Vicar-choral of S. Paul's. Composer of well-known chants.

Thomas Barrow. A 'high harsh counter tenor,' but liked by Handel, who found him useful in his oratorios. His Service in F is still sung at the Abbey. Music-copyist to the Abbey.

Richard Bellamy. A very high bass. Boyce wrote anthems for him. Also a Vicar-choral and Master of the Choristers at S. Paul's Cathedral.

John Jeremiah Goss. Uncle of Sir John Goss and teacher of him and James Turle.

John Stafford Smith. Composer of glees and Church music. Master of Children and one of the organists of the Chapel Royal.

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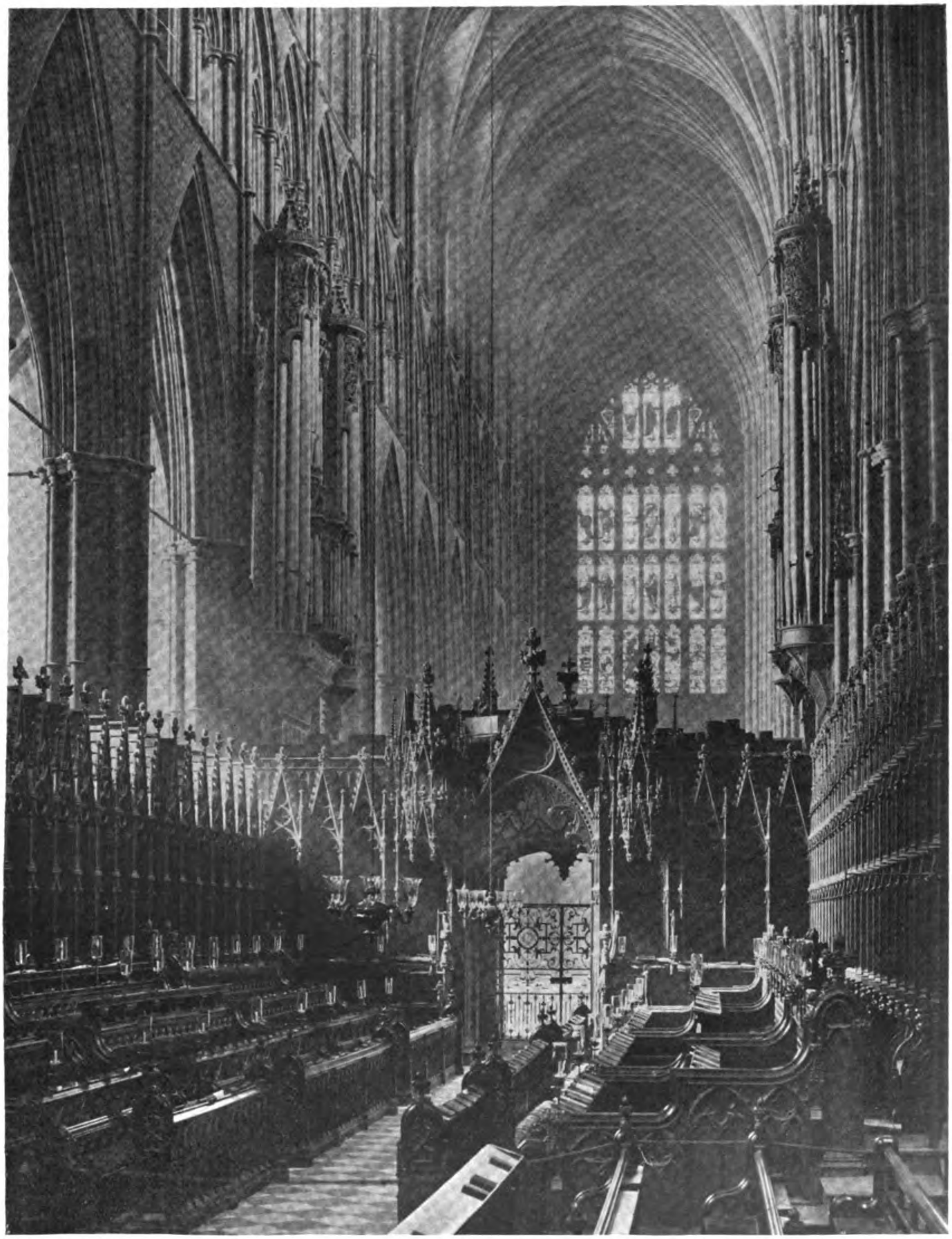
* Founders of the Abbey Glee Club in 1841.



THE CHOIR AND ORGAN OF WESTMINSTER ABBEY, LOOKING WEST.

(Photograph by Messrs. Valentine and Sons, Ltd., Dundee.)

Richard Clark. Also vicar-choral of S. Paul's Cathedral and Gentleman of the Chapel Royal. Author of a 'History of God Save the King,' of 'Handel's Harmonious Blacksmith,' and other unreliable books.

William Hawes. Vicar-choral and Master of the Choristers at S. Paul's Cathedral; Gentleman and Master of the Children of the Chapel Royal, &c.

Thomas Vaughan. Celebrated tenor singer. Vicar-choral of S. Paul's Cathedral and a Gentleman of the Chapel Royal. Buried in the cloisters of the Abbey.

Enoch Hawkins. The finest alto of his day. Gentleman of the Chapel Royal. Buried, with grand choral service, in the cloisters of the Abbey.

John Sale. Fine bass. Vicar-choral of S. Paul's and Almoner and Master of Boys there.

John Bernard Sale. One of the organists of the Chapel Royal. Organist of S. Margaret's, Westminster. First music-master of Queen Victoria.

John Leman Brownsmith. *Vide supra.*

George Benson, Mus.B. Cantab. A good composer of church music, glees, &c.

Montem Smith. Fine tenor singer.

William Machin. Excellent bass singer from Lichfield Cathedral.

John W. Hobbs. Fine tenor. Composer of well-known songs.

Robert Barnby. Brother of Sir Joseph Barnby.

John Foster, Harper Kearton, Robert Hilton and others.

Minor Canons who were Practical Musicians.

Rev. W. Tucker. Precentor. Chant composer; composed the well-known anthem 'O give thanks,' eulogized by Mason, Precentor of York.

Rev. Luke Flintoft. Adapter of the minor double chant associated with his name.

Rev. W. Fitzherbert. Composer of a well-known double chant.

Rev. Richard Webb. Editor of a volume of Madrigals. Also Minor Canon of S. Paul's Cathedral, Priest of Chapel Royal, Minor Canon of Windsor, and held two livings besides.

Rev. James Lupton. Also Minor Canon of S. Paul's Cathedral. Chant composer.

Rev. Edward George Beckwith. Also Succentor and Minor Canon of S. Paul's Cathedral. Chant composer.

Sir William H. Cope, Bart. Editor of Anthems. Minor Canon and Librarian, 1842-53.

Precentors from the year 1811 to the present time.

Rev. Dr. W. W. Dakins, D.D., F.S.A. Resigned 1846. Died 1850.

Rev. John Clarke Haden, M.A. Died 1869.

Rev. S. Flood Jones, M.A. Died 1895.

Rev. John Troutbeck, D.D. Died 1899.

Rev. H. Daniel Bainbridge, M.A.

Masters of the Choristers.*

John Taylor	1562
Robert White	1574
Henry Leeve	1575
Edmund Hooper	1585
John Gibbs	1605
John Parsons	1613
Thomas Day	1623
Richard Portman	1633
James Trye	1637
Walter Porter	1639
Henry Purcell, Senior	1661
Christopher Gibbons	1664
Thomas Blagrave	1666
Edward Braddock	1670
John Church	1704
Bernard Gates	1740

The office of Master of the Choristers was afterwards united with that of organist.

Music Copyists of Westminster Abbey.*

Henry Purcell, Senior	1661
Christopher Gibbons	1664
Stephen Byng	1673
Henry Purcell, Junior	1676
William Tucker	1678
Charles Taylour	1684
Henry Purcell	1688
Edward Braddock	1690
John Church	1710
John Buswell	1761
Thomas Vanderman	1763
Thomas Barrow	1782

Consideration of the organists of the Abbey must be deferred till next month.

In the last instalment of this article (p. 300) it was inadvertently stated that Ben Jonson was buried in Poets' Corner: while his monument is in that part of the Abbey, his remains were interred in the north aisle of the nave.

Dotted Crotchet.

(To be continued.)

MUSIC AT THE ROYAL ACADEMY.

By Herbert Thompson.

It is worthy of note that in the current exhibition of the Royal Academy of Arts—a title, by the way, which seems to imply that music is not one of 'the arts'—two of the most prominent works have music as their theme. Mr. Campbell Taylor's large picture, 'The Rehearsal,' apart from the fact that it is a work of exceptionally fine artistic quality and genuine distinction, deals with a musical subject in a fashion to which not even the musical expert can raise any objection. It is a quintet that is to be tried, a work apparently for strings and pianoforte. The leader is a middle-aged man with a sensitive face, wearing his hair *à la* Liszt, a fashion also adopted by the violoncellist—another admirable study. The second violin is a lady whose profile makes a keen and subtle silhouette against the dark background, and another lady, clad in the same kind of bell-shaped skirt, is at a rather old-fashioned grand pianoforte. The viola player is a sturdy figure, whose unromantic build and matter-of-fact expression serve as a foil to the more delicate types of his colleagues, and one can just picture his solid tone and steady, unimaginative performance of the humdrum part which was customarily given to viola players in the earlier chamber music. The appearance and dress of the musicians point to the first half of the nineteenth century, and the reality of the picture is such that one insensibly wonders what composition is about to engage their attention. The list of possible works for this particular combination of instruments is very limited, so far at least as the great composers are concerned. Neither Haydn, Mozart, Beethoven, Schubert or Mendelssohn seems to have written a quintet for pianoforte and quartet of strings, so one likes to fancy this may be an early trial of Schumann's famous Pianoforte quintet, which was written, it will be remembered, in 1842. Berlioz, who made Schumann's personal acquaintance at Leipzig in the following year, heard the quintet, and made it known in Paris, and, as these musicians are not Teutonic types, we may, if we will, regard this as a rehearsal of Schumann's quintet by a party of French artists in the early forties. Most probably this is reading into the picture ideas which have never occurred to the painter, but it is a proof of the value of his art that it stimulates the fancy. One word on the purely æsthetic value of this painting may be added. Mr. Campbell Taylor has hitherto painted small cabinet pictures of eighteenth century interiors with consummate delicacy and refinement, so that it is the more surprising to find him filling a large canvas with life-size figures, and making one feel that the scale is justified. His sensitiveness of line and form is as great as ever, but he achieves the necessary breadth by his simple method—by the use of quiet spaces, and by the truth and sobriety of his tone.

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* These lists are taken from Dr. W. H. Cummings's Biography of Purcell in 'The Great Musicians' Series.

The other work to which we referred is the popular picture of the year, but there is no need to sniff at it on that account, for Mr. Cadogan Cowper's painting of 'How the Devil, disguised as a vagrant troubadour, having been entertained by some charitable nuns, sang to them a song of love,' happens to be exceedingly well done, and is a keen and searching piece of work. It is what painters call 'tight' in handling, but its intensity gives it a force that avoids the mechanical, lifeless impression which such handling is apt to induce. It is a picture which requires no commentary, or rather, each spectator will have no difficulty in supplying his own commentary. One observation, however, we are tempted to make; the artist's reticence is shown in his abstaining from giving the pseudo-troubadour any of the customary diabolical attributes; his true character is revealed only in the impression he is producing on his audience.

Music has supplied a theme to Mr. Stanhope Forbes, whose 'Andante espressivo' is a rehearsal or performance of chamber music by musicians of a more recent time than in Mr. Taylor's picture, and Mr. Seymour Lucas shows, in 'The Roundelay,' that his long-continued interest in picturesque musicians has not left him. Mr. George Harcourt's large painting entitled 'At the harpsichord—my children' is connected with music only by the title and by the introduction of the instrument named, while Mr. Ernest Sichel makes a number of instruments (including the 'tinkling cymbal') an excuse for a highly-finished piece of still life. Mr. Blair Leighton's 'Tristram and Isolde' has but little of the passion of the story, and still less of the ardour of Wagner's music. Orpheus retains his suggestiveness to the artist, one of the principal things in the sculpture being Mr. J. M. Swan's fine bronze group, which is based on a motive he has used before, while Mr. Thornycroft has a bas-relief and Mr. Meteyard a painting dealing with the myth, and the spouse of Orpheus is the subject of a statuette by Mr. Harold Parker. Mr. Clement W. Jewitt exhibits a statuette entitled 'Music,' and one of the good things among the sculpture is Mr. Jahn's characteristic bust 'The chorister.'

In the way of portraiture Mr. Sargent's portrait of Lady Speyer holding her violin is most suggestive of a strong vitality and, to use an appropriate phrase, of brilliant bravura. Another musician portrayed is the Cavaliere Zaverthal, M.V.O., late bandmaster of the Royal Artillery band, who has been painted by Mr. Trevor Haddon.

Occasional Notes.

In a perfect work of musical art there is no absolute point of repose between the outset and the close. To make an entirely satisfying and complete close is to make what follows superfluous. The perfect management of such things, even in early stages of art, is much more subtle than it looks. A really great master so adjusts the relative degrees of movement and repose that each step has its perfect relation to the context and to the whole. Every discord must have its resolution; but, till the moment of complete repose which brings the work to conclusion, each resolution is only so far complete as to satisfy the mind partially. The problem is so complicated and delicate that it is quite beyond the powers of mere calculation; and its difficulty—combined with hundreds of other artistic problems of similar delicacy—accounts for the great length of time that human instinct has taken to arrive at the status of modern music.

C. HUBERT H. PARRY, in 'The Art of Music.'

The honorary degree of Doctor of Laws (LL.D.)—not that of Doctor of Music, as erroneously stated in our last issue, p. 307—was conferred on Sir Edward Elgar by the Western University of Pennsylvania at Pittsburg on April 13. Amongst others who were similarly honoured on that occasion were Prof. Sir Robert S. Ball, His Excellency Lieut.-General Alfred von Loewenfeld, Adjutant-General of the German Emperor, Sir William Henry Preece, and the Rev. Dr. E. S. Roberts, Master of Gonville and Caius College and Vice-Chancellor of the University of Cambridge.

There is no break between the scenes in Wagner's 'Rheingold,' and in this respect Richard Strauss in his 'Salome' has followed the example of his illustrious predecessor. The idea of continuous music seems to have caught on: it is said, for instance, that the young pianist Miccio Horszowski gives recitals of Beethoven sonatas in a similar manner. London audiences are beginning to understand that applause between the movements of a sonata is unbecoming, and, especially in some of Beethoven's sonatas, most disturbing; but to pass straight on from one sonata to another, and possibly in the case of an unsuitable juxtaposition of keys—as for instance between the 'Adieux' sonata in E flat and the following one in E minor—adding some intermediate chord or chords, is a foolish exaggeration of a design which even Wagner, with all his genius, did not convincingly prove to be a wise one.

Mr. Haydon Hare, organist of the Parish Church, Great Yarmouth, has been appointed chorus-master of the Norwich Musical Festival in succession to Dr. A. H. Mann, who has resigned that office. We hope to give a portrait of Mr. Hare in our July issue, together with a view of Great Yarmouth church and some information in regard to that spacious edifice.

An interesting book, entitled 'El oratorio musical,' has been published at Barcelona. The author, José Rafael Carreras y Bulbena, gives a *résumé* of the oratorio from the 16th century, when Animuccia wrote his *Laudi spirituali*, down to the present time. The names of Italian, German and French composers are fairly familiar; not so, however, those of Spanish nationality—Porsile, Pujol, Masevi, Figuera, Duran, Terradellas, Martinez, Puig, Casellas, Picanol and Andrevy; Belgium and England are not forgotten, but in the short notice of the work from which this information has been gathered no names are given for these countries.

The preliminary draft programme of the Gloucester Musical Festival (the 184th meeting of the Three Choirs) has just been issued. The following works, in the order of presentation, are to be performed:

CHORAL: Elijah; The Apostles and The Kingdom (*Elgar*); Christ in the Wilderness (a new work by *Granville Bantock*); The love that casteth out fear (*Parry*); Now shall the grace (*Bach*); Requiem (*Verdi*); Emmaus (*Brewer*); Hymn of Praise, and The Messiah.

INSTRUMENTAL: Symphony in C minor, No. 6 (*Glazounov*); Organ concerto (*Horatio Parker*): and Variations on the Chorale St. Antoni (*Brahms*).

The music to be performed at the opening service and the evening concert at the Shire Hall has not yet been selected, but at the latter a new orchestral work by Dr. F. H. Cowen will be produced. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, will conduct the Festival, which is to take place on September 8, 10, 11, 12 and 13.

The Committee of Management of the Norfolk and Norwich Musical Festival offer a prize of fifty guineas for the best setting of a prize libretto to be performed at the Festival in October, 1908. The judges are Mr. Granville Bantock, Mr. Frederick Delius and Mr. S. Coleridge-Taylor. Full particulars as to the conditions of the competition can be obtained from the Honorary Secretary of the Festival, Mr. Frederic Oddin Taylor, St. Ethelbert's, Norwich.

A festival service is to be held in King's College Chapel, Cambridge, on the afternoon of June 11, when Elgar's oratorio 'The Apostles' will be performed under the direction of Dr. A. H. Mann. A choir of 200 selected voices will co-operate with the London Symphony Orchestra in presenting the work under the most favourable conditions, while the soloists will be Miss Agnes Nicholls, Miss M. Gelland and Mr. Ffrangcon-Davies. Full particulars as to tickets, &c., can be obtained from the honorary secretary, Mr. H. A. Chapman, 5, Trumpington Street, Cambridge.

The London Trio are to be congratulated not only upon the success of another series of chamber concerts, but that they have played all Beethoven's pianoforte trios (except the clarinet trio) in chronological order during the past season. In carrying out so commendable a tribute to the great master, the performers—Madame Amina Goodwin (pianoforte), Signor Simonetti (violin), and Mr. W. E. Whitehouse (violoncello)—have given reverent attention to the minutest detail of ensemble and technique due to these beautiful compositions. The programmes have also included trios by Brahms, Tchaikovsky, Smetana, Vincent d'Indy, Arensky and Rabe, in addition to duets and solos by other composers. The resumption of these enjoyable music-makings in November will be looked forward to with pleasure.

The Worshipful Company of Musicians offer various prizes, under the title 'Cobbett Musical Competition No. 2,' for the composition of a short Phantasie in the form of a string trio for violin, violoncello and pianoforte. The first-prize (given by Mr. W. W. Cobbett) is of fifty pounds; the second and third prizes (given by Mr. H. L. Sternberg) are of ten pounds each; and some 'Consolation prizes' will be given from a donors' fund provided by members of the Musicians' Company. Full particulars of the competition can be obtained from the Clerk to the Company, T. C. Fenwick, Esq., 16, Berners Street, W.

Mr. Thomas F. Dunhill announces a series of three concerts of chamber music to be given at Queen's (Small) Hall on the evenings of June 7, 14, and 21. According to the prospectus 'the special feature of these concerts will be the performance of British works (by the younger school of composers in particular), which, having been previously given with success, are generally considered worthy of a further hearing.' The experiment, to which we wish all success, will be watched with interest.

The list of works performed by the Municipal Orchestra of Bournemouth during the season 1906-7 again bears testimony to the enterprise and enthusiasm of Mr. Dan Godfrey, the conductor of those excellent concerts. The 'Summary' of the season's operations reads:

Total number of works performed - - -	238
Works performed for the first time, &c. - -	57
Of the new works, British composers supplied -	30
Total works by British composers, old and new -	47

British composers have every reason to be grateful to Mr. Godfrey for the attention he gives to their creations. The following gentlemen personally conducted their own works at Bournemouth: Mr. York Bowen, Mr. T. A. Burton, Mr. A. von Ahn Carse, Mr. G. H. Clutsam, Mr. Edward German, Mr. Percy Godfrey, Dr. J. W. C. Hathaway, Mr. Joseph Holbrooke, Mr. Algernon Lindo, Dr. J. Lyon, Sir A. C. Mackenzie, Mr. Landon Ronald, Sir C. V. Stanford, Mr. Reginald Steggall, Mr. Coleridge-Taylor and Mr. R. H. Walthew.

Canon Sydney Smith and Mr. C. H. Spurgeon were ecclesiastically the poles asunder, but as parson-punsters there was not much to choose between them. An instance of the ready wit of the famous Baptist preacher is recorded by one who knew him intimately. On one occasion the Precentor of the Metropolitan Tabernacle (where there is no organ) was singing tunes in the vestry for Mr. Spurgeon to select from. 'What is the name of that tune?' asked the pastor. Upon being told that it was 'Redhead,' he turned to a red-haired gentleman who was present and said: 'Brother, here is your tune, it is *Redhead*.' 'No, sir,' said the gentleman, 'you should say *golden*.' Whereupon Mr. Spurgeon immediately replied: 'Well, if I say golden, I must also say eighteen carats.'

The death of Mr. James Shaw, referred to in another column, recalls a coincidence in connection with the organistship of Hampstead Parish Church which he held for twenty-one years. Immediately on the first appearance of the late Dr. Temple, as Bishop of London, in the pulpit of that church, the choir commenced to sing 'Where high the heavenly Temple stands,' a most appropriate apostrophic utterance, considering the tall form of the Bishop, though the choice of the hymn was purely accidental.

At the special request of Prof. Georg Schumann the Kaiser has placed at the disposal of the New Bach Society the sum of £400, drawn from the imperial treasury, for the maintenance of Bach's birth-house at Eisenach.

Places bearing the names of orchestral instruments—are any such to be found? Yes: there is Great Hautbois, in Norfolk; Trumpet, near Ledbury; Drum, in Co. Monaghan; Triangle, near Halifax; and on London's northern heights there is Hornsey (Horns in C)!

A country newspaper—we always withhold the name in making these little exposures—in recording an organ recital, says 'the performance was brought to a close with the March in Handel's chorus "Lift up your heads," from the *Messiah*, composed by Guilmant.'

A newspaper published in a cathedral city mentions a tenor singer 'who accompanied that great divan Madame Adelina Patti on her recent American tour.' From the letter point of view 'divan' is not so far incorrect, and certainly not if applied to Tonic Sol-faists, who are devotees of the soh-fah.

A correspondent, writing from a northern suburb, says: 'The following announcement recently appeared on a church notice-board in this district:

Morning.
11 a.m. Subject: CHARITY.
Evening.
6.30 p.m. Subject: HELL
(Musical Service).

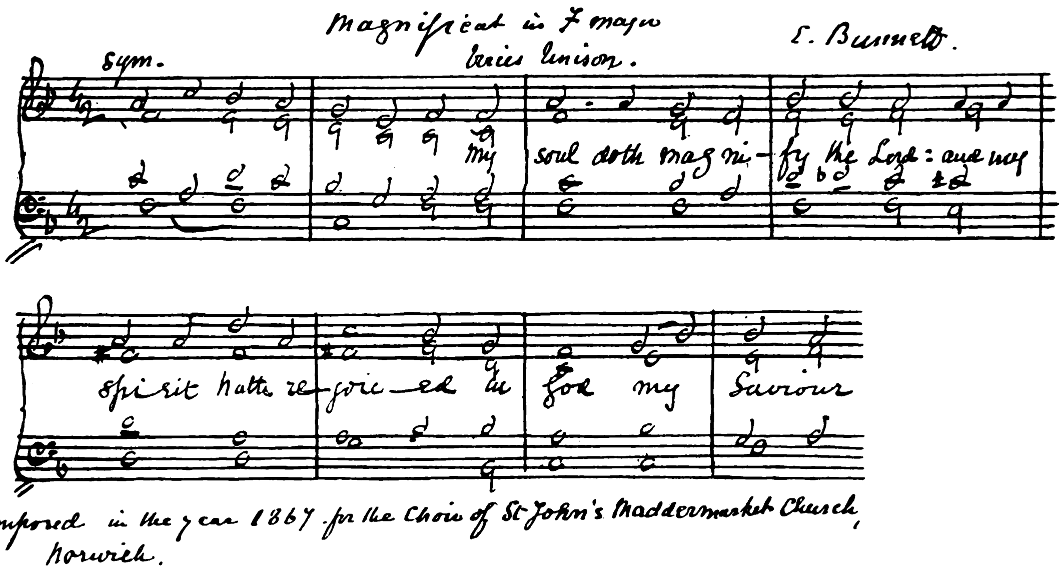
At a free lecture on 'The life and works of Charles François Gounod,' given at the branch library of a county borough, the 'programme of illustrative music' terminated with this excerpt:

CHORUS - - - 'Agnes Dei' - (*Messe Solonelle*).
THE COMPANY.

A firm of London music publishers has received a request from a lady for 'a catalogue of their cheap music, both circular and sacred.'

A Cape newspaper in a list of 'New Music just arrived' includes 'Clementi Sonatium.'

Church and Organ Music.


Magnificat in F major
Voices Unison.
E. Bunnett.
Sym.
My soul doth magni-fy the Lord: and my spirit hath re-joic-ed in God my Saviour
Composed in the year 1867 for the Choir of St John's Maddermarket Church, Norwich.

FACSIMILE OF THE OPENING BARS OF 'BUNNETT IN F' IN THE AUTOGRAPH OF THE COMPOSER.

DR. EDWARD BUNNETT.

Bunnett in F! Who has not heard, or heard of, this setting of the *Magnificat* and *Nunc dimittis*? Considering that 365,000 copies have been sold since its first publication, in September, 1869, there is only one answer to this question. And the above number, large as it is, does not include copies of the Tonic Sol-fa notation, or the various collections of anthems, festival books, &c., in which the service has been printed 'by permission.' The origin of 'Bunnett in F' will be stated later: in the meantime, some biographical information concerning the composer.

Dr. Edward Bunnett was born at Shipdham, Norfolk—a village about eighteen miles from Norwich—on June 26, 1834. Having lost in his early childhood both parents, he was 'brought up' by his grandfather, a lover of music and a capable violinist. Even at the age of three the boy had such a gift of absolute pitch that he could name any note that was sounded, and when six years old he could play the second violin part in Corelli's sonatas. One of his earliest recollections of the grandeur of music was at the Norwich Musical Festival of 1842, at which Prof. Taylor conducted Spohr's 'Fall of Babylon,' its first performance. On that occasion Master Bunnett, then eight years old, stood on the plain outside St. Andrew's Hall eagerly listening to the strains which made their way through the windows of the building.

In 1842 Edward Bunnett became a chorister of Norwich Cathedral under the famous Dr. Zechariah Buck. As he possessed a beautiful voice and was a good reader, he soon attained to the distinction of solo boy; moreover, he speedily gained a reputation as a concert-singer. One of Dr. Bunnett's treasures is the programme of a concert given at Norwich on January 23, 1849, at which he sang the second soprano part of Mendelssohn's 'Lift thine eyes' (*Elijah*) with Jenny Lind and Sainton Dolby—his name, 'Master Bunnett' being sandwiched between that of the Swedish 'Nightingale' and the great English contralto. At this concert Piatti was one of the three violoncellists, Mr. Gaul, father of Mr. A. R. Gaul, played the second trumpet, and Mr. Howlett, Junr., appeared in the word-book as 'Tunist.' On her previous visit to Norwich —in September, 1847—Jenny Lind attended a service in the cathedral, when three choristers—E. Bunnett, G. Cartwright and Archibald Mann—sang Spohr's trio 'Jesus, heavenly Master' with 'a purity of expression which moved her to tears.' So great, indeed, was the effect produced upon her by the fresh young voices, that she afterwards told the precentor 'she could never forget the boys' singing,' and 'old Buck,' the organist and masterful trainer of boys' voices, was delighted when she told him that she had 'never heard children sing so well.' One of the greatest treats of Dr. Bunnett's life was when he and his fellow choristers who had sung Spohr's trio, went by invitation to the Palace to repeat it, so that Jenny Lind, then a guest of the Bishop's, might hear it again. Jenny Lind then sat down at the pianoforte and sang some of her Swedish melodies with infinite charm, accompanying herself.

DR. EDWARD BUNNETT.

(*Photographed specially for* THE MUSICAL TIMES *by Mr. A. E. Coe, Norwich.*)

Even before his voice broke, Master Bunnett officiated at the cathedral organ as deputy for his master, Dr. Buck, to whom he was in due time articled. In 1855, on the expiration of his articles, he entered into partnership with Dr. Buck, a professional arrangement which lasted for twenty-two years, during which time he ably discharged practically the chief duties of cathedral organist. In 1877, on the resignation of Buck, the subject of this sketch naturally thought that he would be appointed organist to the cathedral with which he had been connected for thirty-five years. But this was not to be. The disappointment which he naturally felt was softened by the many expressions of sympathy he received from friends far and near, especially the citizens of Norwich. At a complimentary concert to him, held in St. Andrew's Hall on November 28, 1877, Benedict came specially from London to conduct and to play with Dr. Bunnett Moscheles's 'Hommage à Handel,' arranged for two pianofortes. At a luncheon given by the mayor, Dr. Bunnett was presented with an illuminated address and a purse of gold containing £130, the proceeds of the concert. An equally gratifying event took place in 1895, when Dr. Bunnett celebrated the jubilee of his musical life. On that occasion he was presented with a cheque for £280, subscribed to by the mayor and citizens of Norwich, the county gentry and others.

To return to some incidents in Dr. Bunnett's career. His appointment—which he has just resigned—of organist to the Norfolk and Norwich Musical Festivals began with the meeting of 1872, but his connection with the festival extends back to 1845, when he sang as a chorister, and in some capacity or other he has taken part in every festival since that year. In 1877 he was appointed organist of St. Peter Mancroft Church, Norwich, an office he still holds. Three years later the post of Corporation organist was created for him, the duties of which he continues to discharge with zeal and efficiency. The 'Saturday Popular Concerts,' in which as Corporation organist he plays so important a part, are referred to in the article on 'Norwich and its musical associations' (p. 369). Dr. Bunnett has been in constant request for 'opening' organs in East Anglia, and he has given many recitals in various parts of the kingdom. When the new organ in the cathedral was opened in 1899, he was specially invited by the Dean and Chapter to give two recitals, a pleasant instance of letting bygones be bygones. For twenty-one years, from 1872, he conducted the Norwich Musical Union, and for six years, 1890-96, during the summer months, he directed a series of concerts on Lowestoft pier.

It is just fifty years since Dr. Bunnett took his degree of Bachelor of Music at Cambridge, being the first candidate who passed during the Professorship of Sir Sterndale Bennett; twelve years later (in 1869) he proceeded to the degree of Doctor of Music, on which occasion his 'exercise,' entitled 'Song of Praise,' was performed in Trinity College Chapel, conducted by Prof. Bennett, with the composer at the organ. In 1870 he became a Fellow of the Royal College of Organists: he is now a member of the Council.

Although Dr. Bunnett never saw Mendelssohn, he records an interesting anecdote concerning the composer and his contribution to English church music:

> Shortly after the performance of 'Elijah' at Birmingham in 1846, which Mendelssohn conducted, he completed his Te Deum in A. As he was very anxious to fall in with the English style of service, our Precentor of the Cathedral went to town by appointment to meet Mendelssohn, who played over the Te Deum to him. After having made some suggestions the Precentor returned to Norwich, and gave us (I was at that time a

chorister) an account of his visit to Mendelssohn, and the composer's reading and speed of the music, &c. I believe we were the first choir to introduce this service into English cathedrals: it was a very great favourite with us.

In regard to composition there can be placed to Dr. Bunnett's credit the following works:

Manuscript: Adagio, allegro, andante and rondo for pianoforte and orchestra (1863); Sonata for pianoforte and violin (1867); Pianoforte trio (1873), performed by Sainton, Edward Howell and the composer; Serenade and rondo for pianoforte and small orchestra (1874); 'Lora,' cantata for solo voices, chorus and orchestra (1876), composed expressly for the Musical Union Society and performed by them; Inauguration ode (1878), composed for and performed at the opening of an Art Loan Exhibition for the restoration of St. Peter Mancroft Church; Jubilee ode (1887), composed for and performed at a concert of the Musical Union Society; in addition to his exercises for the degrees of Bachelor and Doctor of Music.

Printed: Church Services, Anthems, Christmas Carols (five sets), Part-songs, and Songs.

At the age of sixteen Dr. Bunnett began the formation of his musical library, which occupies no inconsiderable place in the house—beautifully situated in the Close, with a view of the cathedral—in which he has lived for fifty-two years. He started his collection with a folio copy of the 'Messiah' which he bought for half-a-guinea, a considerable outlay for a chorister. He subsequently purchased a copy of Boyce's Cathedral music, three volumes, original edition, with splendid margins, for the same amount, ten shillings and sixpence! The collection is particularly rich in English periodicals devoted to music, of which there are over 500 bound volumes on the shelves of his music-room.

In reply to a request for the history of his well-known Evening Service in F, Dr. Bunnett says: 'Forty years ago I was choirmaster of St. John's Maddermarket Church in this city (Norwich). It was a mixed choir of ladies and gentlemen. We wanted something better than a chant for the evening Canticles, and at that time there was nothing between a chant and a cathedral service. To supply this want I wrote the service which has become so popular. It was not, however, till two years after I had composed the service that I sent it to Messrs. Novello asking them to purchase the music. Acting upon the opinion of their musical adviser, they returned my manuscript. I then published the Service (at Novello's) on my own account, a course which I have had no cause to regret, as since its publication in September, 1869, 365,000 copies have been sold, and this is exclusive of the Tonic Sol-fa edition, and of those collections of anthems, special service books, &c., for which I have given permission for its insertion.'

Bunnett in F has had many imitators, but this simple setting of the evening canticles still holds the field: it supplied a want, and the man who embraced the opportunity is the veteran and esteemed musician of Norwich, Dr. Edward Bunnett.

ST. PETER MANCROFT CHURCH, NORWICH.

The church of St. Peter Mancroft, of which Dr. Bunnett has been organist for thirty years, is one of the most interesting of the many churches for which Norwich is famous. Originally founded in 1080 by Ralf de Guader, Earl of Norfolk, the present edifice dates from 1430 when it was rebuilt in the Perpendicular style and consecrated in 1455. Its noble tower, 100 feet high, contains a splendid peal of bells second to none in the country, the tenor bell weighing 43 cwt. In length 196 feet, greatest width 98 feet, the height of the church from the floor to the apex of the roof is 60 feet, and the seating accommodation is for 1,000 worshippers.

On entering the church one cannot help being struck with the fine tower arch, the clerestory windows thirty-four in number, the beautiful open timber roof ornamented with fan groining, and the ancient glass in the East window. Of special interest is the font with its massive cover of 15th century work and the tapestry near it, of the date 1573 and said to be Flemish, formerly the altar piece. The sacristy, east of the altar, is no less interesting, as are also the following:

> A fine inlaid table, *temp.* Charles I., formerly the sounding-board over the pulpit.
>
> A ringers' jug, of Norwich pottery, dated 1749, and holding 36 pints.
>
> Case containing 13th century illuminated manuscript of St. Paul's Epistles with glossary, of great value; and a manuscript copy of the Vulgate, 1340, beautifully written on extremely fine vellum.
>
> A 15th century treasury chest, containing the Church Registers in twenty-one volumes, complete from 1538.
>
> Quaint 16th century Flemish picture of the Resurrection.
>
> A picture of 'The Thorn in the Flesh,' a quaint conception of a toad-like devil piercing St. Paul's leg. This very curious picture, said to be English, is of early 17th century work.
>
> A curious carved alabaster panel of female saints, found by a sexton in the churchyard when digging a grave; said to be part of the original altar-piece.
>
> Portrait of Sir Thomas Browne—one of the three originals that exist—author of *Religio Medici*, and a famous native of Norwich.

The church plate, said to be the finest possessed by any one church in England, consists of seventeen pieces, of which three cups, two covers, and one paten belong to the Tudor period, including the superb Gleane cup, presented to the church in 1633 by Sir Peter Gleane, an eminent Norwich merchant. There is also a small pre-Reformation thistle-shaped cup with cover surmounted by a Roman soldier, the only piece of plate known with the date letter 1543.

An organ was erected in the church in 1707, when the organist's salary was £20. On February 3, 100$^{7}_{8}$, the Vestry agreed

> That the rents of the parish houses (not otherwise appropriated) shall be applyed for the payment of the minister's wages and of the organist's wages till another better expedient be found out.

The first recorded organist seems to have been Mr. William Pleasants (or Pleasant), elected in 1708. He died in October, 1717, and is buried under the west arch (tower) of the church. There is a service by him in an old book in the cathedral. He may have been a descendant of Thomas Pleasants, organist of the cathedral from 1670 to 1689. The next organist of St. Peter Mancroft was Humphry Cotton, who became organist of the cathedral in 1721. Later on the post was held by three Beckwiths in succession—Edward, from 1780 to 1794; Dr. John ('Christmas') 1794 to 1809; and his son John Charles, 1809 to 1819. From 1807 to 1819 two Beckwiths in succession held the organistship of the cathedral as well as that of St. Peter Mancroft, in which church they are both buried. Dr. Beckwith, who was an exceedingly able man apart from his musicianship, was the author of an important contribution to the history of the pointed psalter (see The Musical Times of March, 1903, p. 174). Dr. Beckwith was succeeded by Alfred Pettet, who

ST. PETER MANCROFT CHURCH, NORWICH.

(*Photograph by Mr. A. E. Coe, Norwich.*)

held the office from 1819 till his death in 1837. Pettet compiled 'Original Sacred Music,' a collection of psalms, hymns, and anthems composed expressly for the work by Attwood, Crotch, Goss, Horsley, Wesley and others. To him succeeded a Mr. Critchfield and Mr. James Harcourt; on the resignation of the latter, in 1877, Dr. Bunnett was appointed and still holds the office.

DR. ARMES.

Dr. Philip Armes has just resigned the organistship of Durham Cathedral, to which he was appointed on November 14, 1862. He retires with the title of honorary organist of the cathedral he has served so well for forty-four and a half years, and with the best wishes of his friends for the enjoyment of many years of happiness. Dr. Armes—of whom a biographical sketch appeared in THE MUSICAL TIMES of February, 1900—will continue to discharge the duties of Professor of Music in the University of Durham.

THE DEAN OF WESTMINSTER ON CHURCH MUSIC.

At a festival of South London choirs, held at Southwark Cathedral on May 16, the Dean of Westminster preached an eloquent sermon, in the course of which he said:

English people were lacking in the sense of adoration. It was more difficult to praise than to pray. Prayer sprang to the lips of many a man in his distress who had never thought of praising God at any time. We, in England, had hymns which we ought to recognise to the full, for the Church of England stood for intelligible worship. The Jewish psalm and the ancient Christian hymn were full of praise. Their language was often too lofty for our sluggish souls, but they formed a kind of ladder by which we could climb at least a little way. By adapting their language to ourselves we might gradually attain to a habit of worship. The Church with her service was a school of worship. Moreover, we were reminded that night that we had an aid to adoration in music; for since our service was rendered in our mother tongue we had been at work upon its musical adornment and interpretation. Not content with claiming much of the old traditions, we had distinctly Anglican music.

We had sought to commend our worship to the simplest mind and to the most highly cultivated. We had not been ashamed of the popular melody, and we had, on the other hand, elaborated our cathedral music—at once stimulating and keeping pace with the modern musical problem, and so we had all experienced the elevating power of a great hymn of praise, and some of us had learned to rise to high levels of adoration. It was to be hoped that those who were responsible for our church music would bear in mind that their first duty was to help men to praise God better, and to inspire them with a sense of corporate worship.

ORGANIST AND FIRE-ENGINE MAN.

Mr. Monk Gould, of Southsea, writes:

Referring to your interesting 'Occasional Note' in the May issue of The Musical Times on Easter Vestry Meetings, and of one held at Rye in 1857, when the late 'Mr. Charles Thomas was appointed by the churchwardens organist and superintendent of the fire-engines, &c.,' I think I can throw light on the matter if you will kindly allow me a little space.

The old parish church of Rye—a very interesting and spacious building—has two large side chapels, and in one of these the fire-engines were formerly stored, and placed immediately behind the organ. Mr. Charles Thomas combined with the profession of organist the management of the local gasworks and the business of a tailor, and moreover he was a man of considerable standing and repute in the old borough. The fire-engines being under the control of the churchwardens, they doubtless considered their trusty organist to be a fit and proper person to superintend them.

I knew Mr. Thomas well, and my first organ appointment, as a lad of fourteen, was to succeed him as organist of the church on his resignation in 1872. The organ was an old two-manual instrument by a builder named Eagles. It had G manuals and C pedals. The swell extended only to Tenor C, the remaining notes below being permanently coupled to the Great, the effects sometimes produced when playing on the soft Swell and full Great being startling!

As illustrating the performances of my predecessor, one of my earliest recollections as a small boy may be of interest. The organ-blower *performed* close to the organ stool, following the words of the hymns, and singing them lustily at the same time. Shortly before the conclusion of the last verse it was his custom to indicate the same to the organist—who, disdaining a hymn-book, had plodded steadily through the tune several times—by remarking in a voice audible enough to be heard all over the church, 'H-amen now!'

ROYAL COLLEGE OF ORGANISTS.

The opening lecture of the extended scheme of lecture-meetings was given by Sir Walter Parratt at Park Hall, Cardiff, on April 25, Sir Frederick Bridge in the chair. The subject was the important one of 'Organ arrangements.' A very large audience assembled to listen to the College President's able address. Its general tone was entirely in the direction of a wise selection of arranged music likely to be effectively rendered by a well-considered presentation on the organ, and set forth by sympathetic tone-colour treatment. Sir Walter played his own illustrations with masterly skill upon the fine organ in the hall.

After the lecture members and friends of the College dined together under the presidency of Mr. G. G. Beale, organist of Llandaff Cathedral, Sir Walter Parratt being received with enthusiasm as the honoured guest of the evening.

The first Annual Report (1907) of the Church Music Society has been issued, from which it appears that 414 members have joined the Society since its foundation on March 20, 1906; of these eleven are life members, 148 subscribing members and 255 acting members. In addition to the publications of the Society, the committee has issued a first list of recommended services, and a first list of recommended anthems, &c., is in course of preparation.

Mr. R. B. Woodward, for nearly forty-seven years organist and choirmaster of St. Helen's Parish Church, Lancashire, has retired from that office, closing his long career there on Sunday evening, April 28.

A very satisfactory rendering of Brahms's 'Requiem' was given in the nave of Canterbury Cathedral on May 2, under the able direction of Dr. Perrin, organist of the cathedral. The soloists were Miss Florence Holderness and Mr. S. Dyson (lay clerk); the orchestra, led by Mr. C. Gunn, numbered about fifty performers and the chorus consisted of about 150 voices; there was a very large congregation. The service music included a new and effective orchestral work entitled 'Overture di Chiesa,' composed by Dr. Perrin; Sullivan's unaccompanied chorus 'O gladsome light' and two excerpts from Haydn's 'Creation' also were performed.

A special musical service was held at Portsmouth Parish Church on the evening of Ascension Day, under the direction of Mr. R. H. Turner, organist of the church, who gave a short organ recital. A special feature of the service was the valuable co-operation of the band of the Portsmouth Division of the Royal Marine Light Infantry, under the conductorship of Lieut. George Miller, M.V.O.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral—Rhapsodie (No. 3) sur des Cantiques Bretons, *Saint-Saëns*.

Mr. Hubert W. Hunt, St. Nicholas Church, Bristol—Fantasia in E, *Wolstenholme*.

Mr. J. Gray, Parish Church, Kirkcaldy—Grand chœur in G, *Salomé*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—March for a church festival, *Best*.

Mr. Clarence Lott, St. Sepulchre's, E.C.—Marche pontificale, *Lemmens*.

Mr. G. E. Arnold, Parish Church, Knaresborough—Fanfare in D, *Lemmens*.

Mr. Charles M. Cowe, Cathedral Church, Dundee—Toccata in A, *Purcell*.

Mr. Fred Sutcliffe, St. Andrew's, Blackley—Choral song and fugue, *S. S. Wesley*.

Mr. Paul Rochard, Holy Trinity, South Shields—Concerto in G minor, *Handel*.

Mr. M. Kingston, Parish Church, Windsor—Allegretto in C, *Capocci*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, British Columbia—Fantasia in F minor, *Freyer*.

Mr. Henry Riding, Chigwell Church.—Andantino, *Davan Wetton*.

Mr. Andrew Freeman, Wesleyan Church, Newbury.—Andante commodo in E, *Charles Wesley*, and Larghetto in D, *Samuel Wesley*.

Mr. W. J. Keech, Parish Church, Faversham.—Overture in C, *Hollins*.

Mr. Ernest C. Edwards, St. Saviour's Church, Retford.—Cantilene in A flat, *Wheeldon*.

Mr. F. J. Livesey, St. Bees Priory Church.—Romance in B major, *Rheinberger*.

Mr. James Tomlinson, Public Hall, Preston.—Fantasie in D, *Bossi*.

Mr. Thomas J. Crawford, St. Katherine Cree Church, E.C.—Postlude in D, *Smart*.

Mr. Purcell James Mansfield, Wesleyan Church, Paignton—Canzona in B flat, *Wolstenholme*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Fantasia in E minor, *J. Lyon*.

Mr. T. Tertius Noble, St. Olave's, Marygate, York (dedication of the new memorial organ built by Messrs. J. W. Walker & Sons)—Solemn prelude, *T. T. Noble*.

Mr. T. D. Edwards, Rhos Baptist Chapel, Mountain Ash—Grand Chœur, *Salomé*.

Mr. Fountain Meen, St. Michael's, Cornhill—Caprice in B flat, *Guilmant*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Fantasia, *John E. West*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Thomas H. Hill, Parish Church, Cholsey, Berkshire.
Mr. Paul Rochard, Parish Church, Hinckley.
Mr. Alfred C. Toone, St. Mary's Church, West Kensington.
Mr. W. D'Arcy Tournier, Highbury Congregational Church, Birmingham.

Mr. John Collett (Tenor), Manchester Cathedral.

Reviews.

Modern Organ Accompaniment. By A. Madeley Richardson. [Longmans, Green, & Co.]

No fault can be found with the aim of this book, but much of its subject-matter is, to say the least, unsatisfactory from a devotional point of view. We refer to the extraordinary manner in which Dr. Richardson has treated the tune 'Melcombe,' and set it forth as a model of what may be done to other tunes. This 'ornamentation'—save the mark—consists of repetitions of chords, arpeggios, chromatic little runs, and similar vulgar distortions of a dignified tune that are nothing short of repulsive. If this kind of accompaniment to simple hymns is considered desirable, then reverence will be scattered to the four winds. There is more than one indication that 'Modern organ accompaniment' has been hurriedly written and without due consideration of its effect on organists who do not fully realize the sacredness of their office. The musical examples are far from being correct, and the style is not above reproach. Purged of what we consider its dangerous features and thoroughly revised, this manual might serve some useful purpose, but in its present form there are many pages that are disappointing from more than one point of view. Artistic restraint, not restless excess, is to-day much needed in accompanying the music of divine service.

Six Songs for soprano or tenor (Op. 6). English translations by Felix Mansfield; music by Johannes Brahms. Edited by Alberto Randegger. [Novello & Co., Ltd.]

As the opus number implies, these half-dozen songs are among the early compositions of Brahms, but they are none the less acceptable on that account. The gem of the set is, perhaps, No. 2, 'Spring' (*Der Frühling*), a delightfully melodious and invigorating strain that is full of charm. This song has some worthy companions, and the collection is one that should find acceptance with amateurs and professional vocalists who can appreciate a good thing. Mr. Randegger has discharged his editorial duties with his well-known aptitude, and Mr. Felix Mansfield has furnished a singable English text, though the German words also are given for those who prefer the original settings. It is a pity that the names are not given of the two ladies—Louise and Minnie Japha—to whom Brahms dedicated these songs. In this connection it is of interest to know that immediately they were published, Schumann forestalled the composer by presenting the young ladies with a copy of the work, on which he wrote: 'Den Fräulein Japha, zum Andenken an das Weihnachtsfest, 1853, als Vorbote des eingentlichen Gebers. R. Schumann'—(To the Misses Japha, in remembrance of the Christmas Festival, 1853, as forerunner of the real giver. R. Schumann.)

BOOKS RECEIVED.

The Wagner Stories. By Filson Young. Pp. xv. + 298; 5*s.* net. (E. Grant Richards.)

The Art of Counterpoint and its application as a decorative principle. By C. H. Kitson. Pp. viii. + 351; 7*s.* 6*d.* net. (Oxford: The Clarendon Press.)

Jamaican Song and Story. Collected by Walter Jekyll. Pp. xxxix. + 288; 10*s.* 6*d.* net. (David Nutt, for the Folk-Lore Society.)

L'Oratorio Musicale in Italia. By Guido Pasquetti. Pp. xxiii. + 505. (Firenze: Successori Le Monnier.)

God and Music. By John Harrington Edwards. Pp. 319; 4*s.* net. (J. M. Dent & Co.)

Strauss' 'Salome.' A guide to the opera with musical illustrations. By Lawrence Gilman. Pp. 85; 3*s.* 6*d.* net. (John Lane.)

The Morris Book. A history of Morris dancing, with a description of eleven dances as performed by the Morris-men of England. By Cecil J. Sharp and Herbert C. Macilwaine. Pp. 80; 2*s.* 6*d.* (Novello & Co., Ltd.)

Faust (Gounod), and *Carmen* (Bizet). 'The Great Operas' series, edited by J. Cuthbert Hadden, with coloured illustrations by Byam Shaw. Each 1*s.* net. (T. C. & E. C. Jack.)

The People's Psalter. Arranged by the Rev. G. H. S. Walpole, D.D. Pp. 299; 3*s.* 6*d.* (Elliott Stock.)

ROYAL OPERA.

The grand opera season at Covent Garden commenced on April 30 with 'Das Rheingold,' the succeeding sections of the 'Ring' being given May 1, 3 and 6. A second cycle began on May 8 and terminated on May 14. The performances, given under the conditions that prevail at Bayreuth, were conducted by Dr. Richter. The most memorable feature was the superb rendering of the orchestral portion, which was remarkable for perfect balance of tone, finish, and significant accentuation of the principal *motive.* Several finer exponents of the principal characters have been heard at Covent Garden, but in some instances the impersonations were all that could be desired, notably by Mr. Van Rooy as Wotan in the second cycle of the 'Ring'; Madame Kirkby Lunn as Fricka, Waltraute and Erda, and Mr. Knüpfer as Hunding. Brünnhilde was embodied in both cycles by Madame Gulbranson, who sang and acted in a manner that testified to intimate acquaintance with the part, if with some deficiency in distinction. Madame Fleischer-Edel and Madame Egli were respectively satisfactory exponents of Sieglinde and Gutrune. In the second cycle of the 'Ring,' Siegmund was personated by Mr. Cornelius, a new-comer with a fairly musical tenor voice, who sang pleasingly. An excellent impression was made by another new-comer, Mr. Bechstein, who accentuated the humorous element in the character of Mime. Mr. Zador was one of the fiercest exponents of Alberich that have been seen in England; Mr. C. Whitehill gave a dignified impersonation of Wotan in the first cycle; Mr. Jörn repeated his intelligent embodiment of Loge, and other members of the cast were Messrs. Stockhausen, Nietan, Krauss and Raboth. The Rhine-maidens' music has never been more beautifully sung than by Madames Agnes Nicholls, Fiebiger and Tolli, who, with Mesdames Gleeson-White, Edna Thornton, G. Lonsdale and Maud Santley, also sang as the Valkyries. Notable advance was shown in the scenic effects and stage management, but the dragon was a poor fighting beast.

In connection with the 'Ring' performances, two interpretations were given, respectively on May 16 and 22, of 'Die Meistersinger,' commencing, for the first time in England, at 5 p.m. In these Mr. Van Rooy repeated his superb embodiment of Hans Sachs, Mr. Jörn sang acceptably as Walther, Miss Hempel gave a vivacious but somewhat ordinary reading of Eva, Mr. Geis was amusing as Beckmesser, Mr. Knüpfer sang splendidly as Pogner, and Mr. Bechstein and Madame Tolli appeared respectively as David and Magdalene. Dr. Richter conducted, and again the excellence of ensemble was a memorable feature.

On the third night of the season—May 2—was performed, for the first time in England with German text, Mozart's one-act operetta 'Bastien und Bastienne,' composed in 1768, when he was twelve years of age. The libretto, by Weiskern, is an adaptation of Madame Favart's parody of Rousseau's operetta 'Le Devin du Village,' which for some time after its production enjoyed extraordinary popularity. Mozart's music is as simple as the story, but it is graceful and contains many touches indicative of the master's style, the work herein possessing its chief musical interest. Miss Hempel sang pleasingly as Bastienne, and the other two characters, Bastien, the fickle lover, and Colas, the worldly-wise doctor, were respectively well played by Mr. Nietan and Mr. Zador. Mozart's quaint little work was followed by a revival of Humperdinck's delightful fairy opera 'Hänsel und Gretel,' in which the parts of the children were vivaciously sustained by the Misses Fiebiger and Hempel. Madame Reinl was admirable as the Witch, Mr. Zador and Madame Tolli did justice to the parts of the father and mother, and the songs of the Dew-man and Sand-man were beautifully sung by Miss Hatchard and Madame Edna Thornton. It should be noted that both the above works were conducted by Mr. Percy Pitt, who also directed the rendering of Nicolai's 'Die Lustigen Weiber von Windsor,' mounted on May 7, the cast consisting of Mesdames Hempel, Tolli and Fiebiger respectively as Mrs. Ford, Mrs. Page, and Sweet Anne Page, and Messrs. Knüpfer, Zador, Raboth, Jörn, Bechstein and Stockhausen severally as Falstaff, Ford, Page, Fenton, Slender, and Dr. Caius. The reading of the work, with the exception of the part of Mrs. Ford, seemed somewhat heavy to English students of Shakespeare, but it was not without humour and possessed musical excellencies.

Puccini's 'La Bohême' was given, under the conductorship of Mr. Campanini, on May 15. The cast included the first appearances this season of Messrs. Caruso, Scotti, Marcoux and Gilibert, who impersonated the four students, Madame Donalda as the consumptive heroine and Miss Zeppilli as the irrepressible Musetta. Mr. Caruso, who was in splendid voice, sang the sentimental music of Rodolfo with a fervour that excited the liveliest enthusiasm of his compatriots. Two nights later he appeared as the casual lieutenant in 'Madama Butterfly,' Miss Destinn making her *rentrée* and repeating her intensely pathetic embodiment of Cio-Cio-San. The characters of Sharpless and Suzuki were respectively sustained by Mr. Scotti and Madame Lejeune, the four principal parts thus being played by the same exponents as on the first performance of the work at Covent Garden on July 10, 1905.

Tannhäuser was performed on May 20, when Madame Fleischer-Edel gave an attractive embodiment of Elizabeth. Miss Destinn appeared for the first time here as Venus, giving a reading of the part notable for dignity, and Madame Agnes Nicholls sang delightfully as the Shepherd. Mr. Knote acted with distinction as Tannhäuser, but sang with the hardness of tone of the typical German tenor. Messrs. Knüpfer and Whitehill respectively appeared as Hermann and Wolfram, and the remainder of the cast consisted of Messrs. Nietan, John Harrison, Frederic Austin and Raboth. Dr. Richter conducted, and secured a very fine ensemble. Madame Melba made her *rentrée* as Mimi in 'La Bohême' on May 21, with her customary success. The remainder of the cast was the same as at the previous performance.

London Concerts.

PHILHARMONIC SOCIETY.

A symphonic poem entitled 'Cleopatra' was the first number in the programme of the concert at Queen's Hall on May 16. It is by Mr. G. W. Chadwick, a prominent American composer, of whom Mr. Louis C. Elson in his 'History of American Music' declares that 'he deserves laudation for avoiding the demon of cacophony which has run rampant in some modern music.' If the tone-poem is a fair specimen of his art-work, that praise is well deserved. The title 'Cleopatra' points in the direction of programme-music, but the work can be heard and judged as 'abstract' music, to use a convenient if not very consistent term. Mr. Chadwick, as a pupil of Jadassohn and Rheinberger, did not neglect the study of counterpoint, and in the symphonic poem under notice there are many proofs of his scientific knowledge. The performance under Dr. F. H. Cowen was first-rate.

Mischa Elman played the Beethoven Violin concerto. His faultless technique has almost ceased to cause astonishment, but the breadth, nobility and feeling with which he interprets the music of the great master still remains a wonder. The vocalist was M. Felix Senius, who in 'Un aura amorosa' from Mozart's 'Così fan tutte' showed that he possesses a voice of beautiful quality, and that he knows how to use it. He met with a cordial reception and gave an encore. Strauss's 'Don Juan' was given for the first time at these concerts, and the programme ended with Elgar's genial 'Cockaigne' overture.

ROYAL ACADEMY OF MUSIC.

It was a happy thought of the authorities of the Royal Academy of Music to give the students of the operatic class an opportunity of performing Mozart's merry two-act opera 'Così fan tutte,' and the interpretation at the institution on May 17 seemed to be as much enjoyed by the exponents as by a large and appreciative audience. The story turns, it will be remembered, on Don Alfonso's wager with two lovers that their respective sweethearts would prove fickle if submitted to temptation. The two lovers, who accept the wager, were impersonated with dramatic perception by Messrs. Thomas Gibbs and F. Percival Driver, and their respective sweethearts found pleasing exponents in Miss Mary J. Fielding and Miss Josephine Ottlee. No little of the success of the performance was due to the excellence of Mr. Cecil Pearson's embodiment of the Don, and Miss Isabel H. Rawlings showed a lively sense of humour in the important rôle of the waiting-maid. The music is notable by its appropriateness to the lightness of the subject, and it possesses many touches of characterization that make it an interesting example of the genius of the great master.

LONDON CHORAL SOCIETY.

Considering the dramatic nature and variety of Dr. Saint-Saëns's biblical opera 'Samson and Delilah,' it is strange that the work does not attract larger audiences when presented in concert form, but the fact remains that even when the cast includes leading singers, it fails to draw an audience sufficiently large to fill Queen's Hall. This experience was repeated on May 11 at the performance of the work by the London Choral Society, with Mr. John Coates and Madame Kirkby Lunn in the name parts, and Mr. Thorpe Bates and Mr. Robert Radford personating the other rôles. Madame Kirkby Lunn gave a highly dramatic interpretation of the seductive and energetic Delilah, and Mr. Coates sang with his usual artistic perception as the susceptible Samson. Mr. Arthur Fagge, who conducted, is to be congratulated on the choral singing, which was distinguished by the proofs of good training if at times it was somewhat lacking in dramatic intensity of expression.

HANDEL SOCIETY.

The chief feature of the concert given on May 14 at Queen's Hall, under the direction of Mr. S. Coleridge-Taylor, was the performance of Mr. R. H. Walthew's little-known cantata 'Ode to a nightingale,' a setting of Keats's famous poem. Mr. J. Campbell McInnes rendered the solos expressively, and the choir sang intelligently if at times with lack of crispness. The work was much applauded and the composer called to the platform at the close. The third section of Schumann's 'Faust' was also a commendable choice, for this music is little known, and Dr. Saint-Saëns's fantasia 'Africa,' for pianoforte and orchestra, with Miss Dorothy Moggridge as soloist, provided effective contrast. In addition to Mr. Campbell McInnes, the list of vocalists comprised Madame Le Mar, Miss Edith J. Miller, Mr. Walter Hyde and Mr. Charles Bennett.

MR. JOSEPH HOLBROOKE'S CHAMBER CONCERT.

The merry month of May is not the most propitious time for a chamber concert, but a numerous audience assembled at the Salle Erard on May 9, when Mr. Joseph Holbrooke submitted a selection of modern English music, largely consisting of his own compositions. Prominent among these was the first London performance of his Sextet No. 3 (Op. 33) for pianoforte and strings (or wind instruments). The former combination was presented on this occasion, the composer, at the pianoforte, being assisted by the Norah Clench Chamber Quintet. The sextet consists of three movements, the most important of which is the first, an *Allegro appassionato*, possessing significant themes ingeniously if somewhat diffusely developed. The second number, *Larghetto molto espressione*, is built up with two melodious subjects which are poetically treated, and the *Finale*, a *Rondo*, is remarkably spirited and gay. The work is published and deserves to meet with favour. It was followed by the first performance of three songs, under the collective title of 'Landscapes' (Op. 34), which were tastefully sung by Miss Carrie Crisp, and proved musicianly.

MADAME LISA LEHMANN'S 'GOLDEN THRESHOLD.'

Considerable interest was attached to the production of a new song-cycle entitled 'The golden threshold,' by Madame Lisa Lehmann, at Queen's Hall on April 29, for rumour had it that the gifted lady had rivalled her previous remarkable production, 'In a Persian garden.' With the exception, however, that the text is Eastern in character, there is little in common between the two works. The libretto, derived from poems by Sarojini Naidu, is laid out for soprano, contralto, tenor, and bass solos, duets and choruses. The artistic value of the music greatly varies. In some numbers, such as the baritone solo and chorus, 'The royal tombs of Golconda,' Madame Lehmann has reached a high standard of excellence, but for the most part the music, although always well written, is of a superficial and popular character. The solos were beautifully sung by Madame Evangeline Florence, Madame Edna Thornton, Mr. John McCormack and Mr. Charles W. Clark, who were assisted by a choir of 160 voices, chiefly members of the National Sunday League Choir, with Madame Lehmann at the pianoforte and Mr. Herbert Bedford conducting. The second part of the evening was occupied by a concert version of Madame Lehmann's music to the 'Vicar of Wakefield,' sung by Miss Lydia Obree, Edith Clegg, Master Glandon Williams and Messrs. David Bispham, Walter Hyde, Charles Bennett, Claude Goodchild and the above-mentioned choir.

MRS. MARY LAYTON'S CHOIR.

This highly-trained Ladies' Choir gave a concert in the Queen's Hall on April 25, the proceeds of which were promised to the Victorian Hospital for Children. The choral programme was presented in a refined style. Among the most successful items were the short cantata 'Nature and love' (Tchaikovsky), 'Ophelia' (Berlioz), 'The snow' (Elgar), 'Whither' from 'The voyage of Maeldune' (C. V. Stanford), and the setting of the 13th Psalm (Brahms). The soloists were Miss Margaret Layton, Madame Annie Layton, Miss Edith Kingsford, Miss Mabel Todd, Mr. Gregory Hast and Mr. Alfred Layton. The principals sang Stanford's cycle of songs from 'The Princess,' and H. Walford Davies's 'Nursery Rhymes.'

The reappearance in London on May 15 at Steinway Hall of Madame Sophie Menter awoke many recollections, and that her remarkable gifts as a pianist were not forgotten was attested by the large audience that attended her recital. The verve and conviction of her readings, which won for her such distinction in times long past, characterized her playing on this occasion, and enthusiastic applause followed the delicacy and power of her renderings of familiar works and pieces that included Beethoven's 'The Departure, Absence and Return' sonata, and Liszt's 'Soirées de Vienne.'

Miss Marie Novello, a young Welsh pianist, made a very favourable impression at her pianoforte recital on April 30 at Bechstein Hall. If she was rather inclined to over-emphasis and hurry in certain passages, she has an admirable technique and her interpretations were distinguished by brilliancy and warmth of feeling.

The remarkably gifted boy violinist Franz von Vecsey reappeared after an absence of about two years at Queen's Hall on May 4, and by his playing in well-known works showed that he is making most satisfactory progress. Perhaps the most remarkable feature was the volume of tone he produced from his instrument, which it may be remembered characterized his performances on his first appearance in this country. He was supported by the New Symphony Orchestra conducted by Mr. Thomas Beecham.

The clever little lad, Lionel Ovenden, gave a remarkable exhibition of his skill at a concert at Queen's Hall, on May 7, when he was supported by the new Symphony Orchestra, conducted by Mr. Gustav Stephan. On this occasion the boy appeared in the double capacity of a violinist and pianist. As the former he introduced Benjamin Godard's Concerto in G minor, No. 2, a work not previously heard in London. Musically it is not of great value, but the solo part is brilliantly written for the violin, and it afforded Master Ovenden a legitimate medium for the display of his precocious technical skill. It may be added that Mr. Arthur Hervey conducted his tone-poem 'In the East,' and achieved pronounced success.

Mr. and Mrs. Mallinson gave a series of three vocal recitals at Bechstein Hall, respectively on May 2, 6, and 13, on each occasion charming large and appreciative audiences by the poetic and dramatic significance of the songs composed by Mr. Mallinson, and their highly expressive interpretations by his wife.

The Cathie String Quartet gave the first of two chamber concerts at Steinway Hall on May 7, when was produced a new Quartet in D major by Vitezsler Novak, a work of modern character possessing more strenuousness than charm. In direct contrast was Mozart's lovely quartet in D minor, which was interpreted with notable delicacy and sympathy with the music.

Miss Myrtle Elvyn made her first appearance at Bechstein Hall on May 7, and she played again on May 15. On both occasions Miss Elvyn, an American pianist, showed an executive command, intelligence and sweet reasonableness in her interpretations that were very pleasure-giving.

Miss Hilda Wilson brought forward several promising young singers at her pupils' concert on May 8 at Steinway Hall, when she was assisted by Messrs. Lane Wilson and James Davis, and Johann Duys. The most successful of the young people was Miss Lilian Lawe, who sang with much charm.

Of the large number of vocalists who have given recitals during the past month that by Madame Mary Grey at Bechstein Hall on May 10 should not pass unnoticed, for she is an English singer gifted with a soprano voice of peculiarly beautiful quality. Moreover she sang with an intensity of expression and natural charm that captivated her audience.

The Manchester Orpheus Glee Society, on its way to take part at St. Denis in the international competition for choral singing, gave a concert on May 17 at the King's Hall, Holborn. Conducted by Mr. S. Nesbitt, these northern choralists sang an excellent selection of glees and part-songs. Their interpretations were marked by a precision of attack, volume, and beauty of tone that fully sustained the reputation of this Society, and the renderings of MacDowell's 'Dance of Gnomes' and Hegar's 'Phantom host' were thrilling. Vocal solos were contributed by Miss Marion Bailey, and Mr. Durie Pryce played some violin pieces tastefully.

A novelty in the way of recitals was given at Bechstein Hall on May 22, by the first appearance in England of Mr. Sergei Kussewitzky, a virtuoso on the double-bass, and an artist who would seem to carry on the traditions of Domenico Dragonetti, of 18th century fame, and of Giovanni Bottesini, who died in 1889. Mr. Kussewitzky was born in 1874 at Wyschni Wolotschek, Russia, and in 1890 entered the Conservatoire at Moscow with the object of devoting himself to composition; but he was anxious to obtain a scholarship. The only one available being for a double-bass student, he took up that unwieldy instrument, and became so impressed with its capabilities that he devoted himself entirely to its mastery. At his recital in Bechstein Hall he used a double-bass with four strings and of somewhat smaller size than those used in orchestras, but he produced a remarkably rich and sonorous volume of tone, and played with great technical skill, command of expression, and refinement. His selection included two works of his own—a Concerto and a Humoresque, the former fluently written and containing many extremely expressive passages. Mr. Kussewitzky was accompanied by Mr. Fritz Lindemann, an able pianist who played solos by Scarlatti and Schumann with good taste and brilliancy.

Mr. Paul Reimers, who gave a vocal recital on May 24, at Æolian Hall, has a tenor voice of musical quality which is dominated by an emotional and artistic temperament that made his singing of a selection of high-class songs by continental composers most enjoyable. He was assisted by Mr. T. Dettmar Dressel, who contributed violin solos, and by Messrs. Hamilton Harty and Coenraad v. Bos, who were admirable accompanists.

A 'Grand Empire Concert' was given at Queen's Hall on May 24 under the honorary direction of Dr. Charles Harriss, at which Four French Songs of Canada, with accompaniments by Sir Alexander Mackenzie, were performed for the first time in England.

The Musical Times,
June 1, 1907.

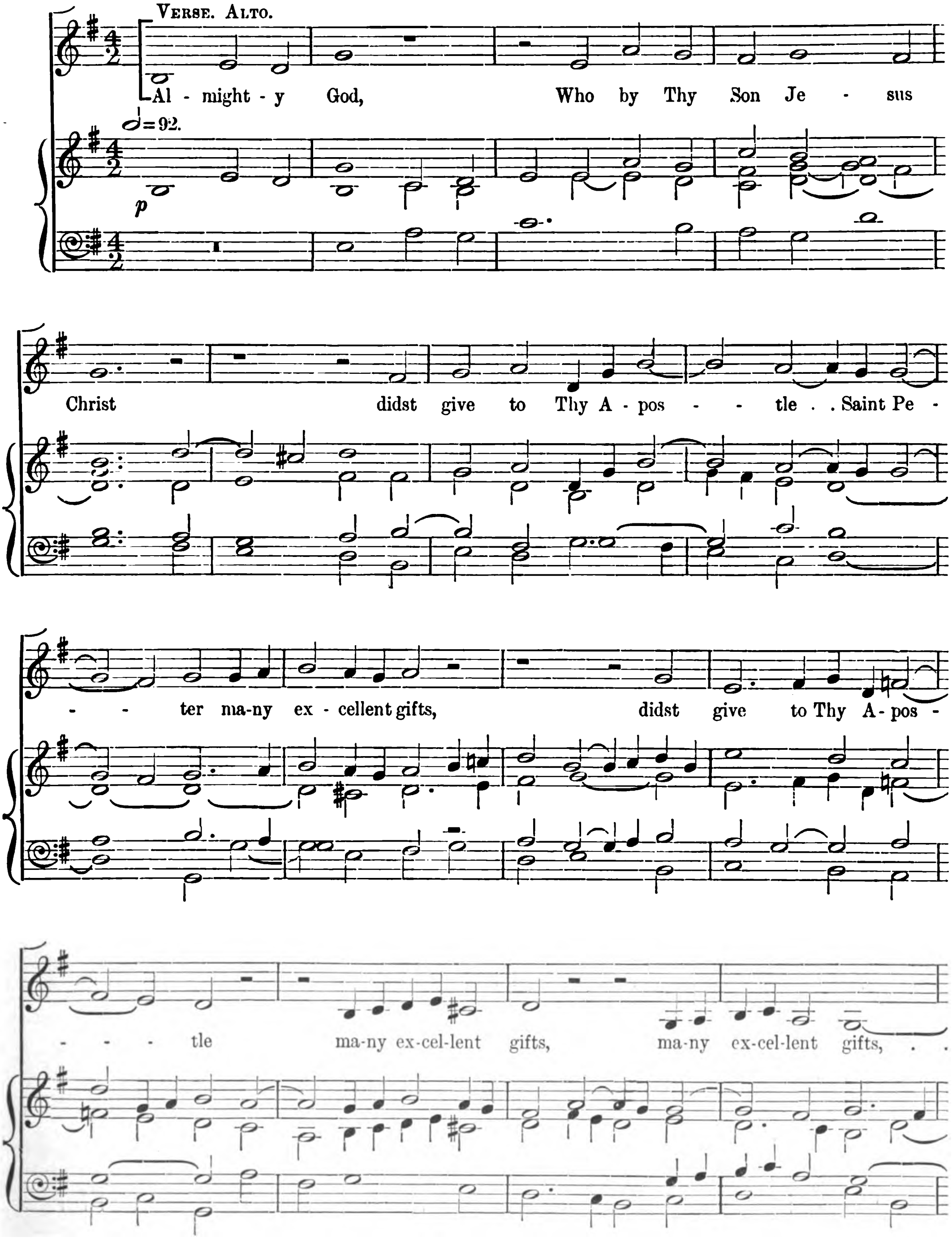
Almighty God, Who by Thy Son Jesus Christ.

ANTHEM FOR VERSE AND CHORUS.

The Collect for St. Peter's Day.

Composed by ORLANDO GIBBONS.
Edited by PHILIP ARMES, Mus.D., Oxon.;
Organist of Durham Cathedral.*

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


VERSE. ALTO.
𝅗𝅥 = 92.
p
Al - might - y God, Who by Thy Son Je - sus
Christ didst give to Thy A - pos - - - tle . . Saint Pe -
- - ter ma-ny ex - cellent gifts, didst give to Thy A - pos -
- - - - tle ma-ny ex-cel-lent gifts, ma-ny ex-cel-lent gifts, . .

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* The Editor is responsible for the scoring of this Anthem from seventeenth century voice parts, and an old Organ Book, in Durham Cathedral. He has placed in brackets the vocal passages for which he has had to rely on the Organ Book. Original key, F.

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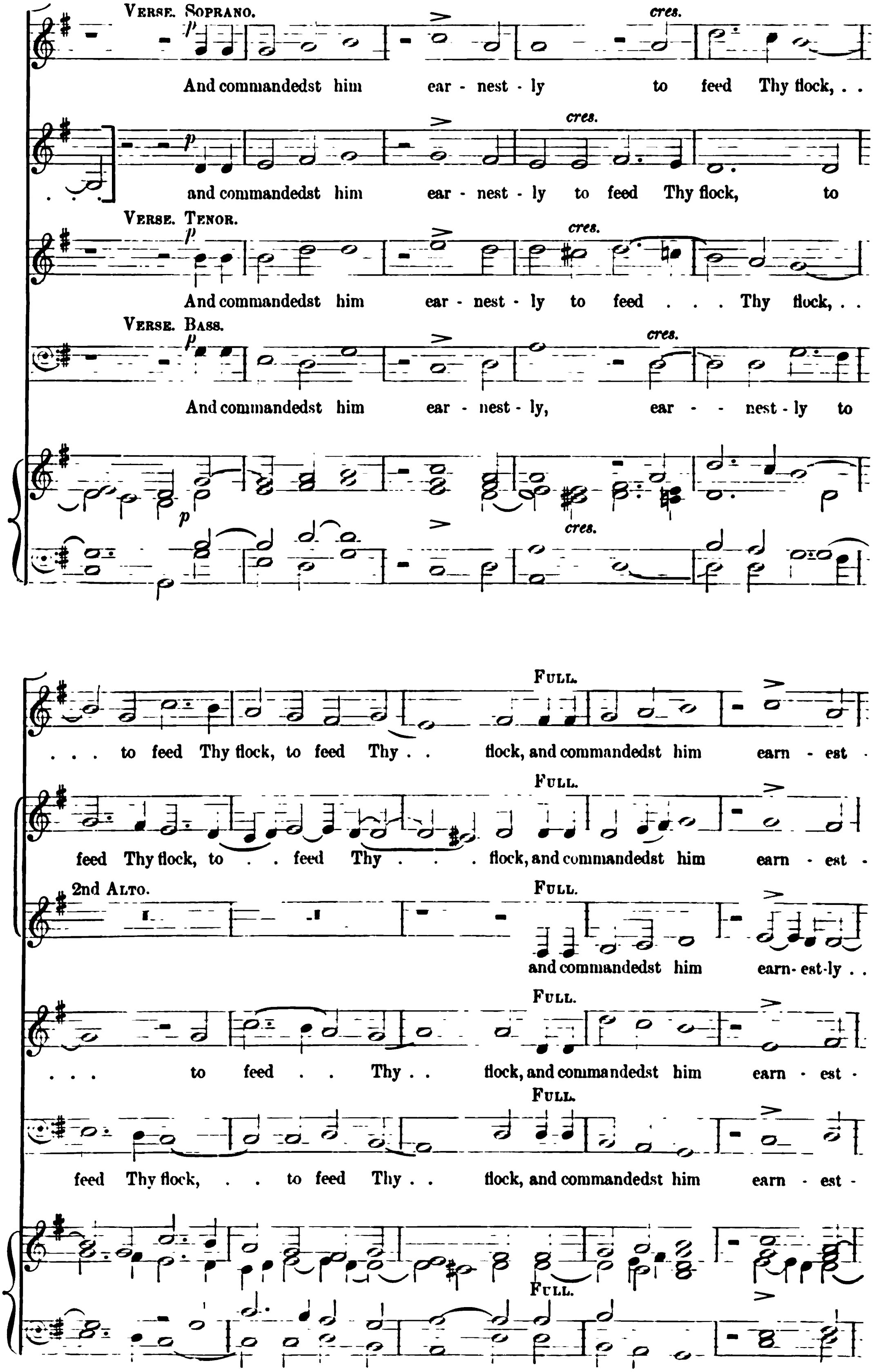
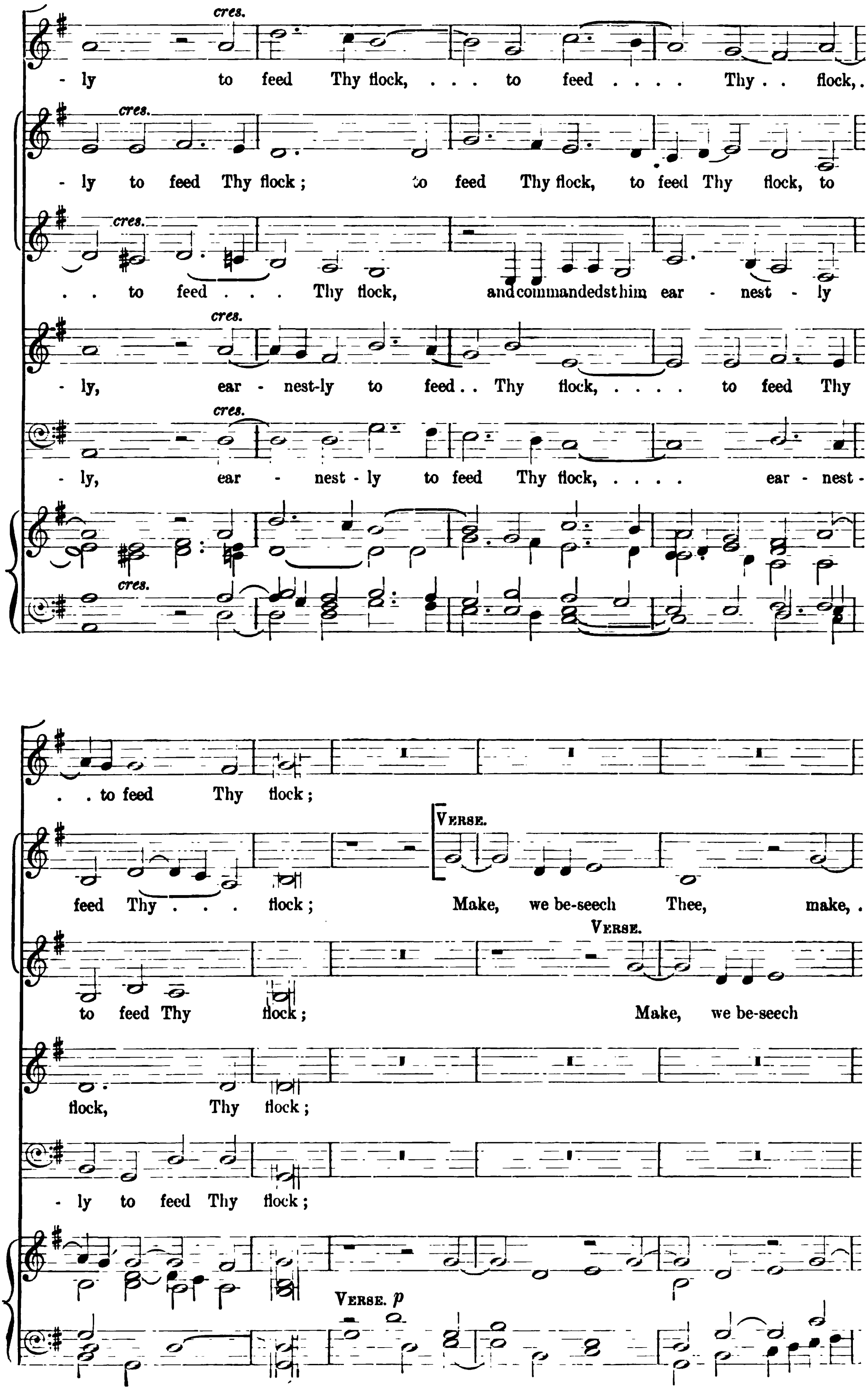
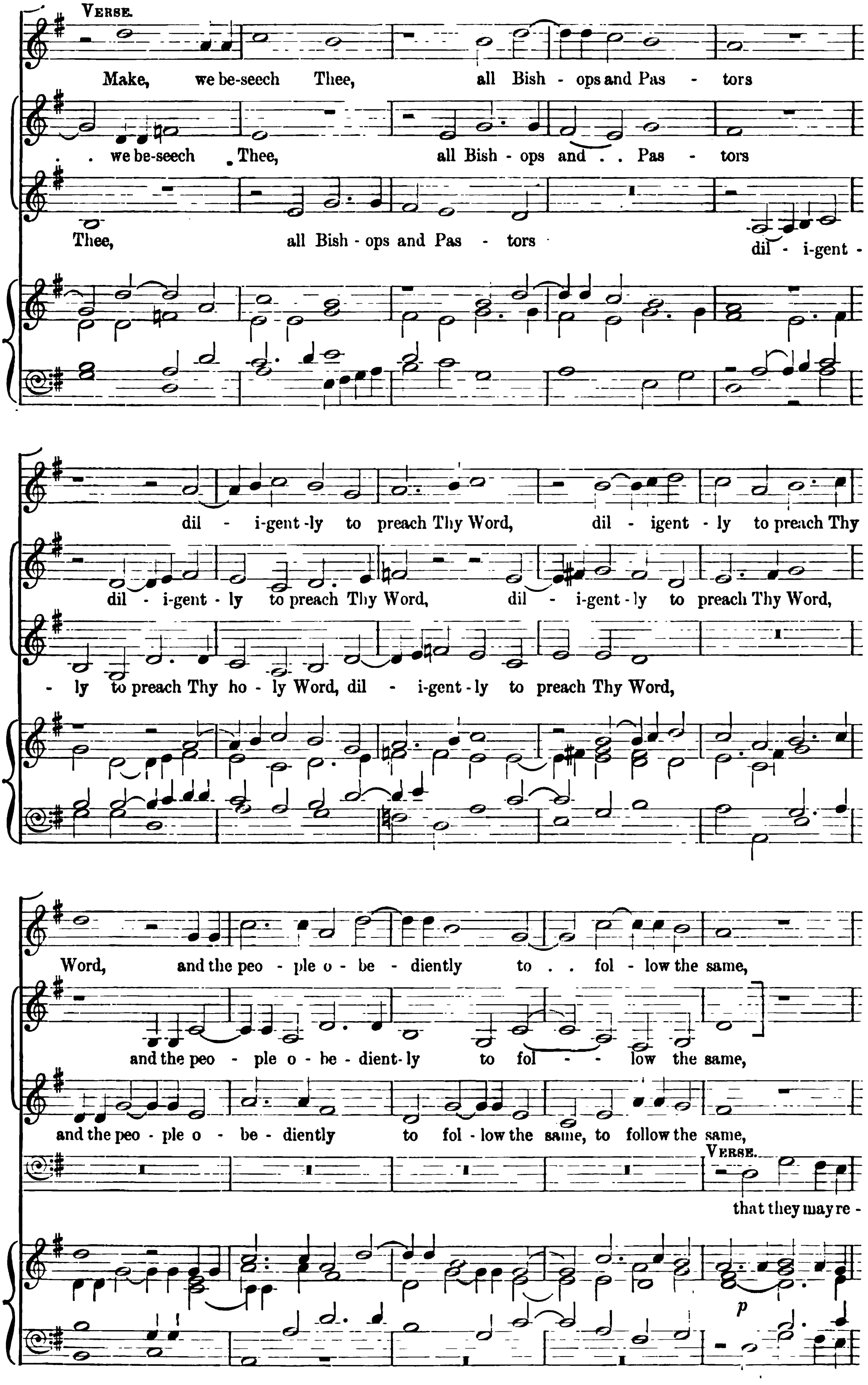

VERSE. SOPRANO.
p
cres.
And commandedst him ear - nest - ly to feed Thy flock, . .
p
cres.
and commandedst him ear - nest - ly to feed Thy flock, to
VERSE. TENOR.
p
cres.
And commandedst him ear - nest - ly to feed . . . Thy flock, . .
VERSE. BASS.
p
cres.
And commandedst him ear - nest - ly, ear - - nest - ly to
p
cres.
FULL.
. . . to feed Thy flock, to feed Thy . . flock, and commandedst him earn - est -
FULL.
feed Thy flock, to . . feed Thy . . . flock, and commandedst him earn - est -
2nd ALTO.
FULL.
and commandedst him earn- est-ly . .
FULL.
. . . to feed . . Thy . . flock, and commandedst him earn - est -
FULL.
feed Thy flock, . . to feed Thy . . flock, and commandedst him earn - est -
FULL.


cres.
- ly to feed Thy flock, . . . to feed . . . . Thy . . flock, .
cres.
- ly to feed Thy flock ; to feed Thy flock, to feed Thy flock, to
cres.
. . to feed . . . Thy flock, and commandedst him ear - nest - ly
cres.
- ly, ear - nest-ly to feed . . Thy flock, ... to feed Thy
cres.
- ly, ear - nest - ly to feed Thy flock, ... ear - nest -
cres.
. . to feed Thy flock ;
Verse.
feed Thy . . . flock ; Make, we be-seech Thee, make, .
Verse.
to feed Thy flock ; Make, we be-seech
flock, Thy flock ;
- ly to feed Thy flock ;
Verse. p


VERSE.
Make, we be-seech Thee, all Bish - ops and Pas - tors
. . we be-seech Thee, all Bish - ops and . . Pas - tors
Thee, all Bish - ops and Pas - tors dil - i-gent -
dil - i-gent -ly to preach Thy Word, dil - igent - ly to preach Thy
dil - i-gent - ly to preach Thy Word, dil - i-gent - ly to preach Thy Word,
- ly to preach Thy ho - ly Word, dil - i-gent - ly to preach Thy Word,
Word, and the peo - ple o - be - diently to . . fol - low the same,
and the peo - ple o - be - dient- ly to fol - - low the same,
and the peo - ple o - be - diently to fol - low the same, to follow the same,
VERSE.
that they may re -
p

The Musical Times. **EXTRA SUPPLEMENT.** June 1, 1907.

No. 937. O PEACEFUL NIGHT.—Edward German. *Price* 3*d.*

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O PEACEFUL NIGHT!

O PEACEFUL night! so calm and still!
The moonlight sleeps on vale and hill:
And soft the brooklet hurries by
With murm'rous flow of lullaby:
Till life awakes adown the dale
Sweet music of the nightingale.
O peaceful night! O dream of day!
Stay with us, stay!

O mystic night! in woodland shade,
Thou know'st a fairy-haunted glade
Where laughing elves, with tiny feet,
Go tripping through the meadow-sweet:
Till in the silent sky afar
Again shines forth the morning star.
O mystic night! O dream of day!
Stay with us, stay!

W. HERBERT SCOTT.

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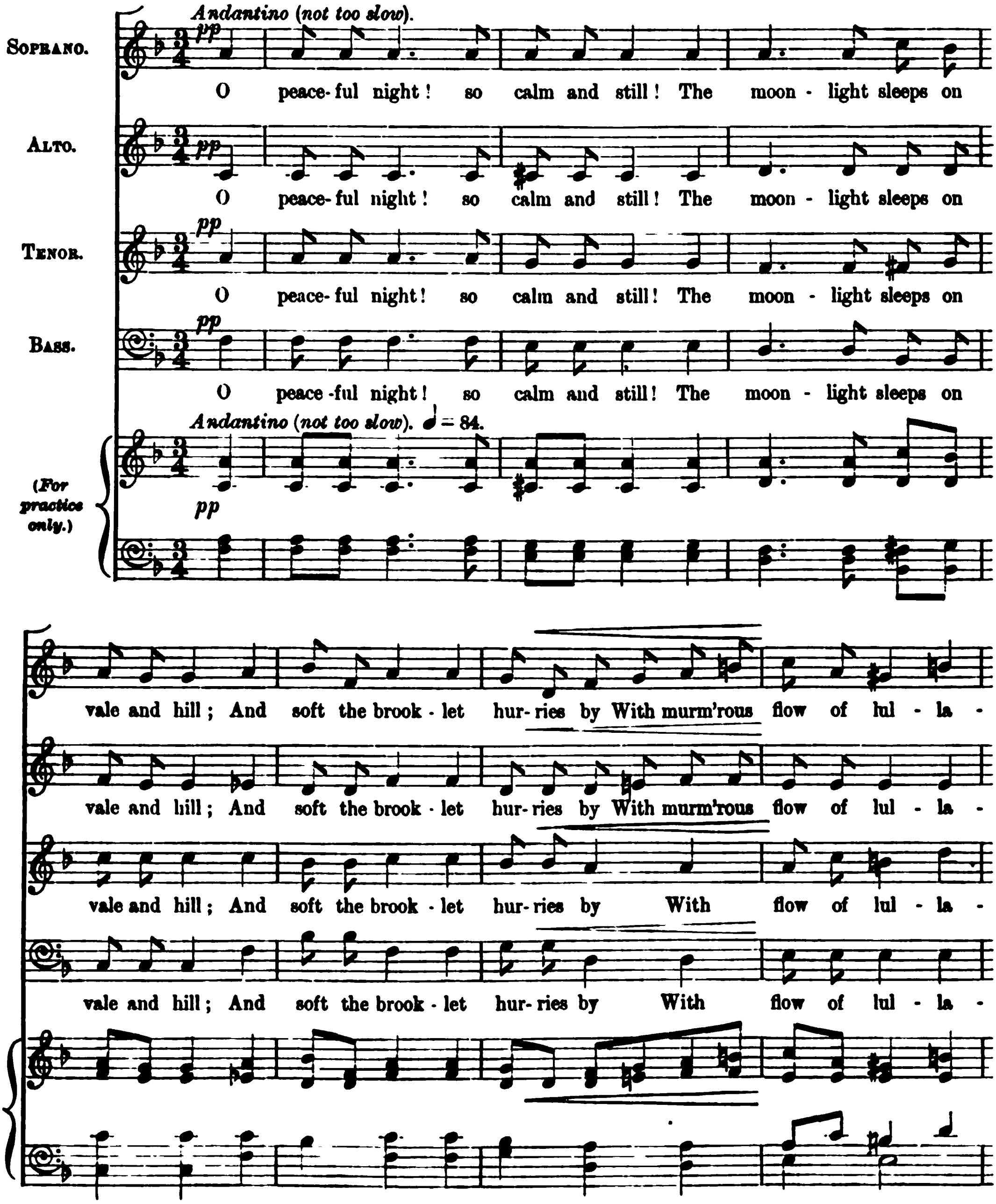
Andantino (not too slow).
SOPRANO.
ALTO.
TENOR.
BASS.
pp
O peaceful night! so calm and still! The moon-light sleeps on
Andantino (not too slow). ♩ = 84.
(For practice only.)
vale and hill; And soft the brook-let hur-ries by With murm'rous flow of lul-la-
vale and hill; And soft the brook-let hur-ries by With flow of lul-la-

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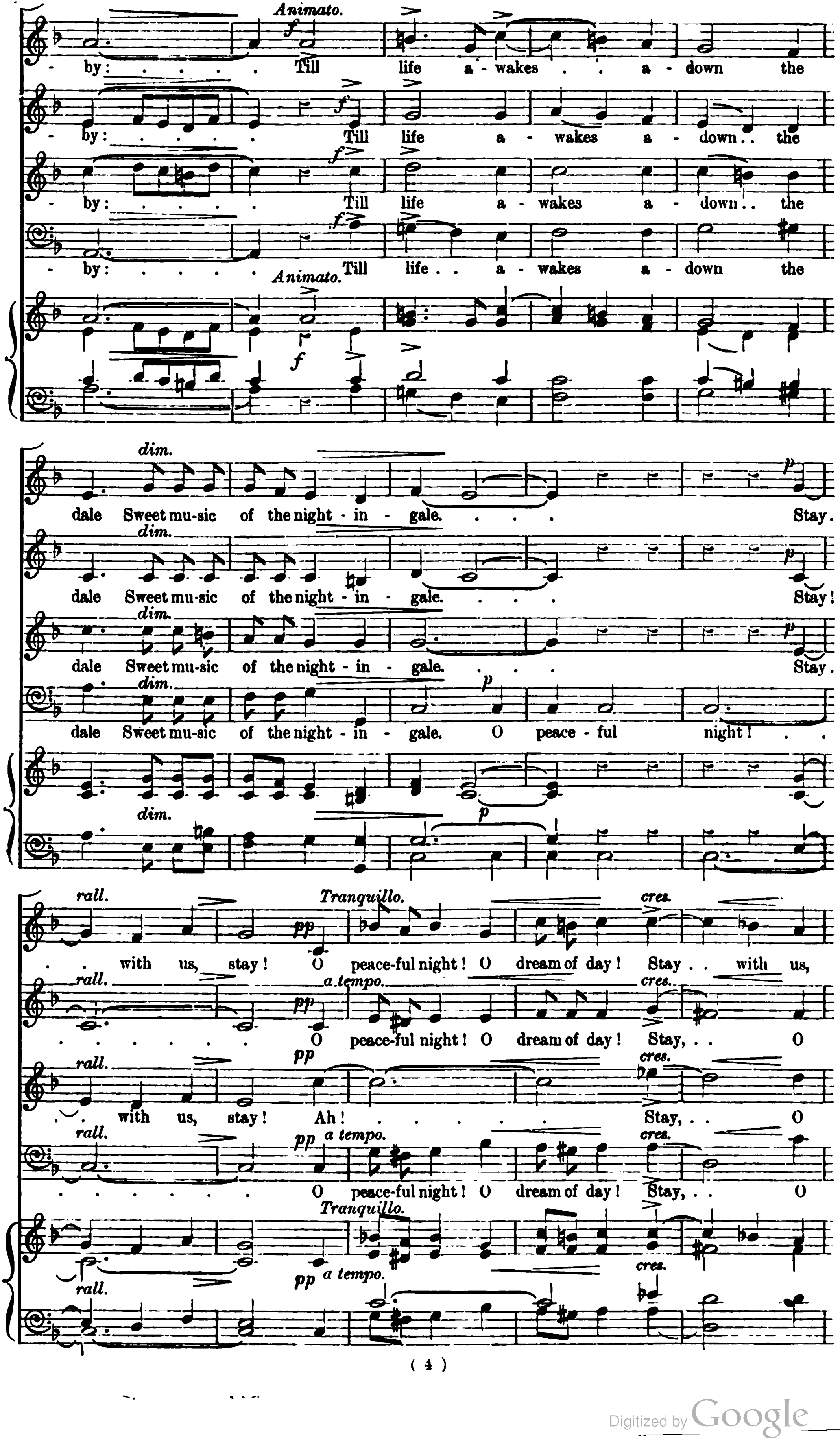
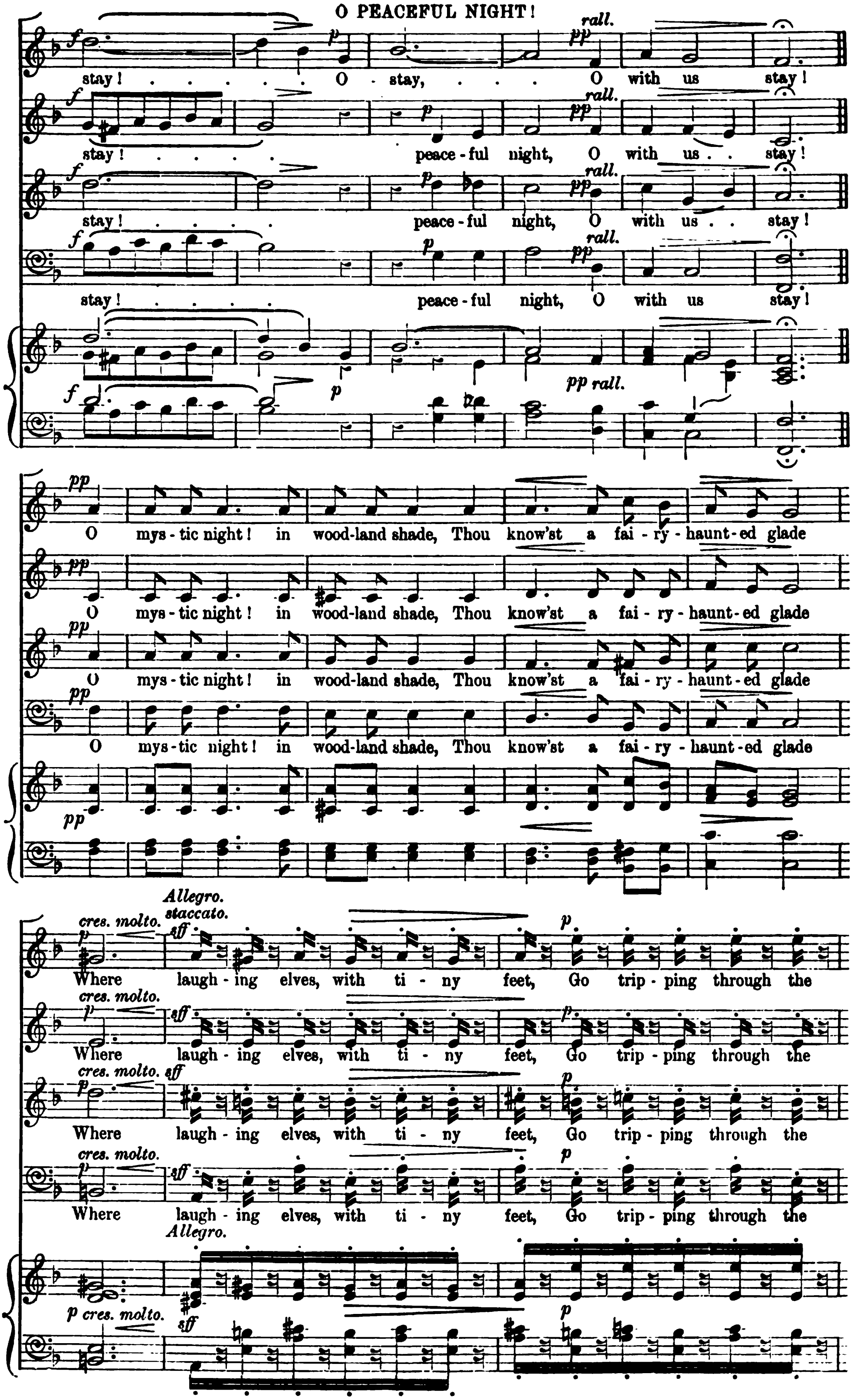
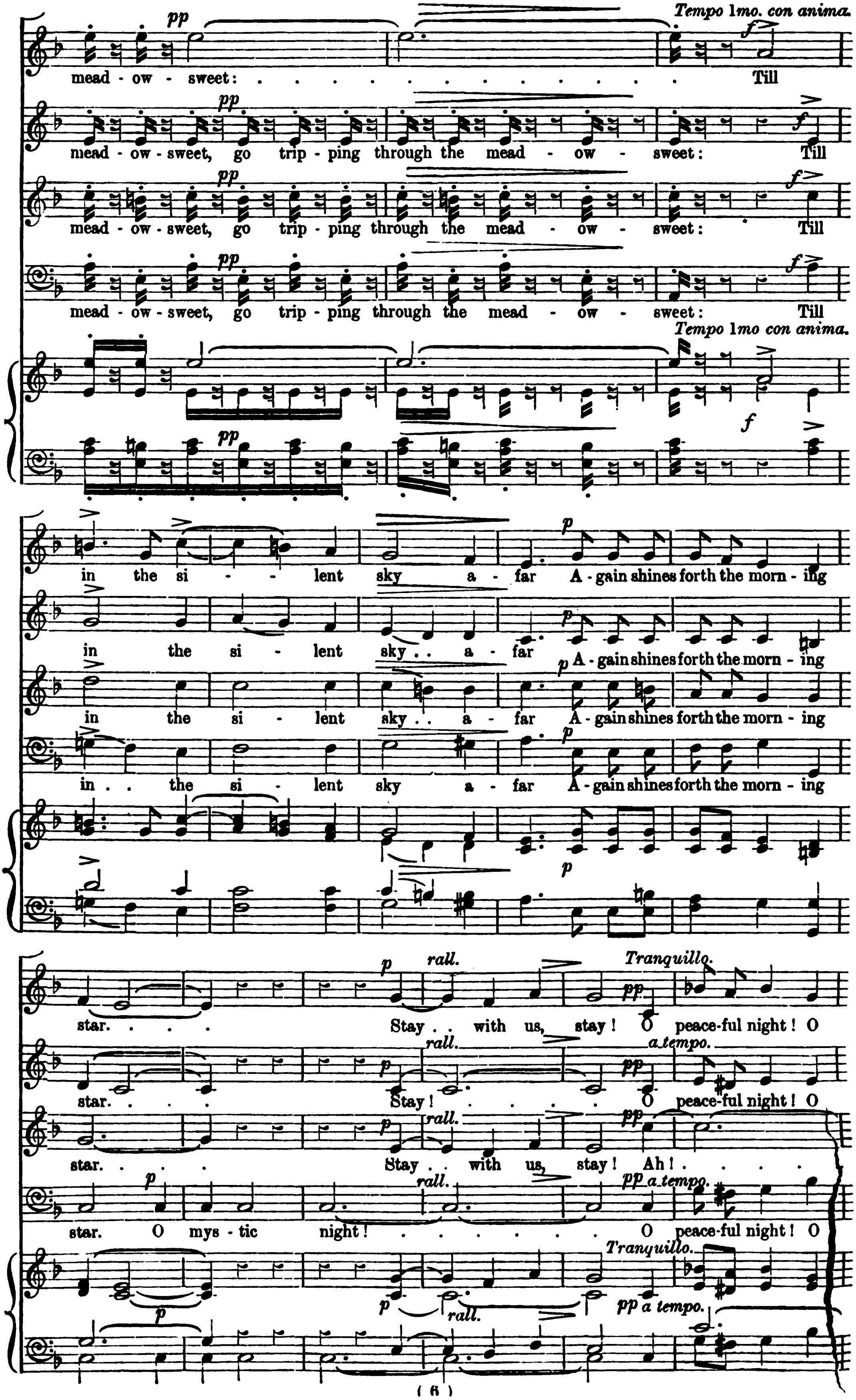
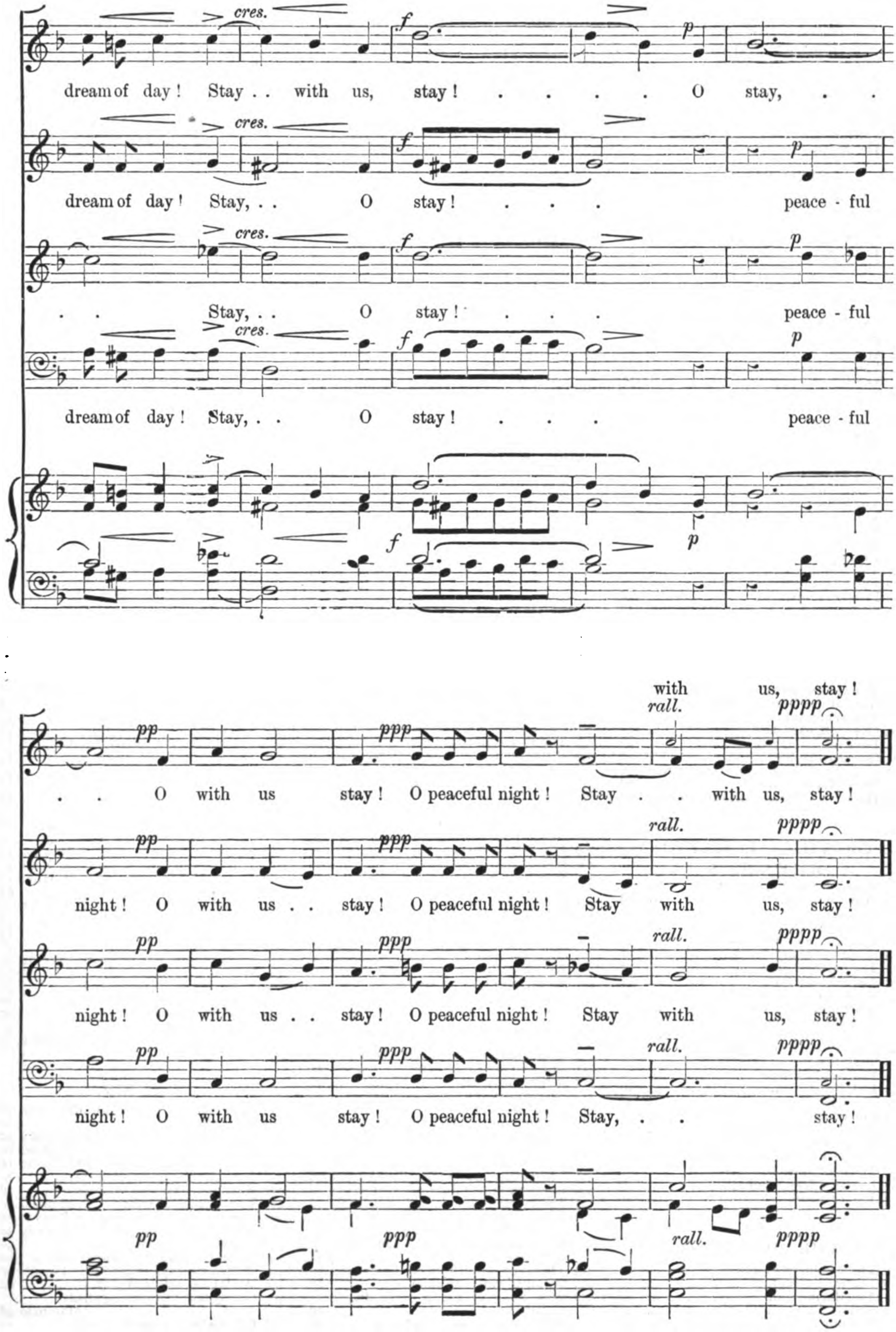

Animato.
by: . . . . . Till life a - wakes . . a - down the
by: . . . . . Till life a - wakes a - down . . the
by: . . . . . Till life a - wakes a - down . . the
by: . . . . . Till life . . a - wakes a - down the
dim.
dale Sweet mu-sic of the night - in - gale. . . . Stay.
dale Sweet mu-sic of the night - in - gale. . . . Stay!
dale Sweet mu-sic of the night - in - gale. . . . Stay.
dale Sweet mu-sic of the night - in - gale. O peace - ful night! . .
rall.
Tranquillo.
a tempo.
cres.
. . with us, stay! O peace-ful night! O dream of day! Stay . . with us,
. . . . O peace-ful night! O dream of day! Stay, . . O
. . with us, stay! Ah! . . . . . Stay, . . O
. . . . O peace-ful night! O dream of day! Stay, . . O


f
p
rall.
pp
stay! . . . . . . O - stay, ... O with us stay!
stay! . . . . . peace - ful night, O with us . . stay!
stay! . . . . . peace - ful night, O with us . . stay!
stay! . . . . . peace - ful night, O with us stay!
pp rall.
O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt - ed glade
O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt - ed glade
O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt - ed glade
O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt - ed glade
cres. molto.
Allegro.
staccato.
sff
Where laugh - ing elves, with ti - ny feet, Go trip - ping through the
Where laugh - ing elves, with ti - ny feet, Go trip - ping through the
Where laugh - ing elves, with ti - ny feet, Go trip - ping through the
Where laugh - ing elves, with ti - ny feet, Go trip - ping through the
p cres. molto.


Tempo 1mo. con anima.
pp
f
mead - ow - sweet: . . . . Till
mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till
mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till
mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till
Tempo 1mo con anima.
p
in the si - - lent sky a - far A - gain shines forth the morn - ing
in the si - lent sky . . a - far A - gain shines forth the morn - ing
in the si - lent sky . . a - far A - gain shines forth the morn - ing
in . . the si - lent sky a - far A - gain shines forth the morn - ing
rall.
Tranquillo.
a tempo.
pp
star. . . . Stay . . with us, stay! O peace-ful night! O
star. . . . Stay! . . . . . O peace-ful night! O
star. . . . Stay . . with us, stay! Ah! . . . .
star. O mys - tic night! . . . . O peace-ful night! O
pp a tempo.

O PEACEFUL NIGHT!


cres.
f
p
pp
ppp
pppp
rall.
dream of day! Stay . . with us, stay! . . . . . O stay, . .
dream of day! Stay, . . O stay! . . . peace - ful
. . Stay, . . O stay! . . . peace - ful
dream of day! Stay, . . O stay! . . . peace - ful
. . O with us stay! O peaceful night! Stay . . with us, stay!
with us, stay!
night! O with us . . stay! O peaceful night! Stay with us, stay!
night! O with us . . stay! O peaceful night! Stay with us, stay!
night! O with us stay! O peaceful night! Stay, . . stay!

The small notes at end may be added *ad lib.*

Also published in *Novello's Tonic Sol-fa Series*, No. 1383, price 1*d*. Arrangement for Male Voices (T.T B.B.) in *The Orpheus*, No. 370, price 3*d*., and in *Novello's Tonic Sol-fa Series*, No. 1382, price 1*d*.

NOVELLO'S PART-SONG BOOK (*continued*).

VOL. V. (*continued*).

HENRY SMART.

No.		
168	Wake! to the hunting	3d.
169	Dost thou idly ask	3d.
170	A Psalm of Life	1½d.
171	Only Thou	1½d.
172	I prithee send me back my heart	1½d.
173	The Moon	3d.

CIRO PINSUTI.

174	A Spring Song	3d.
175	An Autumn Song	3d.
176	The Two Spirits	3d.
177	The Crusaders	3d.
178	The Caravan	3d.
179	Stradella	3d.

VOL. VI.—J. L. HATTON.

180	When evening's twilight	2d.
181	Absence	2d.
182	April showers	3d.
183	The red, red rose	3d.
184	Beware, beware	3d.
185	The Sailor's Song	3d.
186	Good Night	2d.
187	Blythe is the bird	2d.
188	Stars of the summer night	3d.
189	The hemlock-tree	4d.
190	Jack Frost	3d.
191	I loved her	3d.
192	The Village Blacksmith	3d.
193	The Bait (Come, live with me)	3d.
194	Softly fall the shades of evening	3d.
195	Auburn (Sweet village)	3d.
196	Bird of the wilderness	3d.
197	The Summer gale	2d.
198	I met her in the quiet lane	2d.
199	If thou art sleeping	3d.
200	Spring Song	3d.
201	Good wishes	3d.
202	Parting and Meeting	2d.
203	Whether kissed by sunbeams	3d.
204	The roses are blushing	3d.
205	The Rivals	3d.
206	The village dance	3d.
207	Song of the Gipsy maidens	3d.
208	The Waterfall	3d.
209	Over hill, over dale	3d.
210	Love me little, love me long	3d.
211	Going a-maying	3d.
212	See, the rooks are homeward flying	3d.
213	Sweet Lady moon	3d.
214	Hark, the Convent bells are ringing	3d.

VOL. VII.—J. L. HATTON.

MALE VOICES.

215	When evening's twilight	2d.
216	Warrior's Song	3d.
217	Absence	2d.
218	April showers	3d.
219	The red, red rose	3d.
220	Beware, beware	3d.
221	The happiest land	3d.
222	The Sailor's Song	3d.
223	Busy, curious, thirsty fly	2d.
224	Good night, beloved	2d.
225	Bacchanalian Song	3d.
226	Stars of the summer night	3d.
227	King Witlaf's drinking horn	3d.
228	Tars' Song	4d.
229	The hemlock-tree	4d.
230	Jack Frost	3d.
231	The Lye	3d.
232	I loved her	3d.
233	The Village Blacksmith	3d.
234	The Letter	3d.
235	Shall I wasting in despair	3d.
236	The way to build a boat	4d.
237	I loved a lass, a fair one	4d.
238	The Lifeboat	3d.

VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	2d.
240	The waves' reproof	3d.
241	Ave Maria	2d.
242	Spring	2d.
243	Morning	3d.
244	Hymn to Cynthia	3d.
245	Cradle Song	3d.
246	The joys of Spring	3d.
247	Dream, baby, dream	2d.
248	A song for the Seasons	3d.
249	O say not that my heart is cold	2d.
250	Love and mirth	3d.

VOL. VIII. (*continued*).

HENRY SMART.

No.		
251	Sweet vesper hymn	3d.
252	Crocuses and Snowdrops	3d.
253	Stars of the summer night	3d.
254	Wind thy horn	3d.
255	The land of wonders	3d.
256	Ye little birds that sit and sing	2d.
257	How soft the shades of evening creep	2d.
258	How sweet is summer morning	2d.
259	Now May is here	3d.

VOL. IX.—WALTER MACFARREN.

260	Hunting Song	3d.
261	Summer Song	3d.
262	The Curfew bell	3d.
263	The Warrior	3d.
264	Love's heigh-ho!	3d.
265	Good-night, good rest	3d.
266	The Fairies	3d.
267	Cradle Song	3d.
268	Morning Song	3d.
269	Ye pretty birds	3d.
270	More life	3d.
271	Sweet content	3d.
272	Sea Song (T.T.B.B.)	3d.
273	The stars are with the voyager „	2d.
274	Autumn „	3d.
275	Highland War Song „	3d.
276	Shortest and longest „	3d.
277	Windlass Song „	3d.
278	O Lady, leave thy silken thread	3d.
279	Lover's Parting	3d.
280	Shepherds all and maidens fair	3d.
281	Night, sable goddess	3d.
282	Hence, all you vain delights	3d.
283	Swallow, swallow, hither wing	3d.

VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	4d.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	4d.
286*	O who will o'er the downs (A.T.T.B.)	4d.
287	Who shall win my lady fair	4d.
288	Why with toil	3d.
289	When Allen-a-Dale went a-hunting	4d.
290	I saw lovely Phillis. Madrigal	4d.
291	The River Spirit's song (A.T.T.B.)	3d.
292	It was upon a Spring-tide day. (5 v.)	4d
293	Take heed, ye shepherd swains	4d.
294	Spring returns. Madrigal (S.S.A.T.B.)	2d.
295	Great god of love. 8 voices. Madgl.	3d.
296	In dulci jubilo. Christmas Carol	3d.
297	The song of the Frank companies	3d.
298	How bright in the May-time	3d.
299	The Winter Song	3d.
300	The Bishop of Mentz	3d.
301	When last I strayed	2d.
302	See how smoothly	2d.
303	Let us all go maying	2d.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305	O ye roses. Madrigal „	3d.
306	Sing we and chaunt it. Double Choir	2d.
307	Ditto, for 4 voices	2d.
308	The Red Wine flows (T.T.B.B.)	2d.
309	Shoot, false love, I care not	3d.

VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	4d.
311	Down in my garden fair „	3d.
312	Adieu! my native shore	2d.
313	Purple glow the forest mountains	2d.
314	Caput apri defero	3d.
315	A Chieftain to the Highlands	2d.
316	A King there was in Thule	2d.
317	Come, let us be merry	2d.
318	Mihi est propositum (A.T.B.B.)	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	2d.
322	Why should the Cuckoo's tuneful note. Madrigal (S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love. Madrigal (S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true „	2d.
326	War Song of the Norman Baron Taillefer	2d.
327	Why do the roses. Madrigal	2d.
328	Sweet as a flower in May. Madrigal	2d.
329	The praise of good wine (T.T.B.B.)	2d.
330	The Watchman's Song (T.T.B.B.) do. do. (S.A.T.B.)	2d.
331	The Waters of Elle (S.S.A.T.B)	2d.
332	No! no! Nigella. For Double Choir	2d.
333	Sir Patrick Spens. In 10 parts	4d.

VOL. XII.—ROBERT FRANZ.

No.		
334	Already snow has fallen	1½d.
335	At parting	1½d.
336	The fairest time	1½d.
337	Spring's faith	1½d.
338	May Song	1½d.
339	A morning walk	3d.

FRANZ ABT.

340	Home that I love	3d.
341	Eventide	1½d.
342	O thou world so fair	3d.
343	Spring's awaking	1½d.
344	Night Song	1½d.
345	Evening glow on the woods	3d.

F. HENSEL, *née* MENDELSSOHN.

346	Dost thou hear the trees	1½d.
347	The unknown land	3d.
348	In Autumn	1½d.
349	Morning greeting	3d.
350	The woodland valley	1½d.
351	When woods are glowing	3d.

A. C. MACKENZIE.

352	How I love the festive boy	3d.
353	Autumn	1½d.
354	When Spring	4d.
355	The day of love	3d.
356	The stars are with the voyager	1½d.

E. PROUT.

357	Hail to the chief	4d.

J. L. HATTON.

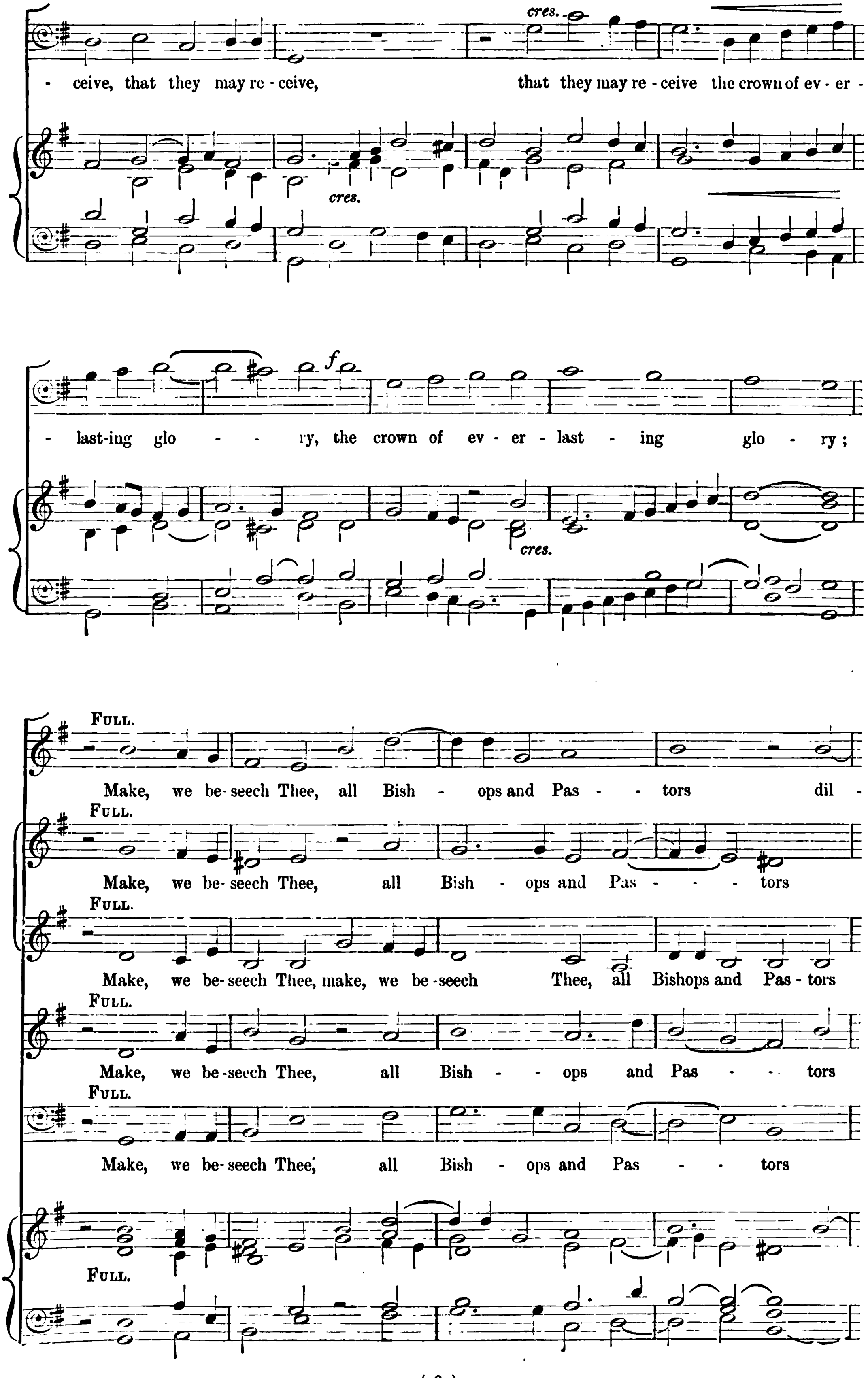
358	At the coming of the Spring	3d.
359	Calm night	3d.
360	Come, live with me	3d.
361	Echo's last word	1½d.
362	He that hath a pleasant face	3d.
363	Keep time, keep time	3d.
364	Lo, the peaceful shades	1½d.
365	Not for me the lark is singing	3d.

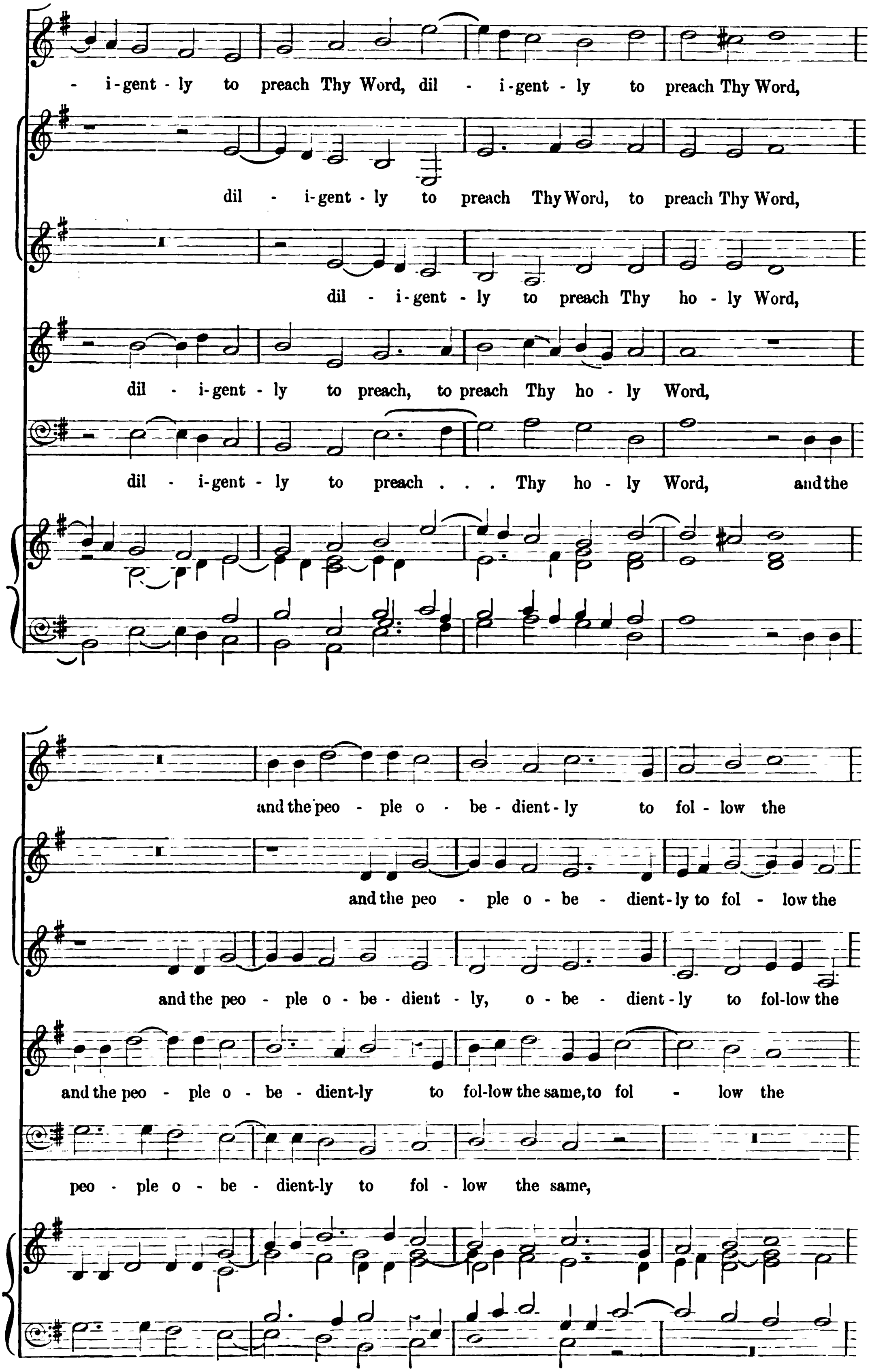
VOL. XIII.

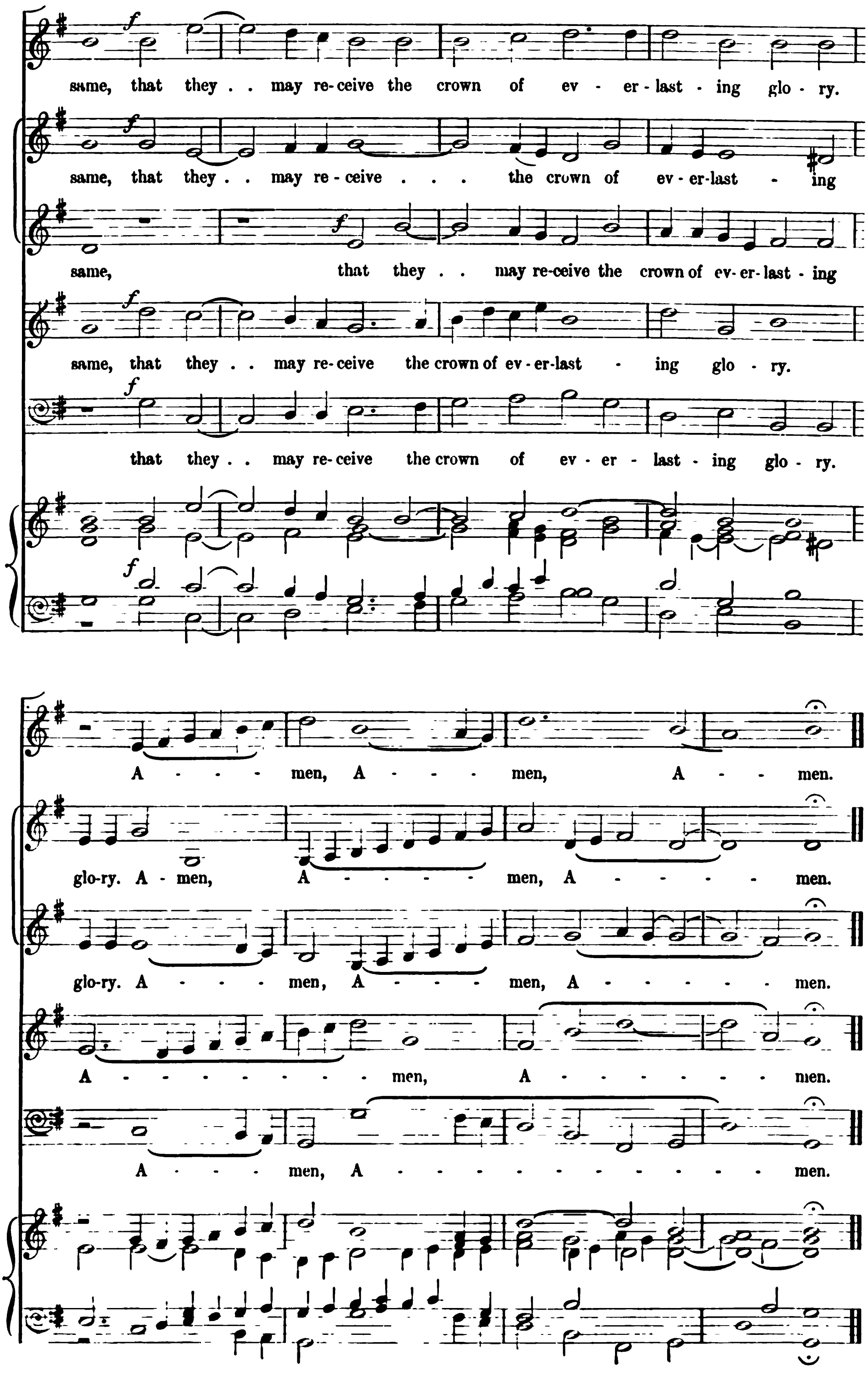
366	Spring, the sweet Spring	J. L. Hatton	3d.
367	Take heart	„	3d.
368	The fishing boat	„	1½d.
369	The lark	„	3d.
370	The moon shone calmly bright	„	3d.
371	The reproach	„	1½d.
372	The swing	„	3d.
373	The wrecked hope	„	3d.
374	Twilight	„	1½d.
375	Twilight now is round us	„	3d.
376	What is got by sighing?	„	3d.
377	Where shall the lover rest	„	1½d.
378	Night	Gounod	3d.
379	The dawn of day	S. Reay	4d.
380	The calm of the sea	H. Hiles	4d.
381	The wreck of the Hesperus	„	6d.
382	Uncertain light	Schumann	3d.
383	Confidence. Double Chorus	„	3d.
384	The Dream	„	1½d.
385	The Boat	„	3d.
386	Spring's approach.	Seymour Egerton	3d.
387	Wild rose	„	3d.
388	In the woods	„	3d.
389	The rose and the soul	„	1½d.
390	Adieu to the woods	„	3d.
391	King Winter	„	3d.
392	The Miller	G. A. Macfarren	3d.

VOL. XIV.

393	At first the mountain rill	Macfarren	3d.
394	All is still	„	3d.
395	Sleep! the bird is in its nest	J. Barnby	3d.
396	Hushed in death	H. Hiles	6d.
397	Evening (It is the hour)	Hy. Leslie	1½d.
398	Now the bright morning star	„	3d.
399	Boat Song (Hail to the chief)	„	3d.
400	The triumph of Death	C. Holland	3d.
401	Now the bright morning star	Pierson	3d.
402	The bright-haired morn	S. Reay	3d.
403	Red o'er the forest	„	3d.
404	Sweet is the breath of early morn	„	3d.
405	Where wavelets rippled	Ciro Pinsuti	6d.
406	We'll gaily sing and play	„	6d.
407	Gently falls the evening shade	Marenzio	3d.
408	Lilies white, crimson roses (5 v.)	„	3d.
409	The shepherd's pipes (5 v.)	„	3d.
410	Spring returns (5 v.)	„	3d.
411	See where with rapid bound (6 v.)	„	3d.
412	Those dainty daffodillies (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph „	„	3d.
414	Shoot, false love, I care not „	„	3d.
415	O say what nymph (6 v.)	Palestrina	3d.


cres.
- ceive, that they may re - ceive, that they may re - ceive the crown of ev - er -
cres.
f
- last-ing glo - - - ry, the crown of ev - er - last - ing glo - ry;
cres.
Full.
Make, we be-seech Thee, all Bish - ops and Pas - - tors dil -
Full.
Make, we be-seech Thee, all Bish - ops and Pas - - - tors
Full.
Make, we be-seech Thee, make, we be-seech Thee, all Bishops and Pas - tors
Full.
Make, we be-seech Thee, all Bish - - ops and Pas - - tors
Full.
Make, we be-seech Thee, all Bish - ops and Pas - - tors
Full.


- i-gent - ly to preach Thy Word, dil - i-gent - ly to preach Thy Word,
dil - i-gent - ly to preach Thy Word, to preach Thy Word,
dil - i-gent - ly to preach Thy ho - ly Word,
dil - i-gent - ly to preach, to preach Thy ho - ly Word,
dil - i-gent - ly to preach . . . Thy ho - ly Word, and the
and the peo - ple o - be - dient - ly to fol - low the
and the peo - ple o - be - dient - ly to fol - low the
and the peo - ple o - be - dient - ly, o - be - dient - ly to fol-low the
and the peo - ple o - be - dient-ly to fol-low the same, to fol - low the
peo - ple o - be - dient-ly to fol - low the same,


same, that they . . may re-ceive the crown of ev - er-last - ing glo - ry.
same, that they . . may re - ceive . . . the crown of ev - er-last - ing
same, that they . . may re-ceive the crown of ev-er-last - ing
same, that they . . may re-ceive the crown of ev - er-last - ing glo - ry.
that they . . may re-ceive the crown of ev - er - last - ing glo - ry.
A - - - men, A - - - men, A - - men.
glo-ry. A - men, A - - - - - men, A - - - - - men.
glo-ry. A - - - - men, A - - - - men, A - - - - - - - men.
A - - - - - - - - - men, A - - - - - - - men.
A - - - men, A - - - - - - - - - - - - - men.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS

OF THE FOLLOWING

EIGHTY-TWO MUSICIANS—PROFESSIONAL AND AMATEUR

HAVE APPEARED IN

THE MUSICAL TIMES

SINCE JULY, 1897.

MADAME ALBANI	March, 1899.
LORD ALVERSTONE	June, 1904.
PROFESSOR ARMES	Feb., 1900.
DR. ARNE	Nov. and Dec., 1891.
THOMAS ATTWOOD	Dec., 1900.
JOAH and MRS. BATES	Jan., 1905.
SIR W. STERNDALE BENNETT	May, June, and Aug., 1903.
DR. JOHN BLOW	Feb., 1902.
DR. BOYCE	July, 1901.
SIR FREDERICK BRIDGE	Aug., 1897.
THOMAS BRITTON	Aug., 1906.
DR. BRODSKY	April, 1903.
DR. BURNEY	July, Aug., and Sept., 1904.
DR. HENRY COWARD	Jan., 1902.
DR. F. H. COWEN	Nov., 1898.
J. B. CRAMER	Oct., 1902.
DR. CROFT	Sept., 1900.
MISS ADA CROSSLEY	May, 1905.
DR. W. H. CUMMINGS	Feb., 1898.
HERR EUGEN D'ALBERT	Nov., 1904.
DR. FRANK DAMROSCH	Dec., 1904.
EDWARD DANNREUTHER	Oct., 1898.
FERDINAND DAVID	July, 1906.
MR. BEN DAVIES	Aug., 1899.
MISS FANNY DAVIES	June, 1905.
JOHN DAY	March and April, 1906.
SIR EDWARD ELGAR	Oct., 1900.
DR. MICHELE ESPOSITO	Nov., 1903.
DR. EATON FANING	Aug., 1901.
MISS MURIEL FOSTER	March, 1904.
MANUEL GARCIA	April, 1905.
MR. EDWARD GERMAN	Jan., 1904.
MR. ALFRED GIBSON	April, 1900.
SIR JOHN GOSS	April and June, 1901.
DR. MAURICE GREENE	Feb., 1903.
SIR GEORGE GROVE	Oct., 1897.
SIR JOHN HAWKINS	Feb., 1904.
MR. GEORGE HENSCHEL	March, 1900.
DR. HENRY HILES	July, 1900.
ALFRED J. HIPKINS	Sept., 1898.
MR. ALFRED HOLLINS	Oct., 1901.
DR. E. J. HOPKINS	Sept., 1897.
CHARLES JENNENS	Nov., 1902.
DR. JOACHIM	April, 1898.
PROF. KLINDWORTH	Aug., 1898.
DR. C. H. LLOYD	June, 1899.
MR. EDWARD LLOYD	Jan., 1899.
DR. MacDOWELL	April, 1904.
WALTER MACFARREN	Jan., 1898.
SIR ALEXANDER MACKENZIE	June, 1898.
DR. McNAUGHT	March, 1903.
SIR AUGUST MANNS	March, 1898.
SIR GEORGE MARTIN	July, 1897.
DR. THOMAS MUIR	Feb., 1906.
PROF. NIECKS	Sept., 1899.
HERR NIKISCH	Feb., 1905.
VINCENT NOVELLO	Sept., Oct., and Dec., 1903.
DR. HORATIO PARKER	Sept., 1902.
SIR WALTER PARRATT	July, 1902.
SIR HUBERT PARRY, Bart.	July, 1898.
PROF. PROUT	April, 1899.
MR. ALBERTO RANDEGGER	Oct., 1899.
DR. HANS RICHTER	July, 1899
MR. GEORGE RISELEY	Feb., 1899.
M. EMILE SAURET	Jan., 1900.
HENRY SMART	May, 1902.
FATHER SMITH	Aug., 1905.
SIR JOHN STAINER	May, 1901.
SIR CHARLES STANFORD	Dec., 1898.
DR. STEGGALL	July, 1905.
DR. RICHARD STRAUSS	Jan., 1903.
SIR ARTHUR SULLIVAN	Dec., 1900.
T. W. TAPHOUSE	Oct., 1904.
MR. FRANKLIN TAYLOR	Dec., 1899.
MR. JOHN THOMAS	Nov., 1899.
REV. JOHN TROUTBECK	May 1899.
VERDI	March, 1901.
HERR FELIX WEINGARTNER	May, 1904.
SAMUEL WESLEY	Aug. and Dec., 1902.
DR. S. S. WESLEY	May, June, and July, 1900.
HERR WILHELMJ	June, 1901.
FATHER WILLIS	May, 1898.

London: NOVELLO AND COMPANY, Limited.

Suburban Concerts.

The Willesden Green Choral Society gave the second concert of the present season at the Hampstead Conservatoire on April 25, when Stanford's 'The Revenge' and Sullivan's 'Golden Legend' were succesfully performed. The soloists were Miss Florence Holderness, Miss Jessie King, Mr. Harry Stubbs, Mr. Bantock Pierpoint and Mr. W. P. Rivers (who also played the tubular bells). The chorus and orchestra, led by Mr. H. R. Storr, numbered 130, and Dr. Davan Wetton presided at the organ. The performance was under the direction of Mr. Frederick W. Belchamber.

The Dulwich Philharmonic Society gave the final concert of its eleventh season at the Crystal Palace on April 27, when Mendelssohn's 'Hymn of praise' and Rossini's 'Stabat Mater' were performed. The solo vocalists were Madame Siviter, Miss Winifred Helsby, Miss Carrie James, Mr. Gwilym Richards and Mr. Thorpe Bates. The organist was Mr. C. H. Kempling, and Mr. Arthur Fagge was, as usual, the conductor.

The combined amateur orchestral societies conducted by Mr. Joseph Ivimey gave a concert in the Assembly Rooms, Surbiton, on April 27. Ample evidence was given by the orchestra of the very able training received from their conductor in the excellent performance of Dvorák's 'From the new world' symphony, 'Faschingsbilder' from Nicodé's suite (Op. 24) and Moszkowsky's suite 'From foreign parts.' The orchestra also accompanied the young Hungarian violinist Joska Szigeti in Ernst's Concerto in F sharp minor (Op. 23) and the Fantasie Brillante on 'Carmen' by Hubay. Madame Mary Conly was the solo vocalist.

The Harrow Mission Musical Society, Latimer Road, brought its second season to a successful close with a choral and orchestral concert on May 13. The programme included Gade's 'The Erl-king's daughter,' Sullivan's madrigal 'When love and beauty,' and the opening chorus from Macfarren's 'May-day.' The orchestra was led by Mr. Evan W. Pole, and Mr. Petty presided at the organ. The solo-singers were Mrs. Helen Trust, Miss Phyllis Davies, Mr. Gwilym Wigley and Mr. Jack Martin. Mr. Orton Bradley conducted.

The St. James's, Hatcham, Choral Society terminated its season on May 15 at the St. James's Parish Schools with a performance of Gade's 'Erl-king's daughter' and Elgar's 'Banner of St. George.' Under the conductorship of Mr. Sydney Herbert, an excellent rendering of the cantatas was given. Miss Connie Davies, Madame Palmer and Mr. Ernest Hatchett were the solo vocalists.

THE SOUTH-EAST LONDON CHORAL UNION.

The fifth annual festival concert of the South-East London Choral Union was held at the Great Central Hall, Tower Bridge Road, on May 4. The choir of five hundred voices, selected from the evening schools comprised in the Union, was supported by a band of about one hundred performers led by Mr. W. Waghorn. The programme included selections from Handel's 'Samson,' and the Kermesse scene and waltz from Gounod's 'Faust,' which were sung throughout with great spirit and keen attention to the details of rhythmic and tonal expression. The solos in both excerpts were taken with much success by Miss Carrie Tubb, and Mr. Samuel Masters.

The finest effect of the evening perhaps was the singing of the choir in Dudley Buck's part-song 'Hymn to music,' in which their power of dramatic singing and their mastery of the tenderest *pianissimo* effects showed clearly how complete had been their training under their conductors, Mr. A. G. Gibbs and Mr. J. Nettleton-Taylor. In addition to these and other choral numbers there were solos for Miss Bessie Abelson and the other principals already mentioned. The orchestra performed the three dances from 'Nell Gwyn' (German) and Schubert's 'March Militaire,' and Mr. J. Charlesworth provided a short organ recital. Miss Florence Fryer was at the pianoforte.

Musical Competition Festivals.

York.—April 22, 23 and 24.

Chamber music and the playing of stringed instruments generally are strong features of this now long-established Festival. The first day's proceedings were given up entirely to this section. There were some first-rate pianoforte trios and string quartets, violin and violoncello solo playing. Miss Willoughby gained the chief violin prize and her trio party was also first in its class. Mrs. Kirk's party gained the string quartet prize. A school string band of thirteen children from the Scarcroft Road School played with excellent effect. Mr. Percy Sharman was the adjudicator. On the second day the children competed. No better instance of the educational results of the competitive movement could be afforded than the experience of York. Dr. McNaught, who adjudicated on this and the following day, warmly extolled the repeated beautiful performances of the choirs that sang.

At the adult competition the Centenary Chapel Ladies (Mr. Rymer) gained a first place by a fine performance of Dr. Vaughan Williams's trio 'Sound sleep,' and the men of the same choir were also equally successful in 'The phantom host' (Hegar), the test-piece in their class. The combined Centenary Choir also won the first place in the Anthem class, the test-piece in which was Bach's 'I wrestle and pray.' The chief contest was for a challenge shield offered to mixed-voice choirs. The test-pieces were Brahms's 'Serenade' and Cornelius's 'Love and youth,' and there was an obligatory sight-reading test. The first place fell to St. Michael-le-Belfrey (Mr. W. J. Green), with 180 marks out of a maximum of 200, the Centenary Choir scoring 178.

The choirs combined to give a short choral concert at which Bach's 'I wrestle and pray' and other pieces were performed with fine effect under the baton of Miss Mary Egerton.

Bury, Lancashire.—April 25, 26 and 27.

This was the second festival held under the auspices of the Bury and District Musical Festival Association. The scheme is a comprehensive one and includes forty-two classes. The numerous entries kept the adjudicators, Dr. McNaught and Mr. R. J. Forbes (who also acted with great efficiency as official accompanist), at work from morning until evening on each day.

There were numerous soloists both vocal and instrumental, and some excellent talent was apparent.

The children's classes were well filled with solo players and singers, but the schools of the district did not send many choral classes into the competition. All the same, the children who had been granted a half-holiday by the local authority came in large numbers as audience. It is hoped that the interest thus excited will do much to induce more school teachers to take a practical interest in the work in the future.

On the open day many excellent choirs were attracted. St. Paul's Choir, Radcliffe (Mr. Howard Morris), was first in one Church and Chapel Choir section, and the New Road Congregational (Mr. George Webb) in another. The last-named choir also won the first place in the female-voice choir class. The Goodshaw Glee Union (Mr. Burrel Peel) was first in the male-voice choir class, and the Salford Select Choir (Mr. Blacow) gained the chief mixed-voice choir prize.

Retford.—April 29, 30, and May 2.

This festival is promoted with great spirit by Mrs. Herbert Peake, of Bawtry Hall. It focuses much of the musical activity of the district and attracts good audiences composed of all classes of the community. The children's day was very successful. Some of the school-choir singing was of a very high standard. The Retford National School boys gave a charming performance of 'O happy the heart of a child' (Waddington).

At a concert the combined choirs sang 'My own country' (Forrester) and other songs under the direction of Mr. T. Hercy Denman, and Lady Mary Forbes Trefusis distributed the prizes. On the second day the village choirs competed in many sections. Welbeck Abbey, Firbeck, Tuxford, Babworth, Blyth, Ranskill, were all first-prize winners. A new feature was a folk-song competition, amongst the competitors in which were some very old men who were just able to sing intelligibly. A prize was awarded to Mr. Daniel Garwood for a song entitled 'Down by the green bushes.' At an evening concert the prize-winners sang, and Miss Muriel Gough, Mr. Gervase Elwes and Mr. Pedro de Zulueta sang. Dr. McNaught adjudicated in all classes except the folk-song class, for which the services of Mr. Frank Kidson were enlisted.

On the third day the competitions were open, and Mr. Dan Price adjudicated. The entries were very satisfactory, and some of the performances reached a high standard. The Retford Wesleyans were first in the Church and Chapel Choir class, the Retford Old Amateur Society was first in the female-voice class, the test-piece in which was 'Sound sleep' (Vaughan Williams). Only Mr. Andrews' well-equipped choir tackled Hegar's 'Phantom host' in the male-voice class. The Retford Amateurs (Mr. J. Smith) were decidedly first in the chief choral class, in which the tests were 'The serenade' (Brahms) and 'Love and youth' (Cornelius). The choirs combined under Mr. Dan Price to sing Bach's 'I wrestle and pray.' Mr. Price sang solos, and Miss Georgina Rose also sang.

Wensleydale (Yorks).—May 1 and 2.

The first day was occupied by the children. Not many schools entered, but there were many entries for solo playing and singing. On the day for the seniors there were plenty of vocalists, but the instrumental entries were meagre. In the church choir class, in which the test-piece was 'I will lay me down' (Noble), Bedale parish choir gained the first position, and they were also successful in the part-song class. Mr. T. Tertius Noble adjudicated. Leyburn was first in the female-voice choir class.

Morecambe.—May 1, 2, 3 and 4.

This great festival still maintains its premier position notwithstanding the competing festivals with which it is now surrounded. Practically the Morecambe scheme owes its success to Canon Gorton, Rector of Morecambe, and the late Mr. R. G. W. Howson. It says much for its vitality that although Mr. Howson has passed away and Canon Gorton was too unwell to be present, this year's festival still drew the customary crowd of competitors and large audiences from near and far. There were over 3,500 competitors in the thirty-six classes. The first day was devoted to the children and the Girls' Friendly Society choirs. There were thirty-three entries in the class for church choir boys, the test in which was 'O that thou hadst hearkened' (Sullivan). F. M. Bracewell, of Nelson, and Harold Robinson, of Bradford, were bracketed for the first place. In the chief girls' solo section Dorothy de Lacy, of Morecambe, was first. The Challenge Shield for schools was won by the Keighley Utley Council School (Mr. W. H. Whittaker). The concert as usual attracted a very large audience. The programme included maypole dancing and action songs and numerous other items. It was hoped that Dr. Walford Davies' new cantata 'Humpty Dumpty,' which was written for the festival, would be presented, but the copies were not ready in time.

On the second day twenty-one adult local choirs sang in six classes, and eleven vocal quartet parties, two string quartets and one pianoforte trio also competed. The standard of the choral performance was high. Bentham Female-Voice Choir (Mr. J. E. Constantine), Heysham Male-Voice (Mr. S. Morphet), Lancaster Wesleyan Mixed-Voice (Mr. A. Dowthwaite) were prize-winners in their respective classes. The performance of Beethoven's Quartet (Op. 18, No. 1) by Miss Ada Sharp's Keighley String Quartet called forth high praise from Sir Edward Elgar and Mr. Carl Fuchs. In the afternoon a church choir festival was held in St. Lawrence's Church. Thirteen church choirs took part. Mr. G. H. Sutcliffe conducted, Mr. John Coates sang, Mr. Percy W. Smale was at the organ and the Rev. H. Dams, precentor of Carlisle Cathedral, chanted the service. In the evening a miscellaneous concert was given, at which Mr. Plunket Greene sang twenty-one songs in his customary style and three quartet parties sang selections from Mr. Ernest Walker's 'Five Songs.'

On the third day there was only a concert. The Blackpool Glee and Madrigal Society (Mr. H. Whittaker) and the Manchester Orpheus Society (Mr. W. S. Nesbitt) contributed gems from their repertory. Mr. John Coates sang sixteen songs in his best style, and the Brodsky String Quartet from Manchester played two quartets superbly.

The last day was as usual devoted to the open choir and orchestral classes, which are the pride and great attraction of the festival. Seven female-voice, seventeen male-voice, sixteen mixed-voiced choirs, three string orchestras and two full orchestras had entered and nearly all competed. Some of the competitors came from great distances, Sheffield, Nottingham, and the Isle of Man sending choirs. Mrs. Bourne's fine choir from Barrow gained the female-voice choir prize, and Colne Orpheus (Mr. T. Wilkinson) that for the small male-voice choirs. Mr. Poulter's Douglas Choir was first in the small mixed-choir section. There were six entries in the chief male-voice choir section, the test-pieces for which were :

From the sea	E. A. MacDowell
Yea, cast me from heights of the mountain	E. Elgar
The Desert March	F. Hegar

The splendidly equipped and finely trained Habergham Choir (Mr. A. Hitchon) gained the coveted distinction of the first place, and the Manchester Orpheus (Mr. Nesbitt) and the Southport Vocal Union (Mr. J. C. Clarke) tied for the second place. In the Challenge Shield class the tests were :

Madrigal	(*a*) Arise, awake ..	Thomas Morley
Part-song	(*b*) Evening Scene	Elgar
Part-song ..	(*c*) Let me the canakin clink	J. B. McEwen
Part-song	(*d*) The Tempest	Cornelius

The competing choirs sang in the following order :

Blackpool Glee and Madrigal Society (299) ..	Mr. H. Whittaker.
Nottingham Glee and Madrigal Society ..	Mr. C. E. Riley.
Barrow Madrigal Society (300)	Mrs. Bourne.
Lancaster—Mr. Aldous' Choir	Mr. W. J. Aldous.
Burnley Co-operative Vocal Union (299) ..	Mr. D. Duxbury.
Morecambe Madrigal Society	Mr P. W. de C. Smale.
Isle of Man Choir (301)	Mr. J. D. Looney.

The marks (maximum 320) for the first four choirs as given above show how very closely they were matched in ability. 'Evening Scene' made the deepest impression, and 'The Tempest' was also a strikingly effective piece. Colne (Mr. T. L. Wildman) gained the prize for stringed orchestras, the test for which was a suite for strings by Victor Herbert, and for full orchestras, the test for which was Humperdinck's overture to 'Hansel und Gretel.' Both Colne and Nelson (Mr. C. Townsley) gave fine performances of the latter work.

At the final adjudication Sir Edward Elgar renewed his comparison of the musical life of London with that of the North. There was too much music paid for, and too little home made in the metropolis. Besides Sir Edward Elgar, the adjudicators were Dr. W. G. McNaught, Dr. H. Walford Davies, Mr. Carl Fuchs and Mr. C. H. Fogg (who was also the official accompanist). The arrangements were as usual complete and highly satisfactory.

Keswick.—May 2.

This festival usefully stimulates the various small musical organizations in the district. The classes include solo singing and playing and choirs of all kinds. The Above-Derwent folk gained three prizes, Keswick Wesleyan gained two, and the Crosthwaite Wesleyans one. Botcherly and Keswick School gained another prize against five other competitors. Mr. Sydney H. Nicholson, of Carlisle Cathedral, was the adjudicator.

Farnham (Surrey).—May 6 and 22.

This festival appeals to only a limited countryside area, but notwithstanding this fact it attracts a considerable following. On May 6 the children competed in eight sections. The prize in each section consisted of a challenge banner. The Farnham West Street Girls' School (Miss Brading) gained a banner for a delightful performance of 'Garden fancies' (Ethel Boyce), and the Girls' Grammar School (Mr. B. F. Ramsey) gained three banners in other sections. The West Street Council School gained the first place for a performance of selections from 'A Garland of song' (Book 167, Novello's School Songs), and in the village schools section, Bisley Farm (Mr. J. Ashcroft), Shaftesbury School (Mr. W. S. Patey), and Kingsley (Miss Susan Lushington) won banners. Mr. Morton Latham acted as conductor. At the concert given by the combined choirs and prize-winners a small band assisted. An interesting item was an arrangement *à la* Bach, by Mr. Latham, of the hymn tune 'Jesus shall reign,' with contrapuntal interludes for the orchestra between the lines.

On May 22 the adult choirs from the villages and small towns competed. There were forty entries in nine classes. Tilford was successful in two classes; Kingsley also in two classes; Farnham and Alton also took first-prizes. The string quartets gave good performances of Mozart's Quartet in C, and Camberley won the first place. Sight-singing was a satisfactory feature. Dr. McNaught adjudicated on both dates. At the evening concert the choirs combined under Mr. Morton Latham to perform Part II. of 'St. Paul,' Somervell's 'Charge of the Light Brigade,' and Charles Watson's choral ballad 'Martin Sperling,' with orchestra. Mr. Montgomery was the soloist.

Doncaster Intercounty Competitions.—May 7.

A new development of the competition festival movement was commenced on this occasion. The promoters of the festivals held at York, Retford, Brigg, Pontefract and neighbouring centres combined to send their prize choirs to a common centre. Fifteen village choirs and twelve town choirs competed in various forms. In all there were sixty-three entries. A busy day's work was thus provided for Dr. H. Walford Davies, who adjudicated. The chief village choir prize, a challenge cup, went to Rampton (North Notts), and another cup for the towns went to Mr. Rymer's fine Centenary Chapel Choir (York). The Retford and York ladies tied for the first place in the female-voice class for towns, and in the similar class for villages, Rampton was the winner. Wykeham, under the Rev. L. Hunt, gained the village male-voice prize. York Centenary and Mr. Brameld's male-voice choirs were bracketed first in the towns class. The test-piece in this class was Hegar's 'Phantom host.' At the evening concert the town choirs combined to sing under the direction of Mr. Thomas Brameld, and the village choirs under Dr. Walford Davies. The festival was considered to be a great success.

Weybridge, West Surrey.—May 7 and 8.

This was the third festival held for this district. The prime promoter is Miss Christian Egerton. The entries on this occasion were more numerous than before, and the performances were generally on a high level. About 400 children took part in the proceedings of the first day. The junior classes displayed good tone, but were not always well in tune.

On the second day choral societies competed. Esher (Mr. Lewis Thomas) gained several prizes, and Weybridge and Mr. Ernest Read's Guildford Ladies' Choir were also successful in other classes. A good deal is made of the concert music by the combined choirs at this festival. It was evident, however, that the three works set down for practice, viz., the motet 'I wrestle and pray' (Bach), the 'Ode to Music' (Parry) and 'The Charge of the Light Brigade' (Somervell) had in addition to the competition tests overweighted some of the choirs. The motet and the ode were, however, very well done. A strong orchestra assisted, and Mr. Joseph Ivimey and Dr. McNaught conducted. The Princess Alexander of Teck distributed the prizes. There were good audiences throughout.

Witham, Essex.—May 11.

This is a countryside festival appealing mainly to small villages in the neighbourhood of Witham, a small and pleasant town, proud of a history dating back to the time of Queen Boadicea. The festival was established last year chiefly by the exertions of Mr. F. C. Bramwell. So far it has succeeded in attracting and vitalizing a number of small choral organizations, and it has proved the capacity and enthusiasm of some hundreds of singers. The local gentry do not as yet give the scheme sufficient financial support. But in view of the undoubted social utility of the scheme, it is hard to believe that such support will not in the future be forthcoming.

Ten places sent choirs to compete in eight classes. In all there were thirty-five entries. The singing generally exhibited a decided advance upon the standard of the previous year. The following choirs were among the most successful: Excelsior Singing Club, Chelmsford (Mrs. T. H. Waller), Birch (Rev. E. P. Luard), Cressing (Rev. C. H. Bond), Witham (Mrs. Hugh Bawtree), Terling (Lady Rayleigh). An important feature was the performance of Bach's cantata 'Ein' feste Burg' by the combined choirs, with Mrs. Montgomery, Mrs. George Swinton, Mr. Spencer Thomas and Mr. T. Campbell McInnes as principals. In this fine work the chorus greatly distinguished themselves. The fluency of the execution proved that the cantata had been conscientiously studied, although the music was not included in the competition tests. Dr. McNaught adjudicated and conducted. Miss Lycett Mathews was a highly efficient pianoforte accompanist, both at the competitions and the concert.

Pontefract.—May 14, 15 and 16.

This festival is managed with great spirit, and has enlisted the support of the local gentry and the forces that work for popular musical progress. Mr. F. S. Hatchard is the very active president. The children were catered for on the first day, and were able to interest a large audience in their generally good performances.

On the second day the village folk competed. Six villages sent six mixed-voice choirs, four men's-voice, and four female-voice choirs, besides soloists, quartets and trios. There were in all thirty-six entries in thirteen classes. Monk Fryston (Mr. D. Morris) was first in the female-voice choir (test, Dr. Walford Davies's 'The shepherd'). Westbridge was first in the part-song class (test, Stanford's 'Sweet love, for me') as well as in the madrigal class (test, Benet's 'Flow, O my tears'). The choirs, conducted by Rev. Daly Atkinson, combined to give Sterndale Bennett's 'May Queen' with orchestral accompaniment, the solos being taken by the prize-winners.

On the third day the competitions were open. Thirty-one solo singers, three quartet parties, two church choirs, four male-voice choirs, five female-voice choirs, and only one mixed-voice choir competed. The Pontefract Male-Voice Society and the female-voice choir of the same organization gave first-rate performances of the test-pieces under Mr. Walker, and gained the first place in both classes. The Brotherton Society (Mr. J. Lightowler) distinguished itself greatly in the novice class. At a prize-winners' concert given in the evening Dr. McNaught, who adjudicated during the three days, gave a short demonstration in choir-training.

Buxton, North Derbyshire.—May 15 and 16.

This is a new festival, and in view of this fact the results were most encouraging. Nearly 1,200 competitors took part in the twenty-two classes. The Duke of Devonshire gave his support as president, and many influential residents showed their interest in the scheme. The fine hall of the Pavilion of the Buxton Gardens was made available. The following are some of the chief results:

Male-voice choirs (open). Test: 'I give my heart' (Bishop).—1. Pye Hill and District Male-voice Choir, Jacksdale; 2. Oldham House Male-voice Choir, Matlock.

Mixed-voice choirs (open). Tests: 'Weary wind' (Elgar) and 'Song of the Vikings' (Faning).—1. Matlock Primitive Methodist Prize Choir; 2. Nottingham Part-Song Choir. Mr. Alfred R. Gaul adjudicated.

Northallerton (Swaledale).—May 15 and 16.

This was the eighth Tournament of Song held in this Yorkshire dale. There were plenty of entries to keep Mr. T. Tertius Noble, the adjudicator, busy for the two days. The classes included pianoforte and violin playing and solo singing.

Soloists were a feature of the senior competitions. There were not many entries in some of the choral classes, and for the challenge shield class no choir came forward. Aske Chapel Choir gained an award, and Northallerton Musical Society was first in the part-song class. Six female choirs sang Walford Davies's 'The shepherd,' the prize falling to the Thirsk Society. The Northallerton orchestral class gained one more mark than the Richmond orchestral class. Mr. Arthur Wilson adjudicated in the instrumental classes. At an evening concert 'The Banner of St. George' (Elgar) was the chief item. Mr. C. Clarke conducted.

A report of the Hertfordshire and North Middlesex competitions, held at the Alexandra Palace on May 23-25, will appear in the July issue.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The pupil teachers of the Birmingham central classes gave in the Lecture Theatre of the Midland Institute on April 25 and 26, remarkable performances of Euripides' 'Alcestis' in English verse with complete choral lyrics, impressively set to music by Mr. Henry Gadsby. The choir was represented by fifteen young ladies, who were grouped on the steps leading to the palace of Admetus at Pheræ, executing their evolutions round an altar whilst they sang. The voices sounded sweet and mellow, nor was there a hitch in ensemble or note proficiency, which meant a great deal, considering the choir had to commit to memory nearly three hundred lines in addition to the music. The accompaniments were ably given on the organ by Mr. Raybould, admirably supporting the voices. The whole tragedy was enacted by ladies, all the players and the choir being pupil-teachers of the central classes. The choir-trainer was Miss Holmes, the stage manager Miss Harlow, the whole production being under the direction and management of Miss Bowler, the superintendent of the central classes.

The Handsworth Amateur Orchestral Society, which is making steady progress under the training and conductorship of Mr. J. C. Hock, the well-known violoncellist, gave an interesting concert in the Lecture Theatre of the Midland Institute on April 24. Prominence in the programme was given to Sibelius's symphonic poem 'En Saga,' a remarkably original composition, which, considering its great difficulties, was ably interpreted. Another novelty proved Ropartz's 'La Derobée' from the suite 'Scènes Bretonnes,' and our local clever young pianist, Miss Ethel M. Thomas, gave a brilliant rendering of Grieg's Concerto. The vocalist was Mr. William Bennett, one of our foremost baritones.

A pianoforte recital of considerable artistic merit was given in the Masonic Hall on April 30 by Miss Kathleen Bruckshaw, a pupil of Stavenhagen and Busoni. Equipped with a flawless technique and gifted with an excellent touch and memory, Miss Bruckshaw is entitled to rank as one of our foremost pianists. She has only lately settled here as a teacher and performer.

The local musical season is practically at an end, and with the exception of a three weeks' season of promenade concerts at the Theatre Royal, commencing on May 27, and a series of vocal and instrumental concerts to be given at the Edgbaston Botanical Gardens, under the direction of Mr. Oscar Pollack, there will be little music in Birmingham until the autumn season.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second annual concert of the Clifton Male-Voice Choir was held on May 2 in Christ Church Parish Hall, and there was a crowded attendance. Under the direction of Mr. Walter P. Price, interesting part-music was ably rendered. In addition to the efforts of the choir there were songs by Madame Eva Hartshorne, Miss Ada Bennett and Mr. Alfred W. Bishop, with pianoforte pieces contributed by Miss Kathleen Abbott—who also acted as accompanist—and violin compositions played by Mr. Arthur Lucas.

Bristol Choral Society gave its last concert for the season on May 4, and there was a large audience at Colston Hall on the occasion. The programme was devoted to selections from two of Wagner's operas, the prelude and the third act of 'Lohengrin' and the overture and third act of 'Tannhäuser' being given in a manner that evoked much applause. There was a choir of 470 voices and a band of sixty, with Mr. A. W. Payne leader. Miss Agnes Nicholls, Miss Eveline Gerrish (a member of the Society), Mr. Wilson Pembroke and Mr. Arthur Winckworth were the soloists, and Mr. George Riseley conducted with his usual ability.

At Redland Park Hall, on May 7, a concert was given by the choir of the Bristol Free Church Girls' Guild, and the audience appreciated fully a performance of Mr. J. L. Roeckel's cantata 'The Gitana,' the composer accompanying at the pianoforte.

The spacious hall of the Bristol Grammar School was fairly filled on May 11 when Mr. C. W. Stear, organist at the Church of the Holy Nativity and director of music at the school, gave a recital upon the organ, his performance being much admired. At intervals Mr. Ernest Lane played violin solos and Miss Ada Bennett (contralto) sang acceptably.

St. John's Choral Society, whose conductor is Mr. A. Ernest Hill, organist of St. John's Church, Redland, on May 14 gave a concert version of Wallace's 'Maritana.' There was a choir of seventy voices and an orchestra led by Mr. Harold Bernard, with Mr. A. E. Oaten at the organ and Mr. Alfred Ireland at the pianoforte. Local amateurs sang the music of the different characters in the opera in a highly creditable manner, and the work was listened to with pleasure by a numerous audience, the Parish Hall, where the performance was held, being crowded.

Commencing on May 13, a series of choral festivals has been held, under the auspices of the Chew Decanal Choral Association, in the churches of some Somerset parishes in the neighbourhood of Bristol. The Association, formed many years ago, includes over twenty church choirs, and has been the means of effecting material improvement in singing throughout the churches of the Chew deanery. Mr. J. W. Lawson, until recently organist of St. Mary Redcliff Church, Bristol, has trained the choirs.

A performance by the Bristol and Clifton Orchestral Society, on May 15, at Redland Park Hall, was well attended. Mr. Edward Pavey conducted a band of nearly sixty performers, Mr. Ernest Lane being the leader. The principal works given were a Violoncello concerto by Saint-Saëns (Miss Nellie Pavey, soloist), and a Harp concerto by Wilm (Miss Lilian Hawkins, soloist). Miss Taudevin was the vocalist.

The Weston-super-Mare Philharmonic Society, on May 16, at Knightstone Pavilion, under the direction of Mr. Edward Cook, of Bristol, gave Sullivan's 'Golden Legend' and Stanford's 'The Revenge.' There was an efficient orchestra, chiefly Bristol players, with Mr. F. S. Gardner the leader. An excellent rendering of each work was afforded, and the audience manifested great appreciation of the performance. The soloists in the 'Golden Legend' were Miss Edith Evans, Miss May Peters, Mr. Alfred Heather and Mr. Charles Tree.

MUSIC IN DOVER.

The third Triennial Musical Festival was held in the Town Hall on April 30 and May 1, the first evening being occupied with Mendelssohn's 'Elijah,' conducted by Mr. H. J. Taylor, while at the second concert a miscellaneous programme was provided. This included Sir Frederick Bridge's choral ballad 'The forging of the anchor,' and the following works composed for the occasion: Three short choruses for female voices with orchestral accompaniment, by E. J. Bellerby; part-songs, 'Sleep' and 'Let the bells ring,' by J. W. Hathaway; choral ballad 'Pan's pipes' by H. C. Perrin; concert-overture for orchestra and organ, by H. J. Taylor; and Spanish Suite for chorus and orchestra, by Percy Godfrey. Each of these works, as also Sir F. Bridge's ballad, was conducted by its composer.

The Dover Choral Union was responsible for the choral work and sang throughout with excellent tone, attack and spirit, and the members of the orchestra deserve much credit for their very efficient service. The solo vocalists were Madame Emily Squire, Miss Esther Franklin, Mr. Alfred Heather and Mr. Charles Tree. At the conclusion of the second concert a presentation of a handsome gold watch was made to Mr. H. J. Taylor on behalf of the members of the Dover Choral Union and the Orchestral Society.

The Wingham and District Choral Society gave its last concert of the season on April 24. Elgar's 'Banner of St. George' and a miscellaneous selection, including Haydn's Symphony No. 4 in D, and Mendelssohn's 'Wedding march,' were performed. Masters Dunster and Coombs, Miss E. M. Leicester and Mr. H. Lake were the solo vocalists, and Mr. Alexander Reid, of Canterbury, conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

With its concert of April 23, the most important of our amateur orchestral associations, the Beethoven Society, under the honorary conductorship of Mr. E. Gordon Cockrell, discharged the duty of turning the key on the exit door of our season of music. The programme contained Schubert's Symphony No. 2, in B flat; an Andante religioso by Xaver Scharwenka, arranged from a pianoforte sonata; Grieg's orchestrated Lyrische Suite (Op. 54); and the overture to Reissiger's 'Felsenmühle.' The band missed excellence only in a slight want of finish. Miss Edith Craven, a student of the Royal Manchester College of Music, exhibited quite virtuoso skill in Mendelssohn's Violin concerto, and Miss Tessie Kelly was the vocalist.

At the annual meeting of the guarantors of the Hallé Concerts Society, the chairman, Mr. E. J. Broadfield, announced that special notice would be taken of the circumstance that next year completed the jubilee of the Concerts. The balance-sheet for the season past showed that the receipts have been £12,400, but that there was a small deficit of £112. In paying an earnest compliment to his old friend, Sir Charles Hallé, the founder of the Concerts, the chairman said:

> This has been a memorable half-century for music in Manchester, a period, in fact, of artistic evolution, during which the people of Manchester have learned to know and take delight in music of a kind of which, save a favoured few, they had been previously entirely ignorant. Symphonies were indeed heard at the Concert Hall by an orchestra which was the despair of Mr. Charles Hallé when he first came to Manchester; but even in that exclusive place they were voted inflictions by many among the chattering crowd before whom they were performed; and Mr. Hallé himself was obliged, in compiling the early programmes of his concerts, to accommodate himself to the requirements of the time by performing, with his orchestra of sixty, such things as orchestral selections from operas and instrumental arrangements of old English ballads, and so on. But Sir Charles Hallé educated our community. Unaided by civic funds he gave us for forty years concerts not surpassed in character and quality by those of Continental cities endowed by State or municipal grants. To him, indeed, is due the honour of having made Manchester a musical city, willing and ready to encourage the cultivation of the highest forms of musical art, and of having made it possible for the Society which is honoured by his name to make still further advances, and to secure for the city of his adoption the devoted services of the greatest living conductor as his successor.

The Gentlemen's Concerts are still, it is true, exclusive; but, under the influence of Sir Charles Hallé, whose place is now filled by Dr. Richter, they have become interesting and worthy features of our musical life. Established more than one hundred and fifty years ago, they continue to flourish greatly, as the report of the honorary directors to the meeting of the subscribers on May 13 testifies.

The Brodsky Quartet concerts have this season contributed the sum of £139 to the sustentation fund of the Royal Manchester College of Music.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Durham Musical Society gave its final concert of the season on April 24. The choral items consisted of Mendelssohn's 'Christus,' Parry's 'Blest pair of Sirens' and several part-songs, while the orchestral numbers were the first movement of Haydn's Symphony in D and Elgar's Minuet in C. It is probable that this organization will be converted into a Cathedral Choral Society which will devote itself to giving oratorios and other sacred works in the Cathedral.

On May 1 Mr. Kilburn conducted the closing concert of the Auckland Musical Society. The choir sang the 'Summer' and 'Winter' sections of Haydn's 'Seasons' and Edmund Sachs's 'King Cups.' Mr. Webster Millar and Mr. Herbert Brown gave a portion of Bach's cantata 'Phœbus and Pan,' Miss Gertrude Walton ably sang an aria of Mozart's, and the orchestra played the *Rondo Finale* from Brahms's Serenade (Op. 11) and the *Allegro* from Mendelssohn's 'Italian' Symphony.

The Spennymoor Choral Society, under the direction of Canon Hughes, performed Handel's 'Samson' on May 2. The soloists were Miss Gertrude Walton and Messrs. W. Jackson, G. C. Cradock and W. Peacock.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two interesting concerts were given by the Norwich Philharmonic Society in conjunction with the Norwich Choral Society, under the conductorship of Dr. Bates, at St. Andrew's Hall on May 2. At the first concert 'The Dream of Gerontius' was performed, the principals being Miss Alice Lakin, Mr. Gervase Elwes and Mr. Frederic Austin. The semi-chorus consisted of the Norwich Cathedral Choir. The concert attracted a large audience and, having regard to the difficult nature of the work, met with no small degree of success. At the evening concert the chief work was Coleridge-Taylor's 'Hiawatha's Wedding-feast,' in which both choir and orchestra distinguished themselves. Mr. Gervase Elwes contributed three songs by Henschel, Roger Quilter and Maude Valérie White, and the band Haydn's 'Oxford' Symphony.

Dr. A. H. Mann has recently resigned his position as chorus-master to the Triennial Musical Festivals, greatly to the regret of all concerned. Dr. Mann has been associated with the Festivals since the year 1900, and is succeeded in the post by Mr. Haydon Hare, organist of Great Yarmouth Parish Church and conductor of the Yarmouth Musical Society, and for twelve years past the trainer of the Yarmouth contingent of the Festival chorus. Mr. Richard Lowne, organist of St. Mary's Baptist Church, Norwich, has been appointed assistant chorus-master and accompanist. The rehearsals for the 1908 Festival are now in full swing, and Mr. Henry J. Wood has been down several times to Norwich for the purpose of conducting the practices. The Saturday popular concerts at St. Andrew's Hall have now concluded for the season. Dr. Bunnett has spared neither time nor trouble as director of these concerts. The attendance during the past season has reached upwards of 19,000 persons, and the programmes have been well varied.

Mr. Lemare gave a very interesting organ recital at Norwich Cathedral on Whit Monday, the programme including three Morceaux by the executant, and pieces by Bach, Wagner, Guilmant, Saint-Saëns and Mozart. Miss Lefroy sang 'My heart ever faithful' (Bach). The cathedral was crowded.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Among recent events the concert given by the students of the University College on April 23, under Professor Henderson's direction, is specially worthy of notice on account of the excellence of the voices—the tone of the tenor section being particularly fine—and the careful attention to detail in performance. The chief feature of the programme was Stanford's 'Revenge,' which was efficiently rendered by the students, supported by a small orchestra of about forty instruments. Solos were contributed by Miss Ivy Waterhouse, Miss Lizzie Smith and Mr. J. H. Bamford, and valuable aid was rendered at the organ by Mr. E. Smeeton.

On April 25 a concert was given by the members of the Evening Schools Choral Union, assisted by the Evening School Orchestra, under the direction of Mr. Arthur Richards. Gade's 'Erl King' was the *pièce de résistance*, the solos being sung by Miss Grace Parr, Miss Farnsworth and Mr. Morris. Both orchestra and chorus came through this first appearance with excellent results, and all concerned are to be congratulated.

A new cantata, 'Jacob,' was produced at Tennyson Street Chapel on April 28. The work is the composition of

Mr. John Cullen, whose 'Awakening' was given by the Sacred Harmonic Society a year ago. The solos were undertaken by Miss Gertrude Crisp, Mr. W. H. Cooper and Mr. Claude Stevenson.

On May 10 a lecture on the 'Development of Choral Music' was given in the University Lecture Hall by Mr. Allen Gill. The subject was treated from its earliest stages to the period of the Madrigal. The illustrations included 'Sumer is i' cumen in,' 'Matona, lovely maiden,' 'Down in flowery vale,' and selections from Palestrina's Masses.

MUSIC IN READING.

A two-days' festival was held in the Town Hall on April 23 and 24, by the Reading Philharmonic Society and the Reading Orpheus combined, to celebrate the forty-fifth year of the existence of the former Society and the twenty-fifth year of the latter. On the first-named date Sullivan's 'Golden legend' was performed with Miss Gleeson-White, Miss Mabel Braine, Messrs. William Green and Charles Knowles as soloists, and Dr. F. J. Read as conductor. On the following day Parry's 'De profundis' and Stanford's 'Elegiac ode' were given, each work conducted by its composer. The solo vocalists in these works were Miss Agnes Nicholls and Mr. Frederic Austin, both artists singing with much refinement and sympathy. Bach's motet 'Now shall the grace' and Beethoven's Violin concerto (solo, Mr. Zacharewitsch) were also included in the programme, a specially interesting feature of which was a Concertstück in D for organ and orchestra, written by Dr. F. J. Read, the solo part played by Sir Walter Parratt, and which created much interest. Mr. Zacharewitsch was also heard in the evening concert in Max Bruch's Violin concerto in G minor, other features being Saint-Saëns's Symphonic poem 'Phaëton' and Stanford's 'Songs of the Sea,' the last-named sung by Mr. Plunket Greene.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Following the recent successful performance of 'The Apostles,' under Mr. Henry J. Wood's direction, the Sheffield Amateur Musical Society gave an interesting concert on May 7, when the assistant conductor, Mr. J. A. Rodgers, had under his baton a chorus and orchestra numbering 300 performers. On this occasion a sacred work, Parry's 'Job,' was included in the programme. No better justification of the revival of this noble composition could have been found than the impressive way in which it was sung and played, and the engrossed attention with which it was followed by the crowded audience. The choir, who had intimately realized the spirit of the oratorio, sang with breadth and splendidly rich and sonorous tone. The glory of the choir is its luscious *mezzo-piano* tone and the excellent vocal quality in all grades of expression. In Elgar's 'The Black Knight,' performed on this occasion for the first time in Sheffield, other choral merits were realized, the dramatic scenes of the cantata being sung with grip and point, and some excellent *pianissimo* singing was heard in the poignant closing sections. A large and admirable orchestra played Tchaikovsky's 'Capriccio Italien' with all due brilliancy, while in Elgar's picturesque score, in the accompaniments to 'Job,' and in the March from Massenet's 'Le Cid' the players gave further proof of artistic and executive excellence. Mr. Frederic Austin, Mr. L. Phillips, Mr. T. W. Green and Master J. Green were the soloists. Mr. J. W. Phillips played several organ solos with much success.

The Heeley Church Philharmonic Society, though small and youthful, is an ambitious body. Its directors are to be commended for selecting Mendelssohn's 'Walpurgis Night' for performance at the spring concert on May 9. The choir sang the work with spirit and credit under Mr. N. Whittaker. Mr. G. W. Southey was the accompanist.

The Manchester Orpheus Glee Society, conductor Mr. S. Nesbitt, gained premier honours in three classes of the international competition for choral-singing recently held t. Denis.

MUSIC IN THE SOUTH-WEST.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

The charge of inactivity certainly cannot be brought against musical folk in Devon and Cornwall, and it is gladly recognized that the standard of performance and of judgment is surely tending upwards, though the great distance from London and the hole-in-a-corner position make this progress laborious and often disheartening. Since my last letter a new instrumental society, called the Three Towns Symphony Orchestra, has made its début, and on January 30, conducted by Mr. H. Moreton, it gave a promising account of itself in a programme wisely chosen and including Tchaikovsky's Fifth Symphony. Dr. Weekes' Orchestral Society gave its second subscription symphony concert on February 6, playing the 'Pathetic' Symphony and Dvorák's Symphony in G, Dr. Weekes and Mr. Walter Weekes sharing the honours of conducting. Mr. Frank Winterbottom has continued his monthly symphony concerts at Stonehouse, and in the plebiscite which supplied the programme of the closing concert on April 23, Beethoven's 'Pastoral' Symphony stood highest in favour. Chamber music has fared rather badly, and only two events have taken place during the period which covers this survey—January to May. The Misses Smith played for the first time in Plymouth Strauss's Sonata in E flat for pianoforte and violin, and that by Brahms in A (Op. 100). Madame Minadieu was heartily appreciated in songs by Mozart, Brahms, Franz Ries and Stanford by those who remember the pleasure she continually gave when residing in the neighbourhood. An experiment was made by Mr. H. Moreton to popularise chamber music by introducing into the series of Corporation concerts on February 16 a performance of string quartets (Messrs. J. Pardew, A. Serle, R. Ball and C. G. Pike), including a movement from Haydn's 'Emperor,' and a Beethoven movement; also (Mr. Moreton being at the pianoforte) a first performance in Plymouth of Stanford's Pianoforte quintet. The appreciation of the audience was sufficiently cordial to warrant a repetition of the attempt.

Turning to choral matters, the first event in point of date was an excellent performance of Cowen's 'The Rose Maiden' by the Mutley and Mannamead Choral Society, conducted by Mr. Manley Martin. The choir sang with good tone and excellent expression, and the soloists were Miss Nellie Ellis, Miss Mary Crocker, Mr. J. Gill and Mr. Fewings Squire. Mr. H. Moreton's Guildhall Choir was responsible for introducing to the west Elgar's 'The dream of Gerontius' on March 16. In spite of the difficulties of the oratorio itself and all that its performance involved, the work of choir and orchestra was highly creditable. The soloists were Miss Gertrude Lonsdale, and Messrs. Alfred Heather and S. Bishop. The Western Amateur Operatic Society gave a performance of 'The pirates of Penzance' on February 5, conducted by Mr. Arthur Serle, and a novelty in operatic performance was the representation on April 24 of 'The pirates of Penzance' by Mrs. Herring Mason's Children's Operatic Society, in which some of the performers had not grown out of babyhood. Mr. D. Parkes' new male-voice choir made its début on April 10, and gave a surprisingly good performance of part-songs and madrigals. The tone was of beautiful quality, the attack, ensemble, and precision excellent, and when culture and study shall have had their effect the choir will bear comparison with any of its kind. Mr. W. Henley (violin), Miss Mildred Jones and Mr. W. Truscott assisted at the concert.

OTHER DEVONSHIRE TOWNS.

Little has been done in choral music in Exeter since the New Year. The two choral societies, Dr. Edwards's Oratorio Society and Dr. Wood's branch of the Western Counties Musical Association, collectively and severally apparently exhausted both their energy and finances over the two days' festival for which they amalgamated last November; and neither Society has been in evidence since that event. Indeed, we hear rumours, from a trustworthy source, that it is not improbable that the two Societies will permanently amalgamate. St. Anne's Choral Society, a young association conducted by Mr. Allan Allen, gave its annual concert on

May 8, performing with much success Gade's 'Erl-King's Daughter,' with Miss Adelaide Bayley, Miss Dorothy Davis and Mr. H. Bristowe Dibben as soloists. This season's performance, for a week beginning on February 6, by the Exeter Amateur Operatic Society, of 'Iolanthe,' was the most successful event in the history of this organization, both financially and artistically. The fine chorus-singing was a special feature, and for this Mr. Norman Kendall, conductor, was responsible. The principals were exceptionally good, including Mrs. Wallace Marland, Mr. Charles Bartlett, Miss Winifred Balchin, Miss G. Roberts, Mr. A. Dark, Messrs. W. Pearce, H. F. Green and W. F. Crabb.

The smaller Devonshire towns have been exceedingly busy with choral concerts, and some of the smaller societies have considerably advanced in standard this season. Mr. W. Back at Bovey Tracey obtained from St. John's Choral Society, on February 6, a creditable performance of Cowen's 'The Rose Maiden,' Mr. Furler leading the orchestra, and Madame Adeline Gregory, Miss Dolly Castle, Messrs. W. Smith, H. J. Heath, and A. Mountford acting as soloists. On the same date Southmolton Choral Society (conductor Mr. Michael Watson) rendered the same work with a choir of fifty, assisted in the solo parts by Mrs. F. Gillard and Mr. Robert Courtney. Also on the same date the Torquay Amateur Operatic Society opened a five-nights' performance of 'Utopia, Limited,' to mark the conclusion of its tenth season. The choir of sixty voices was trained by Mr. G. H. Stone, and the principals were Messrs. F. Matthews, G. Stevens, R. H. Reed, W. Parker, W. Bolt, R. Perrett, H. L. P. Coster, A. Watson, W. Mason, the Misses F. Edwards, M. Hill, L. Edwards and M. Bailey. Not far away, in Teignmouth, simultaneously, the Amateur Operatic Society of the town presented with great success to large audiences 'La Mascotte.' The chorus, under the training of Mr. R. Pocock, sang spiritedly, and the principals were Messrs. P. R. Foster, P. S. Cliffe, W. Pearce, W. Hayman, J. Clarke, F. Parker, the Misses D. Langdon, T. Pedrick, M. Short and B. Newcombe.

Cowen's popular 'The Rose Maiden' was again given on February 7 by the Holsworthy Choral Society, which has, we are glad to note, been resuscitated by Mr. H. H. Bennett. This Society and similar ones deserve encouragement, for many members are obliged to walk many miles along country roads to attend rehearsal. At Holsworthy the solo vocalists were Miss Linford Browne and Messrs. W. Foster and G. Bishop. At Brent, on February 11, was performed C. H. Lloyd's 'Hero and Leander' by fifty performers, a good muster for a tiny village. Enthusiasm and accuracy characterized the performance. Mr. D. Parkes conducted, and in the miscellaneous portion of the programme played the pianoforte part in Rheinberger's Quartet in E flat (Op. 38), with Messrs. A. Coombe, H. Lake and Miss Blight. St. Budeaux Choral Society, which has been famed for its vigour and frequent performances, has suffered loss by removal of the conductor, Mr. B. Barnicott. The last concert under his baton took place on February 12, when Bridge's 'The Inchcape Rock' and Stanford's 'The Last Post' were given; and since that date the fate of the Society has hung in the balance, no one having yet been found to take the responsible vacant post of conductor. 'The Creation' was performed by Totnes Choral Society on February 28, under the baton of Mr. Herbert Worth, Mendelssohn's 'Hear my prayer' being also given. Miss Nellie Ellis, Messrs. W. Foster and A. E. Old were soloists, and Mr. A. Coombe led the string band, with Miss Evelyn Hingston at the pianoforte. The month of March being absorbed in the Lenten season, only one event has to be recorded—an excellent performance of 'Elijah' on the 19th by the Ilfracombe Choral Society, which since the return of Mr. Bernard Hahn to the town has been resuscitated under his baton. Considering the new conditions, the choir did remarkably well, and the soloists were Miss Linford Browne, Mrs. W. W. Shute, Messrs. R. Courtney and S. Bishop. Immediately after Easter came the usual rush of events. The young Tavistock Society is now firmly established under Rev. Leigh Murray, and for the highness of its aims deserves encouragement. 'Samson' was very creditably performed on April 3 by 110 performers, with Miss Katharine Smith, Miss Mary Crocker, Mr. John Gill and Mr. A. E. Old in the solo parts. On the same date Mr. A. Raymond Wilmot obtained an unusually good performance of Gounod's 'Redemption' from the Exmouth Choral Society, the chorales and Hymn of the Apostles being finely sung. The principals were Miss Sylvia Yarra, Miss May Peters, Messrs. Thorold Waters and Charles Knowles. In St. Peter's Church, Tiverton, on April 4, 'St. Paul' was rendered under the conductorship of Mr. R. Bareham, with Dr. Wood at the organ, and Miss T. Davey, Mrs. Masland, and Messrs. Gwilym Richards and S. Bishop as soloists. The thirty-second season of the Sidmouth Choral and Orchestral Societies (Mr. J. A. Bellamy conductor) was marked by a good performance of 'Judas Maccabæus' on April 9, the soloists being Miss Edith Kirkwood, Mrs. Arthur Bird and Messrs. A. Collings and J. Lomas. 'Hear my prayer' was included in the miscellaneous part.

On April 10 a new and still small Society at Yelverton sang 'The May Queen' (Bennett), conducted by Mr. Walter Weekes. Mrs. Bruce Spooner is the deputy chorus-trainer of this Society. On the next day Sullivan's 'Golden Legend' was given by the Newton Abbot Society, conducted by Mr. A. J. Bown. Mrs. Julian Clifford, Madame Annie Grew, Messrs. H. Beaumont and H. Dearth were soloists. The Axe Vale Musical Society gave 'The Messiah' on the same date, conducted by Mr. W. C. Walton, with Miss Linford Browne, Madame Graddon and Messrs. J. W. Trotter and S. Bishop. On April 24 the Torquay Musical Association—whose concerts are always of a high standard, both in matter and manner—performed the 'Hymn of Praise' with an interesting selection of madrigals in the second part. Mr. T. H. Webb conducted and Madame Emily Squire, Miss Ethel le Marchant and Mr. Charles Saunders were the principals. The orchestra, which has advanced to competency, played several pieces. Okehampton Choral Society is another young but useful band of workers. Van Bree's 'St. Cecilia's Day' was performed by them on April 24, conducted by Mr. S. J. Janes, Madame Cissie Herbert being the soloist.

The yearly concert of the Barnstaple Musical Festival Society is one of real value to the district, for its conductor, Dr. H. J. Edwards, trains his singers so well that the best elements of choral technique combine to produce the best results in their performance. This satisfactory state of things was again evidenced on April 29, when the first and last parts of the 'Hiawatha' trilogy were given with an attractively fresh vocal tone. Miss Evelyn Gerrish and Messrs. S. Masters and S. Bishop were the principals. In the miscellaneous section two new songs for bass solo and orchestra, composed and conducted by Hubert Bath, produced at the last Philharmonic Concert at Queen's Hall, were enthusiastically received by his fellow townsfolk. The fact that only one concert of chamber music has to be noticed exposes the barrenness of the land in this respect, but reflects the greater credit on the Torquay Haydn String Quartet (Messrs. H. E. Crocker, J. Stephens, F. Crocker, C. T. Heaviside), who gave at their second concert on January 10 their patron musician's Quartet in G (Op. 76, No. 1) and also Schumann's Quartet in A minor (Op. 41, No. 1).

CORNISH TOWNS.

Cornwall is not as fertile as pastoral Devonshire even in the matter of choral societies, and more than one small association has recently given up the struggle for existence; therefore those that still retain their enthusiasm render invaluable service. In order of date of performance Torpoint's Society must first be mentioned for a concert performance on January 16 of 'Maritana,' with Miss Minnie Pearse, Mrs. H. Pike, Mr. W. Foster, Mr. G. S. Meadows and Mr. H. Smith in the various parts. At a second concert, on April 10, Cowen's 'The Rose Maiden' was given, the Misses Edith Vaughan and Mabel Trahair and Messrs. T. Gill and S. Smith being soloists. Mr. A. Greet conducted both concerts. The Lostwithiel Choral Society (conductor Mr. A. Greet) performed on February 5 Mendelssohn's 'Loreley,' with Madame Gillespie and Mr. W. Foster as soloists, and on February 6 the St. Austell Society gave Stanford's 'The Revenge' under the baton of Mr. J. H. English.

For some seasons the Falmouth and Truro Philharmonic Societies have amalgamated to give a combined performance in each place under Mr. Herbert Sanders, and on March 18 and 19 respectively the events took place. The work was

'Elijah,' in which the solo parts were sung by Miss Euneta Truscott, Miss D. Watson and Messrs. A. Collings and Dan Price. The small Society (choral and orchestral) at Millbrook gave Roger's cantata 'The footprints of the Saviour' on April 4, conducted by Mr. P. P. Wedlake. Mr. A. C. Faull's Liskeard Choral Society sang 'Hiawatha's departure' on April 5, with Miss Jennie Taggart and Messrs. A. H. Hallett and Charles Knowles as soloists; and on April 11 Camborne Choral Society excelled all previous efforts by a good rendering of 'Hiawatha's Wedding-feast,' conducted by Mr. H. V. Pearce, the soloists being Miss Maria Yelland and Messrs. W. Foster and A. E. Old.

The Spring Concert of the Penzance Choral Society took place in St. John's Hall on April 19, when Macfarren's cantata 'The lady of the lake' was performed under the conductorship of Mr. Richard White.

I am glad to record the formation in Falmouth of a 'Ševčik' orchestra for regular practice under the direction of Miss Treweeke. After a small beginning the class has steadily improved in tone and execution, and on February 8 was able to give really enjoyable renderings of a Schubert overture, Cowen's 'Language of Flowers' suite, and a 'Faust' selection. Miss Edith Blight was at the pianoforte. This is the only purely orchestral society in Cornwall.

Foreign Notes.

BERLIN.

The following works by living composers are included in the scheme for the forthcoming season of the Symphony Concerts: 'Taormina,' a symphonic poem by Boehe; Intermezzo by Bossi; a 'Singspiel' overture by Istel: three pieces for small orchestra by Kaun; 'Spring,' a symphonic poem by Scheinpflug; Strauss's 'Macbeth'; Reger's Orchestral Variations; and a Symphony for small orchestra by Reznicek. The tendency of some modern composers is to write for very large orchestras, and this in some instances results in excessive noise rather than in genuine music. In the above list there are two works for 'small orchestra.' Are they signs of a wise reaction?——Massenet's 'Therèse,' recently performed at Monte Carlo, is to be given here next season at the opera house. The libretto, by M. Jules Claretie, is being translated by Otto Neitzel.——The Philharmonic Orchestra celebrated last month the jubilee of its foundation. Its early years were not prosperous. The fame of the Society really dates from 1887, when Hans von Bülow became conductor, but through ill-health he was forced to resign in 1892. His successors were Hans Richter, R. Mozskowsky, Felix Mottl, Herman Levi, E. von Schuch, Strauss and Arthur Nikisch, the last-named having been appointed in 1895.

BRESCIA.

Of Gasparo da Salò and his pupil Giovanni Paolo Maggini, two of Stradivari's great predecessors, the one was a native of this city, and the other early in his career settled here. On April 21 commemorative tablets were placed, one on the *façade* of the church of San Giuseppe and the other on a house in the Palazzo Vecchio street. On the same day in the Apollo Hall a concert of ancient music was given, the performers playing on instruments constructed by these two makers. The programme included an unpublished Trio by A. M. Benincori (born at Brescia in 1779); a Sonata for viola da gamba by Attilio Ariosti; and one by Porpora; also an unpublished Concerto by Turini, who died at Brescia in 1816. The concert opened with a *Canzona gotica* by Enrico Bossi, the present director of the Bologna Liceo musicale.

MILAN.

Wagner's 'Götterdämmerung' and 'Norma' are two of the works to be performed during the season 1907-8 at La Scala; the juxtaposition of these two titles justifies the quotation by *Le Ménestrel* of the proverb 'les extrêmes se touchent.'

PARIS.

The 'Fondation J. S. Bach,' organized by M. Charles Bouvet, has just concluded the fifth of its annual series of concerts. The final programme was entirely devoted to the old English masters—Gibbons, Byrd, Robert Jones, Purcell, Boyce, Arne, &c. The vocal music was sung by the Misses C. Lawley and I. Ainsley, two English ladies, pupils of Mme. Mathilde Marchesi.——Gounod spent many years of his life at St. Cloud, and to commemorate his residence there several of the inhabitants of that town raised funds for a bronze bust of the composer, which has been cast by A. A. Hébrard from a plaster by Carpeaux. The bust will stand in front of the Church of St. Cloud, and the inauguration ceremony, over which M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts, will preside, has been fixed for June 2.——After many delays Strauss's 'Salome' was performed at Paris on May 8 at the Théâtre du Châtelet, under the direction of the composer. Negotiations were in progress with M. Gailhard, and later on with MM. Isola, for the work to be given in French, but finally the Société des grandes auditions musicales de France arranged for six performances, with the original German text, to be given at the Châtelet. The work for more than one reason has been much discussed, hence it excited intense curiosity, and *tout Paris* went to see it. Opinions certainly differ with respect to the musical value of this music-drama; but even some of Strauss's staunchest adherents qualify their praise; as yet it appears only to have achieved a *succès de curiosité*. The composer's talent and skill are unquestioned, but whether he is making proper use of them is, to say the least, very much open to question.——'Ariane et Barbe-Bleue,' Conte Lyrique by M. Maeterlinck, music by Paul Dukas, was produced at the Opéra Comique on May 10. More than one French composer has turned to Maeterlinck for inspiration, notably Claude Debussy, and Paul Dukas, from various notices of his new work, which have appeared, seems to have achieved a genuine success. The excellent performance was under the direction of M. Rühlmann.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Alton.—Parry's 'Pied Piper of Hamelin' constituted the chief feature of interest at the concert given by the Excelsior Musical Society in the Assembly Rooms on May 8. The choir fully entered into the humorous spirit of the cantata, and there was a small orchestra. The parts of the Piper and the Mayor were sung by Mr. Gerald W. Adams and Mr. Noel Farron. Miss Bessie Wenmoth recited, and the concert concluded with the Evening Hymn from Sullivan's 'Golden Legend.' Much credit was due to the conductor, Mr. J. T. Wenmoth for the excellence of the performance.

Beckenham. — Sullivan's 'Golden Legend' was performed by the Choral Society at the Public Hall on April 30. Miss Teresa Blamy, Miss Edith Nutter, Mr. Samuel Masters, Mr. Claude Mackness and Mr. Daniel Price were responsible for the solo music. There was an efficient orchestra (led by Mr. D. M. Trytel) and the choir sang with admirable tone and expression, notably in 'O gladsome Light' and the Choral Epilogue. Mr. G. J. Hall, who conducted, may be congratulated on the success of the performance.

Bracknell (Berks).—Mendelssohn's 'Elijah' was given by the Bracknell Choral Society on May 15 in the Victoria Hall. The performance altogether reflected great credit on the conductor, Mr. F. C. Faulkner, organist of Holy Trinity Church. The choir and orchestra numbered over 100. The solo vocalists were Miss Edith Martin, Miss Pearl Anderson, Mr. George Brierley and Mr. Greeves Johnson.

Bradwell.—Special interest attached to the concert given by the Choral Society on April 27, as the programme consisted of items prepared for contest in the Buxton and North Derbyshire (Competitive) Musical Festival on May 16. Under the conductorship of Mr. Horace Middleton, the choir sang Elgar's 'Banner of St. George' and Parry's part-song 'There rolls the deep'; the ladies of the choir sang Elgar's 'The Snow,' and the male section German's 'O peaceful night,' respectively.

Bromley (Kent).—The fourth concert this season of the Bromley Musical Society took place at the Drill Hall, on April 23, when Elgar's 'The Black Knight' received an admirable rendering. The programme also included Beethoven's overture 'Coriolanus,' Gounod's 'Saltarello,' German's 'Gipsy suite,' and 'The wreck of the Hesperus' (MacCunn). The solo vocalists were Miss Phyllis Lett and Mr. Bertram H. Latter. Mr. F. Lewis Thomas, as usual, conducted.

Bromyard.—The Musical Society ended its season with an excellent performance of Elgar's 'The Black Knight' and a miscellaneous selection on April 23. There was an efficient orchestra led by Mr. D. Reggel (of Birmingham). Madame Nora Kirby and Mr. F. Lightowler were the solo vocalists, and Mr. H. H. Dangerfield conducted.

Calgary (Canada).—A May-day matinée was given in the Lyric Theatre under the direction of Mrs. Annie Glen Broder. The programme, which consisted of songs of spring and summer, included the three-part songs for female voices, Elgar's 'Fly, singing bird,' with pianoforte and two violins, and 'Sweet the balmy breath of spring' from Mackenzie's 'Story of Sayid.' Among the vocal solos were Coenen's 'Lovely spring,' 'Summer at last,' from Mackenzie's 'Songs of spring,' and 'Onaway, awake,' from 'Hiawatha.' This was the first concert given by a chorus of female voices in the history of the new provinces.

Cinderford.—The Choral Society gave a concert in the Town Hall on May 16, when 'Hiawatha's Wedding-feast' occupied the first part of the programme. The choir sang with spirit, under the able direction of Mr. George Kear. Miss S. M. Lewis and Mr. A. J. Ranson were the solo vocalists.

Cobham.—The Orchestral and Choral Society gave a performance of Sir Edward Elgar's cantata 'The Black Knight' on April 29, the rendering being at once dramatic and forceful. At this concert Mr. J. Hullah Brown made his last appearance as conductor of the Society.

Coleshill.—The first and second parts of Coleridge-Taylor's 'Hiawatha' were presented by the Choral Society at its concert on April 23, and received a spirited rendering by the choir and orchestra, conducted by Mr. F. D. Spencer. The programme included the 'Peer Gynt' suite and overture to 'William Tell.' Miss Elsie Edwards, Mr. W. J. Ottey, and Mr. Arnold Griffin were the solo vocalists.

Crowborough. — The Musical Society performed Mendelssohn's 'Elijah' on the afternoon of May 1 and the evening of May 2 with much success. The solos were sung by Miss Alice Hare, Miss Emilie Owen, Mr. Harry Stubbs, and Rev. A. A. Jackson. The Society has been in existence only a few years, and the musical intelligence and enthusiasm which have been developed in that time are due to the ability of the conductor, Herr E. Grimm.

Eastbourne.—The St. Mary's Choral and Orchestral Society gave a concert on May 7 at the Pitman Institute, when Sterndale Bennett's 'May Queen' was the chief feature. The choir was well balanced and sang with spirit, and their efforts were ably supported by the orchestra, the whole performance reflecting credit on the conductor, Mr. Ernest P. Sibthorpe, organist of the parish church. Miss Edith Jackson, Mrs. W. Noakes, Mr. Arthur Dynham, and Mr. Walter Denham sang the solo music.

Enniscorthy.—The last concert of the season was given by St. Aidan's Philharmonic Society in the Athenæum, on May 10, with unqualified success. Anderton's cantata 'The Wreck of the Hesperus' was very well rendered, the solo parts being sustained by Miss Mollie Hogan, Mr. W. J. Rathborne and Mr. Michael Kelly. The Society, now in its third year, is in a flourishing state, with Mr. W. H. Grattan Flood as a painstaking and enthusiastic conductor.

Fareham.—Coleridge-Taylor's 'The death of Minnehaha' and 'Hiawatha's departure' constituted the programme of the Philharmonic Society at the Connaught Drill Hall on May 1. Miss Winifred Marwood, Mr. Samuel Masters and Mr. Bertram Mills sang the solo music, and the choir and orchestra numbered 120 performers. Excellent results, due to the admirable training of Mr. Eugene Spinney, who conducted, characterized the concert.

Gravesend.—Stainer's 'Daughter of Jairus' was sung with orchestral accompaniment at a special service in the parish church on May 8. The choir did efficient service under the direction of Mr. Howard Moss, and the solo parts were undertaken by Miss Marguerite Herring, Mr. J. Everden and Mr. Alec J. Mann. A feature of the service was the singing of three hymns composed by the conductor, and accompanied by the orchestra.

Hanley.—Mr. Herbert Sherwin's Orchestral Society, combined with the Hanley Philharmonic Society, gave a concert in the Victoria Hall on April 25, the chief feature of which was S. P. Waddington's 'John Gilpin.' The programme included three movements from Beethoven's first symphony, the 'William Tell,' overture, the valse from Tchaikovsky's ballet 'La belle au bois dormant,' and the march and chorus from 'Tannhäuser.' Miss Adeline Johnson, Mrs. H. E. Sherwin (violin) and Mr. Harold Rhodes (pianoforte) were the soloists, and Mr. Herbert Sherwin conducted.

Hanworth (Middlesex).—The Choral Society gave a concert at the Schools on April 26, when the principal feature was Sir J. F. Bridge's 'Inchcape Rock,' in which the chorus and orchestra displayed the result of careful training by the conductor, Mr. H. Egbert Lane. Cowen's 'Bridal Chorus' and Faning's 'Moonlight' also were well sung.

Ilford.—Elgar's 'Banner of St. George' was very well performed by the Choral and Orchestral Society at the Town Hall on April 23, the solo part being sung by Madame Lilian Whittaker. The other soloists who took part in the miscellaneous selection were Mr. W. L. Cockburn, Miss Irene Mackenzie (pianist) and Mr. E. G. Morgan (saxophone). Mr. A. R. Spriggs and Mr. F. E. Wilson were the conductors.

Kenilworth.—The Madrigal Society gave a concert, under the title of 'St. George's Festival,' in the Abbey Assembly Rooms on April 25. The programme was of a distinctly national character, and included Elgar's 'Banner of St. George' and 'Pomp and circumstance' march, Mackenzie's 'Britannia' overture, Stanford's 'Songs of the Sea,' Cowen's four Old English dances, and an English choral fantasia by Dr. J. Bill. Both choir and orchestra rendered excellent service under the conductorship of Mr. E. Roberts West, and the solo vocalists were Miss May Eaves and Mr. T. J. Kelly.

Kidderminster.—The chief feature of the concert in the Town Hall on April 24, in aid of the parish church choir fund, was the first performance of a new song-cycle, 'Royalty and Rhyme,' by Miss Ruth Aitken. This cycle, which is dedicated to Sir Hubert Parry, consists of eight bright and tuneful settings of various 'old world' lyrics, written with considerable skill by the composer's sister. The four vocalists who assisted at this performance were Miss Muriel Gough, Mrs. Gilbert Summers, Mr. Ernest Penfold and Mr. Edward Amphlett.

Leicester.—The Quorn Musical Society concluded its tenth season in the Village Hall, Quorn, on May 8, when Parry's 'Pied Piper' and a selection from Gounod's 'Faust' constituted the programme. Madame Florence Smart, Miss Evelyn Firrs, Messrs. C. Dedman, J. Ball and Charles Mott were the solo vocalists, the last-named singing the parts of the Piper and the Mayor in Parry's cantata. Mr. Vincent Dearden conducted.

Loftus-in-Cleveland.—The last concert of the season of the Loftus and District Musical Society was given in the Oddfellows' Hall on April 24. The works chosen were Van Bree's 'St. Cecilia's Day' and Dr. F. H. Cowen's 'John Gilpin,' both of which were admirably rendered by the Society. In the miscellaneous portion of the concert Miss Maggie Davies, Messrs. G. Chandos-Cradock and W. Peacock were the solo vocalists. Mr. James Smith, of Middlesbrough, conducted.

Monmouth.—A successful pianoforte recital was given on May 2 at the Rolls Hall by Miss Enid Payne. The programme included solos by Bach, Handel, Purcell, Beethoven, Mendelssohn, Schumann, Brahms, Chopin, Grieg and Paderewski, which gave evidence of the pianist's versatile talent in various styles of composition.

Newport Pagnell.—The Musical Society gave a concert on April 25, Barnby's 'Rebekah' being the prominent feature of the programme. The work of both choir and orchestra reflected much credit on the conductor, Mr. Donald Reid. The solo vocalists were Miss L. Allen Cane, Mr. Merlin Davies and Mr. W. H. Tarry.

Northampton.—The St. Cecilia Orchestral Society gave its twenty-third concert on April 25 at the Town Hall. The orchestra, consisting of eighty local performers, played Tchaikovsky's 'Pathetic' symphony, the overtures to 'Oberon' and 'Tannhäuser,' and Elgar's 'Pomp and Circumstance' march with much effect under the conductorship of Mr. William Bonner. Mr. Frederick Stock was the solo violinist and Miss Olive Hilder the vocalist. Mr. Ernest Tebbutt was an able accompanist.

Nottingham.—The South Wilford Choral Society gave a performance of the cantata 'King Harold,' by F. Cunningham Woods, in the Meadows Hall, on May 9. The choir sang throughout with agreeable tone and excellent expression, the singing being specially good in the epilogue 'Break, ye waves.' There was an efficient orchestra led by Dr. Alderson, and the solo vocalists were Miss Grace Parr, Miss D. Goddard, Mr. H. Maxwell and Mr. T. Mudd. Much credit is due to Mr. C. S. Harris, who conducted.

Oswestry.—The Choral Society gave its second concert this season at the Victoria Rooms on April 23, when Mendelssohn's 'St. Paul' was performed under the conductorship of Mr. A. E. Floyd. The choir sang with much intelligence and dramatic power, and the solo music was interpreted by Miss Bessie Cartwright, Miss Lalla Parry, Mr. Spencer Thomas and Mr. Robert Chignell. The orchestra was led by Mr. B. Ollerhead, and Mr. A. H. Robinson presided at the organ.

Reigate.—The second concert this season of the Choral Society took place at the Public Hall on April 25, when 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were performed. The solo vocalists were Miss Oswyn Jones, Mr. John Bardsley and Mr. Frederick Ranalow, and Mr. Harold Macpherson conducted.

Romford.—The Musical Society gave a concert in the Corn Exchange on April 23, and, in celebration of St. George's Day, presented as its chief feature Elgar's 'Banner of St. George.' The choir sang with much spirit and expression, and the orchestra was highly efficient under the conductorship of Mr. John Challis. The solo vocalists were Madame Marie Evett, Miss Maude Scruby, Mr. John Challis and Mr. Frank Tebbutt.

Rugby.—The programme of the Philharmonic Society's Concert, given in the Co-operative Hall on May 16, included Stanford's 'Revenge' and three choral ballads by Coleridge-Taylor, in which the choir rendered good service. The orchestra played the overtures to 'Egmont' and 'Semiramide,' a suite by Massenet and the Hungarian March by Berlioz. Miss Margaret Layton was the solo vocalist and Mr. Basil Johnson conducted.

Selhurst.—The Musical Society conducted by Mr. William E. Partridge gave a successful performance of Stanford's 'Phaudrig Crohoore,' and Elgar's 'Banner of St. George,' at the Holy Trinity Schools, on April 30. The choir and orchestra were efficient, and Miss Edith Lewis was the solo vocalist.

Stevenage.—Mendelssohn's 'Hymn of praise' was performed by the Choral Society in the Public Hall on April 24, under the conductorship of Mr. John Abernethy, and with Miss Lilian Evison and Mr. Henry Beaumont as solo vocalists. The programme included Eaton Faning's choral ballad 'The miller's wooing,' Sullivan's 'O gladsome Light' and Handel's 'May no rash intruder.'

Winchester.—Haydn's 'The Seasons' was performed by the Musical Society in the Guildhall on May 2, and the concert was considered one of the most successful given by this Society—one that reflected much credit on Mr. Charles Gamblin, the conductor, who had trained the choir and orchestra of 100 performers with very satisfactory results. The solo parts were sung by Miss Stella Maris, Mr. Samuel asters and Mr. Robert Carr.

Windsor.—The Windsor and Eton Choral Society gave its second concert this season at the Albert Institute on May 6, with the assistance of the Windsor and Eton Amateur Orchestral Society. The first part of the programme consisted of 'Hiawatha's Wedding-feast,' the solo in which was sung by Mr. Spencer Thomas. The miscellaneous selection which followed included Macfarren's 'Three fishers,' Leslie's 'Charm me asleep,' Coleridge-Taylor's 'The fair of Almachara,' and a new miniature suite for orchestra, 'The Pixies,' by Mr. T. F. Dunhill, which was conducted by the composer and met with much appreciation. Miss Gertrude Sichel was the other vocalist. The Rev. Bernard Everett conducted.

Witney.—The Witney Choral Society and the Witney Orchestral Society combined gave a performance of Haydn's 'Creation' on April 23, under the conductorship of Mrs. Florence Weedon. The solos were sung by Miss Mary Fielding, Mr. Thomas Gibbs and Mr. James Coleman.

Woodford.—Leoni's 'Gate of life' and Mendelssohn's 'Hymn of praise' were performed by the Choral Society at the Memorial Hall on May 2, under the conductorship of Mr. F. A. Armstrong. The choir sang well and the orchestra was efficient. The solo vocalists were Miss Jessie Rihll, Mr. Leonard Gowings and Mr. Claude Dyer.

The following deaths are recorded with regret:

On April 26, at the London Hospital, after an operation, Mr. William Harding Bonner, aged fifty-four. A hard-working, true-hearted, and much-esteemed man, Mr. Bonner was the founder and for twenty-two years Principal and Director of the Forest Gate School of Music, now known as the Metropolitan Academy of Music. He was also the founder and for thirteen years conductor of the West Ham Choral Society. As one who devoted nearly the whole of his strenuous life to popularizing music, no less than for his genial nature, Mr. Bonner will be greatly missed, and his death, in the prime of life, is mourned by a large circle of friends.

On May 12, at Claremont, Ramsgate, James Shaw, aged sixty-five. A native of Leeds and a chorister of the Parish Church there, Mr. Shaw is best known as the organist of Hampstead Parish Church from 1874 to 1895, and for his contributions to church music. He founded the Middlesex Choral Union, which gave concerts in St. James's Hall in 1891-92.

The fourth Annual Conference of the Girls' School Music Union was held at the Froebel Educational Institute, West Kensington, on May 12. Mr. W. H. Hadow was re-elected President. The object of the Union is to advance music in secondary schools for girls, and in furtherance of this object it was decided to hold a series of meetings throughout the country. Mr. J. A. Fuller Maitland, who presided at the conference, read an interesting paper on 'Enthusiasm in teaching.' Mr. Hadow and Dr. F. G. Shinn also addressed the meeting; the former dealt with the subject of training the listener, the latter with the advantages of teaching the history of music in schools.

The Cheltenham Philharmonic Society held its second spring concert at the Town Hall on May 15, when a miscellaneous programme was performed. Sir C. Villiers Stanford was present to conduct his own works—Irish Rhapsody No. 1, in D minor (Op. 78) and 'Songs of the Sea.' In the song-cycle for baritone solo, chorus and orchestra, Mr. Plunket Greene was the soloist and had to repeat the ever popular 'Old Superb.' The chorus and orchestra, with Mr. Plunket Greene and Mr. James Davies as soloists, gave a capital rendering of Sir Hubert Parry's 'The Pied Piper of Hamelin,' and the orchestra, under the baton of Mr. C. J. Phillips, was heard in other compositions.

A society has been formed with the title of The Royal College of Music Union, and under the presidency of the director, Sir Hubert Parry, the principal objects of which are (1) To provide a fresh bond between present and former pupils and the College, (2) To supply members with information as to College events, (3) To keep a register of names and addresses, and (4) Generally to promote meetings and intercourse between College pupils past and present. Further particulars may be obtained from the hon. secretaries at the College.

Messrs. Novello & Co. have issued a graded list of their popular part-songs, which will be found very valuable as a guide to anyone selecting part-music. The part-songs are divided into the following classes: 'Grade I. Easy, no change of key; Grade II. Fairly easy, no change of key, some accidentals; Grade III. Fairly easy, with change of key; Grade IV. More difficult, but not very difficult; Grade V. For special choirs.' Part-songs and choruses with orchestral accompaniments also are given. This list will be sent post-free on application.

Professor Prout gave an interesting lecture-recital on 'An evening with J. S. Bach as a vocal writer' at a meeting of the Incorporated Society of Musicians at 20, Hanover Square, on May 11.

Dr. J. E. Borland read a paper on 'French Opera before 1750' at the meeting of the Musical Association on May 21.

Answers to Correspondents.

S. D. B.—In order to obtain the necessary preparation for passing the examinations you name, we would advise you to place yourself under some experienced teacher who prepares pupils for these tests, rather than attend evening classes at a local 'school of music.' You would then get that personal attention which is so very desirable.

Trinity.—(1) Pronounce 'o' as 'au,' and the final 'e' as 'ay.' (2) 'The trumpet shall sound' is not the best air that you could choose for your examination, because the trumpet obbligato is so essential to its full effect, but as it suits your voice admirably, there is no reason why you should not sing it.

W. W. P.—It is impossible to give a complete list of all the performances given in England of Schumann's 'Paradise and the Peri.' The first time it was heard in this country was at the Philharmonic Society's concert of June 23, 1856; but it had been performed in Dublin two years earlier, on February 10, 1854. The work is given more often than you suppose.

Belle Isle.—(1) The composer Spiro Samara can doubtless be communicated with through one of his publishers: for instance, Messrs. Bote & Bock, Berlin. (2) We cannot trace the publisher of Sir G. A. Macfarren's string quintet and string quartets.

H. D. E.—Have you considered the possibility of procuring an electric motor to blow the organ? This acquirement might overcome the difficulty of obtaining satisfactory results in the absence of gas and sufficient water power.

G. G.—Mr. Ernest A. Dicks's 'A Handbook of Examinations in Music' would doubtless help you in your preparation work, but you should place yourself under a good teacher who prepares pupils for examinations.

Organum.—There is no intention at present of publishing in book form the illustrated articles on cathedrals, &c., which have appeared in The Musical Times. Thanks for your kind words of appreciation.

Amateur.—The line placed above the note is an indication that the note should be held its full length, and in pianoforte music held firmly down; the sign should not be confused with the *sforzando* >.

A. R.—Your inquiry should be addressed to a reliable firm of bell founders: for instance, Messrs. Taylor, of Loughborough.

Mdlle. X.—For a book on the physiology of the vocal organs, *see* 'Voice, song, and speech,' by Lennox Browne (Sampson Low), and for information on Acoustics, consult 'Acoustics,' by T. F. Harris (Curwen).

W. T.—Notice the advertisements in this and other journals which appear from time to time in regard to choristers at cathedral and other choir schools. See p. 309 of the present issue for such advertisements.

Breve.—The Royal Society of Musicians, Secretary, Mr. Charles Lucas, 3, Wells Street, Oxford Street, London, W.

G. S.—Stainer's Harmony Primer will serve you for a start in your theoretical studies; it might be followed by Bridge and Sawyer's 'A Course of Harmony.'

Da Capo.—Yes, the repeat indications (dots) are intended to be observed, though sometimes they are ignored.

G. C. J.—We cannot trace a setting by Carl Busch of Tennyson's 'The Eagle.'

H. R.—There is no English translation of Beethoven's 'Studien.'

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YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

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DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

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DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

SUNDAY TIMES.

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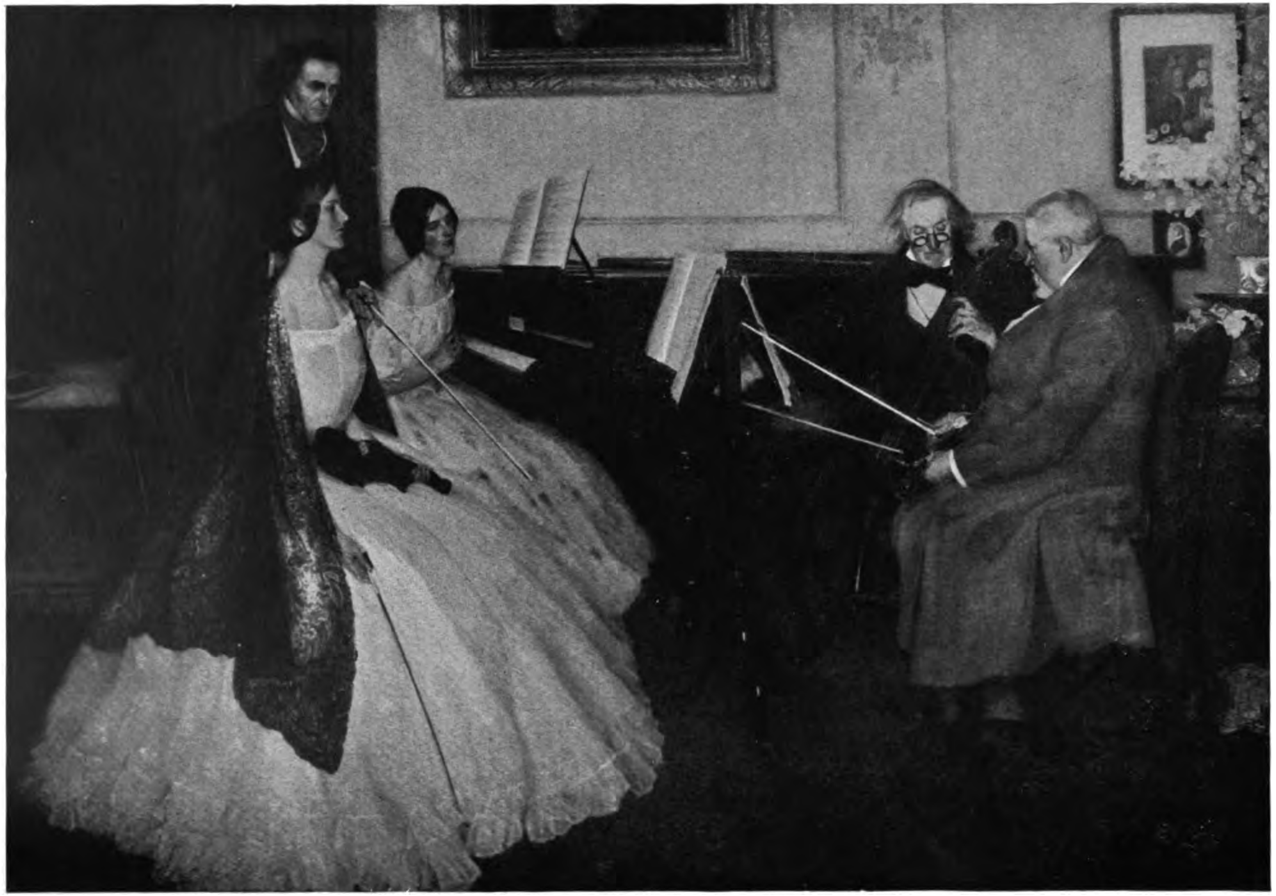

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THURSDAY MORNING.—Symphonic Cantata, "Stabat Mater"—first performance (Stanford); Scenes from "Olav Trygvason" (Grieg), conducted by the Composer. EVENING.—Overture, "Die Meistersinger" (Wagner); Folk-Songs, New (Rutland Boughton); Ode, New, "Intimations of Immortality" (Arthur Somervell); Song for Chorus and Orchestra (R. Vaughan Williams); Walkürenritt and Finale of "Siegfried" (Wagner).

FRIDAY MORNING.—Oratorio, "The Kingdom" (Elgar), conducted by the Composer; Symphony in C (Schubert). EVENING.—"Requiem" (Mozart); Poem for Chorus and Orchestra, first performance, "Sea Wanderers" (Granville Bantock); Symphony, No. 8 (Glazounow).

SATURDAY MORNING.—Mass in B minor (Bach). EVENING.—Overture, "Hebrides" (Mendelssohn); Eight-part Motet, "The Spirit also helpeth us" (Bach); Dramatic Song, "Vätergruft" (Cornelius); Songs (Grieg); Concerto for Pianoforte (Grieg); Overture, "Leonora," No. 3 (Beethoven); Five Songs of the Sea (Stanford); Ode, "Blest Pair of Sirens" (Parry).

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4. This is the Day (for Easter Day) ... Palestrina
5. O King of Glory (for Ascensiontide) Luca Marenzio
6. I ascend unto My Father (for Ascensiontide) Jacob Handl
7. With other tongues spake the Apostles (for Whitsuntide) ... ... Palestrina
8. Thou art Peter (for St. Peter's Day) ... Palestrina
9. Alleluia! Praise the Lord all ye His Servants (for Festivals generally) ... ... Vecchi
10. The righteous perisheth (for All Saints' Day) ... ... Jacob Handl
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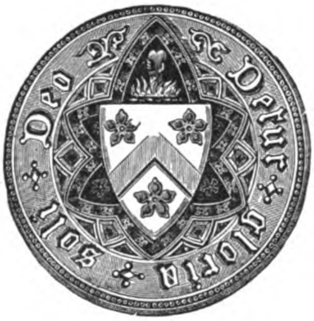
DULWICH COLLEGE.

Dulwich College, or 'College of God's gift in Dulwich,' was founded by Edward Alleyn (1566-1626). He was a famous actor and a contemporary of Shakespeare, and in the year 1595 he is described as 'a musicion.' Although an eminent actor, and although he, in conjunction with Philip Henslowe, had built in 1600 the Fortune Theatre in Golden Lane, Cripplegate, Alleyn did not make his fortune on the stage. As early as 1594 he had acquired an interest in the baiting-house at Paris Garden in Southwark, and in 1604 he and Henslowe purchased from the then holder the Court appointment of 'Chief Master Ruler and Overseer of all and singular our games of Beares, Bulls, and Mastive Doggs.' This royal office, not altogether an elevating one, was held by Alleyn, as the survivor of Henslowe, till his death: it was doubtless a source of considerable profit to him, and he acquired great wealth and landed property. Between the years 1605 and 1614 he purchased from Sir Francis Calton the entire Manor of Dulwich for the sum of 'nearly £10,000,' a wonderful investment of which he could not possibly have foreseen the potentialities. The Manor of Dulwich, it may be stated, was granted to Thomas Calton by Henry VIII. on the dissolution of the monastery of Bermondsey.

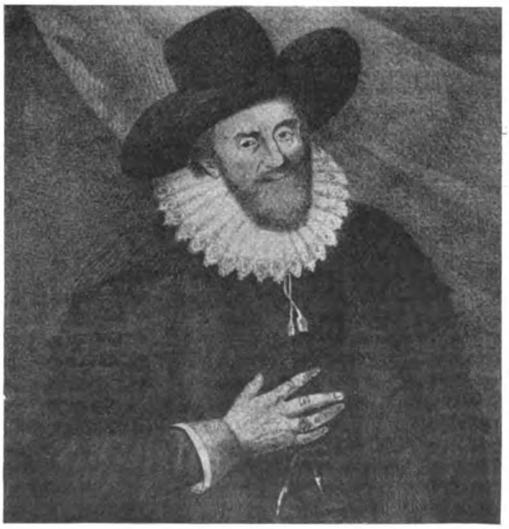


THE ARMS OF DULWICH COLLEGE.

With princely munificence Alleyn built and endowed the 'College of God's gift in Dulwich,' which originally consisted of a 'Master, Warden, fower Fellowes, sixe poore Brethren, sixe poore Sisters, and twelve poore Schollers.' One John Benson, 'bricklayer, of Westminster,' began the building of the College in 1613. The chapel, which Alleyn built 'in his said College on his own land and at his own cost, and has furnished and ornamented the same with all things necessary for the decent and proper performance of divine service,' was consecrated and 'dedicated to y^{e} honour off Christ by the most Reverent father in God, George Abbot Archbishopp of Canterbury His Grace, on Sundaye y^{e} first off September and y^{e} yeare off our Lord, 1616.' The first organist, Thomas Hopkins —perchance an ancestor of Edward John Hopkins —was appointed on March, 26, 1618, and two years later, 'y^{e} chaple wase furnished wth basone and candell sticke y^{e} children wth 10 surplices & y^{e} fellowes allsoe.' The original buildings, which have been much altered since they were erected, occupy three sides of a square, and are known as 'The Old College.' The chapel (see the illustration on p. 439) contains the tomb of the founder.

In 1619 the institution obtained a royal charter from James I. after some obstruction on the part of Lord Bacon, who wished the king to apply part of the grant to the foundation of two lectureships at Oxford and Cambridge. Within two months of his death (in 1626) Alleyn signed the Statutes of the College, which consist of no fewer than 121 'Items'! Some of these 'Items' are of special interest in that they relate to music and show how the founder had carefully considered the subject in endowing his munificent benefaction. Thus in 'Item 5' we read:

> That the two first senior ffellowes bee in degrees, at the least Masters of Artes, of either of the Universities, Oxforde or Cambridge, preachers; the two second senior ffellowes, graduates and divines, the first of them to be an approved scholmaster, and the second to be a sufficient scholler to be usher of the schole, the two first of the sixe chaunters to be Musicians, of sufficient skill in the art of musique to be Organistes of the college, and to teach the poore Schollers musique and to singe,



Edw: Alleyn

EDWARD ALLEYN (1566-1626).

FOUNDER OF THE COLLEGE OF GOD'S GIFT IN DULWICH.

(*Photographed from a painting by an unknown artist in the Dulwich Picture Gallery.*)

and the other fower chaunters to be singing men of the chappel, all of them single and unmaried ꝑsons; and if any of them shall marry after their admission, then he or they so doinge to be removed from the college (ipso facto), and for ever made uncapable of any place or ꝑferment therein.

'Item 35,' headed 'The Office of the Fellowes,' is thus quaintly and exhaustively set forth in regard to music:

> That the two first of the sixe chaunters, alias junior fellowes, be men of approved skill in musique to sounde the organs in the chappell, and singe their partes in the quire, and shall prick all such services and anthems as the master shall com̄and for the use of the chappell into faire Books, and also all other songes and musiques for the private or publique use of the college, both for violls and voices, and those they shall keepe faire, and at their departure leave them to the college; and they shall teach the poore schollers to sing prick-songe, and to play upon the violls, virginalls, organs, and other instruments, as they shalbe found capable, and to teach and direct any other ꝑson or ꝑsons of the college that are to sing their partes in the chappell, or any whom the mr., warden, and two senior fellowes shall think fit.
>
> And the other fower of the said chanters, als junior fellowes, to be singers in the chappell, and ꝑsons well skilled and exercised in prick-songe, and to be men of handicraft trades, viz$^{t.}$, taylors, glovers, imbroderers, shoemakers, or such like; and these fower Chaunters, als junior fellowes, for avoyding idlenesse, shalbe imployed in their trades by the appointment of the master, warden, and fower senior fellowes, or the most part of them, for the generall good of the college, both in making the poore schollers apparell and shoes, and otherwise, as they shall direct, provided all stuff shall be found them at the college charge. They shall also every day, in the afternoone, teach and instruct in their several manufactures, such and so many of the poore Schollers, as shalbe found unfit for the universitye; and that they may not loose their musique, half the number shalbe taught the trades one afternoone, and the other of them the other afternoone.

That Alleyn was familiar with the choral services of the Chapel Royal and Westminster Abbey, and that he wished them to be models for those in his chapel at Dulwich, is shown by 'Item 59,' headed 'Orderes for the Chapell and the celebrating of Divine Service': it begins thus:

> I ordaine and for ever establish, that in all succeeding times to come the service which shall be reade and sunge in the said chappell shalbe daily read and sunge in such manner and forme, as neare as may be, as is usually observed in the King's Chappell, or in the Collegiate Church of S$^{t.}$ Peter at Westminster, and that the master, warden, senior and junior ffellowes, and poore schollers of the said college on Sundaies, holydaies and eves, in their surplices, and other working daies in their gownes, shall daily sing their partes in the quire of the said chappell, and if the m$^{r.}$, warden, or any of the senior fellows be not present in their singing, or cannot sing their parts in the quire, that then he or they that shalbee defective therein shall find everie of them at his and their own charge a severall ꝑson that can sing his ꝑte in the quire to supplie his or theire place that is defective, untill hee or they shalbe able to p'forme the same.

The last clause of this Item further shows the importance Alleyn attached to the reading of music at sight:

> And I further ordaine, that, if yt may be, all the other servaunts or officers of the said College to have knowledge in prick-songe, or to learne the same after their coming to the said college, and to sing his or their parte in the quire also at times convenient.

'Item 113,' a financial Statute, states that 'the revenue of the landes which I have given to the said College, amounting to eight hundred pounds per annum thereabouts, shall be yearely disposed and devided in such manner and sort as hereafter ensueth, that is to say:

For the diett for the master, warden and ten senior and junior fellowes, after the rate of ten powndes ꝑ annum a piece.	cxx
. . . .	
The two first chaunters or junior fellowes, viz$^{t.}$, organists to be sixe pounds to each of them, paid quarterly, per annum.	xii
To the said two first chaunters or junior fellowes, to find stringes for their instruments, pap, pennes and inck, for the twelve poore schollers, eleaven shillinges and viij$^{d.}$ a peece, per annum.	xxiij^{s}, iv$^{d.}$
The other fower chaunters or junior fellowes' pension, to be v^{li} a year a peece, paid quarterly p^{r} annum.	xx$^{li.}$

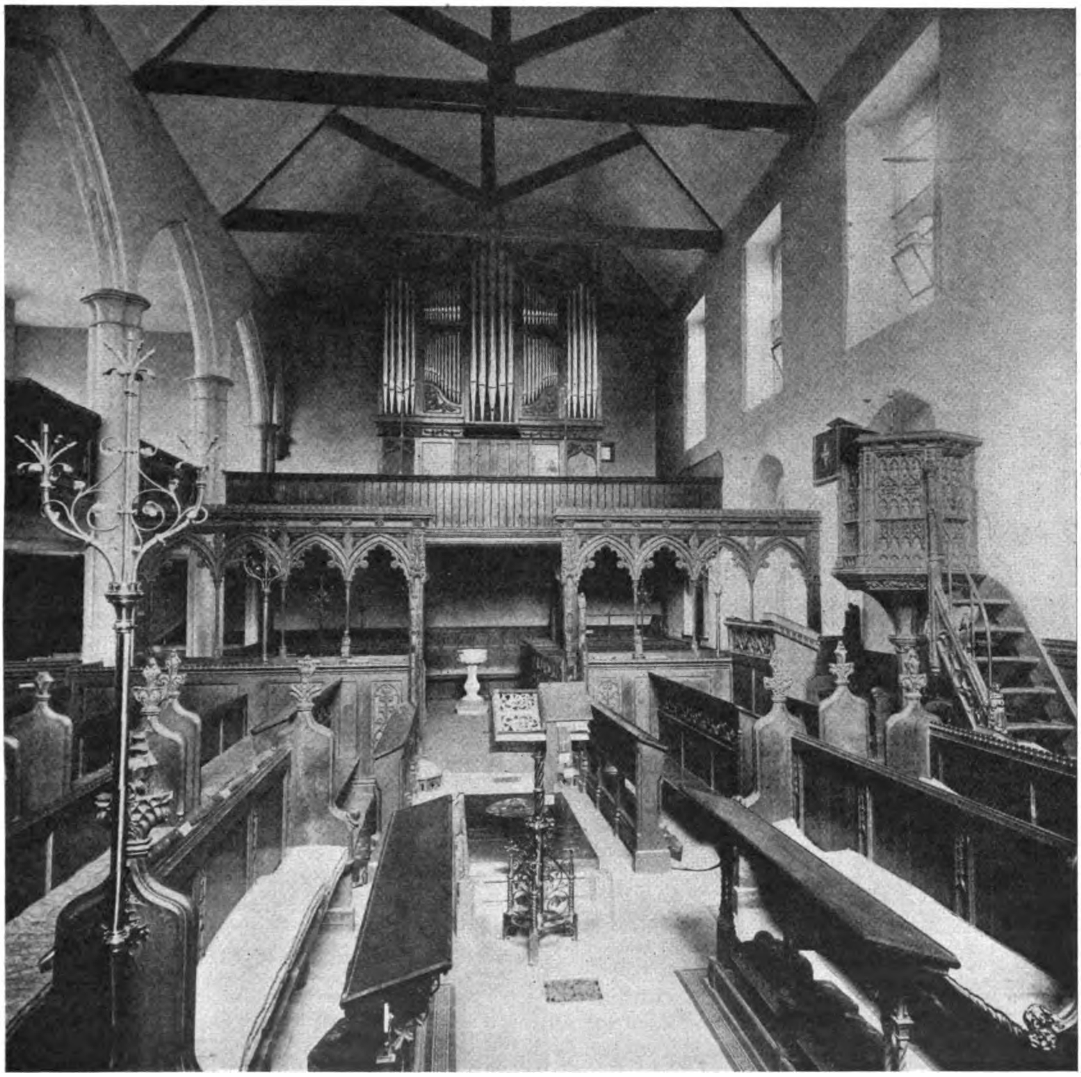
While in this financial region it may not be without interest to give a few items from the odds and ends of payments as recorded in Alleyn's own Diary and in the College accounts in the 17th century. A 'paire of piggs petty towes' cost 10*d.*; 'tripe, cowheel, and trotters,' 1*s.* 10*d.*; 'giggett of mutton,' also 1*s.* 10*d.*; 'ale for pankeakes,' 6*d.*; two puppies cost 3*s.*; 'ffor a dogge called Lion,' 4*s.*; 'pd. a man for keeping y^{e} Dogg and teaching him, though he learnt nothing,' 2*s.*; 'an oz. of tobacko' (in 1620) 1*s.*; '6 doz. of tobacco pipes,' 9*d.*; 'Coffin for a boy that dyed,' 2*s.* 4*d.* A postman's Christmas-box is thus recorded in 1690: 'for box money to the Postman 00. 01. 0.'

Other payments, more strictly musical perhaps than the above, were as follows (the amounts are set out in modern form):

		£	*s.*	*d.*
1617.	Lute strings - - - - - -			8
	Giuen a noyse off trumpeters y^{t} sounded - - - - - -		2	6
1618.	giuen trumpeters a twelfe day - -		2	6
	bought 5 songe bookes for y^{e} boyes -		4	0
	a quier of pap w^{t} 5 rules for songes -			6
1619.	giuen 2 dromes & a fyfe y^{t} playe Here		2	6
	pd. for 2 tenners & 1 treble vialls -	1	15	0
1620.	pd. for another tenore viall w^{ch} makes 6 in all - - - - -		13	0
1630.	pd. Mr. Walker for a newe pair of Virginals for the Schoole - -	2	6	0
1631.	Mending the Base Violl - - -		6	0
1632.	for the Virgenalls mendinge - -		3	0
1635.	for tuneing the schoole organ - -		5	0
	pd. Richard Crane for singing in the chapell this quarter - - -		5	0
1669.	for a paire of Harpsicalls and frame with lock and key for y^{e} musicke school - - - - - -	6	0	0
1679.	ffor a paire of Harpsicalls for y^{e} Colledge vse - - - - -	10	15	0
1670.	Bookes for y^{e} Musicke Schoole -		8	6
1695.	for Patricks Psalms - - - - -		1	8
1725.	Paid for Mr. Reading's book [of] anthems - - - - - -		10	0
1727.	for a spinnet - - - - - -	2	2	0
1743.	for Dr. Greens anthems - - -	2	2	0
	for binding the same - - -		5	0

(In estimating the above amounts the difference in the value of money then and now must be taken into consideration.)

The 'noyse off trumpeters,' recorded in the year 1617, is still heard on Founder's Day, two trumpets and two trombones being used with the organ to accompany the service in the Chapel. Alleyn records, under date 1622, that 'Charles Massy and his cosen Ned Collins, 2 shagbuttes and a cornett dind here.' The foregoing extracts, as well as the Statutes, go to prove that music has played an important part in the history of Dulwich College.



THE CHAPEL.

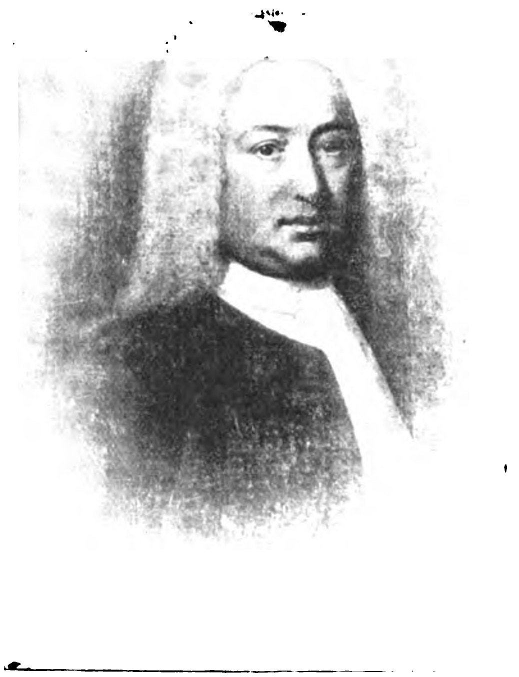
(*Photograph by Messrs. Negretti & Zambra.*)

With regard to the organs of the chapel, there appears to have been no instrument or organist at the time of the consecration in 1616. On April 27, 1618, Alleyn records that he 'bought a p: orgaines for y^e^ chapell off mr. gibbs of powles, 08.02.0,' and 'water to feche them & to feeld y^t^ Helpte to carie them, 00.02.03.' This was doubtless a portable organ purchased from an instrument dealer (or maker) in St. Paul's Churchyard, where book and musicsellers had their places of business. A portion of the case of this old organ is still preserved in the Chaplain's house. On May 23 there was a payment for 'y^e pew for y^e orgaines,' and on May 27 an entry reads 'pd given mr. burward for tuning y^e orgains 00.02.06,' and on June 24 Mr. Hopkins (appointed organist on the preceding March 26) was paid £2 10*s*., 'His qtrs wagis.' In 1619 Alleyn paid £5 10*s*. to 'mr. burett for a dyapason stop to my organe & other allteracons,' and in July there were payments under 'organ case charges,' which included '3 dozen and 5 pipes and 6 rownds tuning' (12*s*. 6*d*.), and '4 yrds of blewe callyco for drawing out off y^e orgainnes' at

'14d y^e yrd.' A curious entry occurs in the year 1620:

> pd. mr. burett for mending y^e bellowes & tuning y^e orgaine & making y^e Conveighaunce for y^e. starrs turning - - - - 15*s*.

This was a quaint mechanical device which caused two gilt stars to revolve in the front of the case when the organ was used; according to the direction of the revolutions of these stars, the player could tell if the bellows were being properly inflated.



JOHN READING.

ORGANIST OF DULWICH COLLEGE FROM 1696 TO 1698(?), 'YET NEVER ADMITTED.'

From an oil-painting by an unknown artist in the Picture Gallery, Dulwich.

(*Photographed by Mr. W. H. Stocks.*)

It is quite possible that the above-named organ builders, Burward and Burett, were one and the same person, if not, indeed, the John Burrard who, in 1625, repaired the organ in Westminster Abbey and from whose bill Orlando Gibbons 'cut him off ten shillings.' In 1622 a Mr. Hamden was paid by Alleyn the sum of 15*s*. 'for mending y^e orgaynes and making 3 or 4 newe pipes for a dyapason.' A distinguished organ-building name appears in the following entries from the account books:

		£	*s*.	*d*.
1668.	23 Nov. pd. Mr. Dalham, an organ maker, when he examined all our old organ pipes and layd them in order -		10	0
	pd. Mr. ffelgate a musick master for his opinion - - - - - -		5	0
1669.	15 March & 20 July. Mr. George Dalham was paid in two instalments for compleating our organ in the Chappell -	80	6	6
1685.	To Mr. Touissaints Dallam his quarters salary for lookeing to the organ - -		10	0

The name of *Touissaints* Dallam is, we believe, quite new. These entries almost, if not entirely, refute the statement, recorded on a plate affixed to the present instrument, that Father Smith built an organ for Dulwich College, more especially as his name does not appear in the published volumes of accounts, &c. In 1722, after Smith's death, the organ was removed to the west end, therefore, by inference, it formerly stood near the altar. In 1759 a new organ was built, by England, 'for the sum of £260 and the old one.' Although the instrument has been to some extent modernised, the original oak case with its front gilt pipes has been retained. The diapasons are beautiful specimens of England's work. Of a total of eight stops on the great organ, four are mutation stops, including a fine example of a 'Mounted cornet.' On the choir organ is a curious stop of the reed species labelled 'Vox humana' by a re-constructor of the instrument who must have had a lively imagination. It may be of interest to mention that one Abraham Jordan was a tenant of the College, and that his house was burnt down on March 13, 172$\frac{3}{4}$. Was this fire-consumed habitation the residence of the inventor of the Swell organ?

The roll of organists of Dulwich College contains some interesting names. The first, Thomas Hopkins, who held office from 1618 to 1622, has already been mentioned. To him succeeded Benjamin Cosyn, who held the post for nearly two years. His name is associated with 'Benjamin Cosyn's Virginal Book,' now in the Royal Music Library, Buckingham Palace. Hawkins says that Benjamin Cosyn was 'a famous composer of lessons for the harpsichord, and probably an excellent performer on that instrument.' In 1626, four years after he had left Dulwich, he became organist of the Charterhouse (see THE MUSICAL TIMES, December, 1903, p. 780, for further particulars concerning this appointment, therein first made known). Dr. Cummings possesses some voluntaries, in manuscript, by Cosyn.

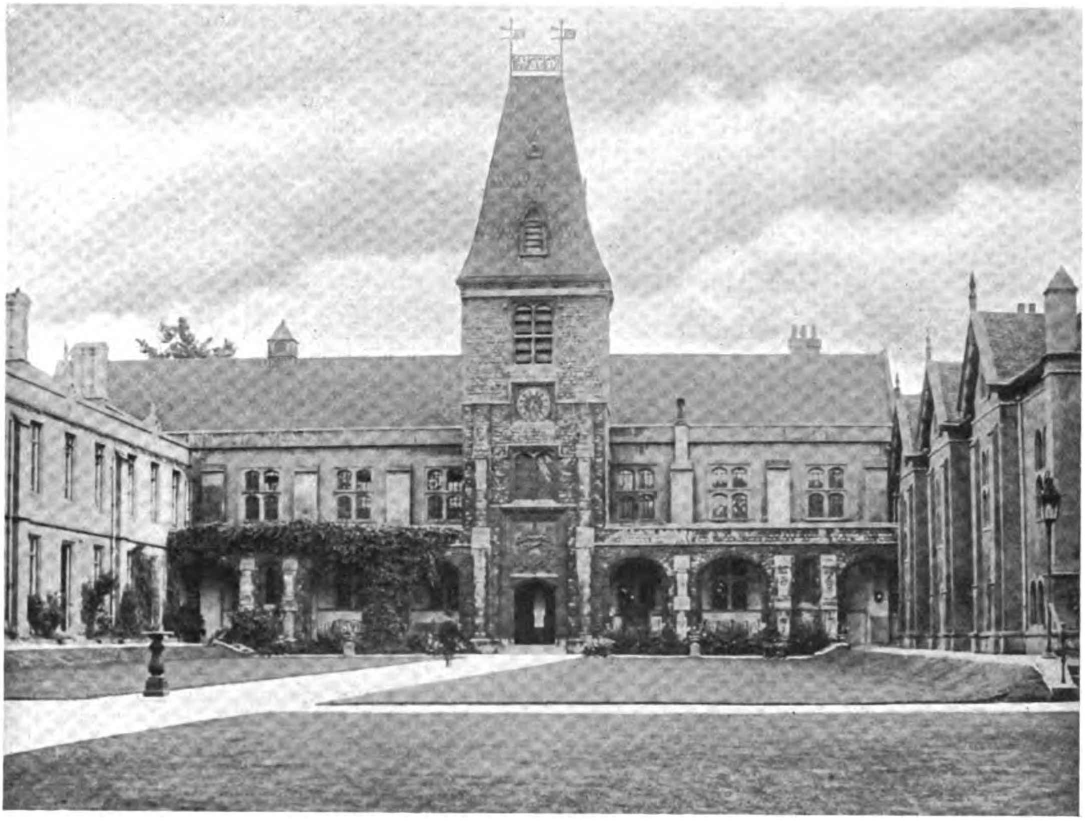
The choral service at Dulwich had been suspended during the Commonwealth. After the Restoration Archbishop Sheldon became visitor of the College. In 1664 he appointed a committee to inquire into the administration of Alleyn's foundation. 'Concerning y^e Chappell and Divine Service,' this committee reported:

> We find that the service by statute is appointed to be performed as near as may be to y^e forme of y^e King's Chappell or S^t. Peter's Westminster. But that by the iniquity of the late tymes their quire and singing was put down, their organ broken to pieces and carried away, The Master, Warden, and fellows and boys forbidden to weare surplices, their Communion table turned end ways East and West and severall other disorders now crept in and continued to the tyme of this visitation. Whereupon we thought fitt to order them to furnish themselves with surplices, which is done . . . . and lastly finding their rents well increased and that they begin to be in stock of money, we have ordered them and they are willing to it, to provide as formerly they had, a small organ fitt for their Chappell, that they may have their service there, according to the statute as near to Cathedrall fashion as may be.

In October, 1667, as a result of this Report, the Archbishop, as visitor, thus decreed 'concerning the Chappell and Divine Service':

> We do Order and Enjoyn That according as the Statutes of the sd College Ordain, And according to Our Commission in the Visitation We have Directed & appointed to the Service of God in the Chappel of the sd College be observed & performed, as near as may be according to the Patterne of His Majesty's Chappel or St. Peters Church Westminster [the Abbey], And that as near as may be the sd Chappel in all things, be kept Conformeable to His Majtys Chappel or St. Peters Church Westminster aforesd. And that the Master, Warden & Fellows of the sd College forthwith take it into consideracon, to provide a good Organ, as formerly there hath been for the Use & more Solemn Service of God in the sd Chappel, which sd Organ shall be provided & Set up in the sd Chappel before our Lady day which shall be in the year of our Lord 1669.

Mr. Francis Forcer, who was duly appointed, has not found his way into biographical dictionaries of music, except Dr. Cummings's Primer. In the 'Dictionary of National Biography' he is credited with having been a composer of music, that is assuming the Dulwich organist is the same Francis Forcer as there recorded, of which there seems little doubt. Moreover, he is mentioned by Hawkins in his 'History of Music' (pp. 701 and 703, *foot-notes*, of the Novello edition) as 'a musician and the composer of many songs printed in the "Theater of Music," published by Henry Playford and John Carr in the years 1685, 1686, and 1687.' Several of his songs are contained in Playford's 'Choice Ayres, Songs, and Dialogues' (1675 and 1679), an Overture and Eight Tunes by him are in the library of Christ Church, Oxford, and a Jig and Gavotte in the British Museum Library (Add. MSS. 29,283, and 31,403). Forcer, who held the Dulwich organistship for two years only—October, 1669, to November, 1671—became (*c.* 1697) joint lessee of Sadler's Wells music-gardens. The dates of his birth and death are approximately given as 1650 and 1705, though the first date might be an earlier one, unless he was appointed to Dulwich at the age of nineteen. It was during Forcer's régime, or a little later, that the following memorandum is recorded on the cover of the College account book between August, 1669, and February, 1673: 'The organist must have yearly to find string for



THE OLD COLLEGE AT THE PRESENT TIME.
(*Photograph by Mr. C. W. Heath.*)

Not only did the Archbishop 'order' the authorities to restore the choral service and to 'provide a good organ,' but he recommended them a good organist, as the following letter shows:

> Sirs,—I have heard a very good report of the bearer Mr. Forcer, both of his skill in Musick, which may render him very fitt to be your Organist, and of his civill demeanour and sobriety of life, which may recommend him for your society. If therefore you shall chuse him your organist I thinke you will doe yourselves a good office and that which wilbe acceptable to me who am
>
> Your very affectionate friend
>
> GILB. CANT.
>
> Lambeth House, October 19, 1669.
>
> For my very good friends the Master, Warden and Fellowes of God's guift Colledge at Dulwich.

instruments, paper, pens, and Inck, for ye 12 scholars 01. 3. 4, which is 5*s.* 10*d.* per quarter.' In those days, therefore, the organist was also the music-master of the College.

The successor to Francis Forcer also was 'recommended' by the Archbishop (Sheldon). His secretary, Miles Smith (the author of a metrical version of the Psalms), wrote to the Master and Warden stating that while the Archbishop, not willing 'to make himselfe a judge of that profession of Musicke, hath deputed you the Master and Warden of ye said Colledge in his stead to elect choose and admit into ye said place such person as you in your judgments (you the Warden especially being skilled in musick) shall think fitt for it. And because His Grace hath heard very well of a young man one Albertus Bryan, both for his sobriety of Life and good Proficiency in Musick and skill upon ye Organ, His Grace therefore recommends him to your consideracion, to be elected into that place if you the Warden shall in your judgment approve him as fitt for it. And soe, I rest, your most humble Servant, MILES SMYTH, by his Graces Command. Lambeth House, Jan 10, 167½.' Mr. Albertus Bryan, being thought 'fitt,' was accordingly appointed.

Various writers have assumed that this Albertus Bryan, of Dulwich, is one and the same person as Albertus Bryan, or Byrne (the name is variously spelt), successively organist of St. Paul's Cathedral (1638-1666) and Westminster Abbey (1666-1669). If, according to his petition to Charles II. for the organistship of the Chapel Royal, Bryan was appointed organist of St. Paul's Cathedral at the age of seventeen, he was born in 1621, therefore in 1672 he must have been fifty years of age, and no longer the 'young man' of the Archbishop's recommendation; moreover, if Bryan (or Bryne) had held such important posts as those of St. Paul's Cathedral and Westminster Abbey the Archbishop would scarcely have said (through his secretary) that he had 'heard very well of him.' It may therefore be assumed that the Dulwich Bryan was a son of his more distinguished father, as stated in West's 'Cathedral Organists,' and not the St. Paul's Cathedral and Westminster Abbey organist.

Following the expulsion of Charles Garraway (organist from 1678 to 1696) no appointment was made to the organist's fellowship until 1698. It is on record, however, in the Register that 'John Reading was organist during the intervening two years and upwards yet never admitted to the status of a fellow.' This John Reading, whose portrait is in the picture gallery of the College and is reproduced on page 440, was a musician of great repute in his time. Born in 1677, he became one of the children of the Chapel Royal under Dr. John Blow and thereafter undertook the temporary organistship of Dulwich College. In 1702 he was appointed 'Junior Vicar and Poor Clerk' of Lincoln Cathedral, and two years later 'Instructor Choristarum in musicâ vocali' in the same cathedral. He afterwards returned to London and held organist appointments at St. John, Hackney, St. Dunstan-in-the-West, St. Mary Woolchurchaw, Lombard Street, and St. Mary Woolnoth; he died September 2, 1764. Reading was a composer of both sacred and secular music, and manuscripts of his compositions are preserved at Lincoln Cathedral and in Dulwich College. That this John Reading was the author of 'Adeste Fideles' is doubtful: the tune may have been composed by John Reading, organist of Winchester Cathedral and College and composer of 'Dulce Domum,' but the origin of 'Adeste Fideles' is extremely obscure.

There is no need to refer to all the organists, nearly thirty, who have held office at Dulwich College. It may be mentioned, however, that for forty-one years (1816 to 1857) the post was held by three clergymen in succession—the Rev. Ozias Thurston Linley, the Rev. George Suckling Browne and the Rev. Edward Augustus Giraud. The first of this clerical-organist trio was a son of Thomas Linley, of Bath, and therefore a member of that distinguished family of musicians which included Mrs. Sheridan. An eccentric and absent-minded parson, the Rev. Ozias T. Linley held a minor canonry at Norwich previous to his becoming organist at Dulwich in 1816. On one occasion at Norwich he preached a sermon of Bishop Hoadley's. After the service, as the procession was proceeding to the vestry, the Bishop of Norwich turned to the preacher and said: 'Mr. Linley, I am much obliged to you for the excellent sermon you *selected*.' As for his own sermons, the Rev. Ozias Linley considered them of such little worth that having no further use for them as organist of Dulwich, he gave them to the chambermaid to light his fire with them every morning until they were all consumed.

Dr. Cummings relates a funny story of the Rev. Ozias Thurston Linley. Whenever that reverend gentleman read, as the lesson for the day, the third chapter of Daniel, he declaimed verse 5 as printed in the Bible: 'That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up.' But when he came to verses 7, 10, and 15, instead of enumerating all the above instruments, Mr. Linley was wont to say: '*the orchestra as before*'!

The last of the clerical organists, the Rev. E. A. Giraud, terminated his connection with the College at the re-organization of the Foundation in 1857, but not without having secured an annuity of £466, a 'consideration' which he continued to enjoy for sixteen years, after he had become rector of Stanningfield, near Bury St. Edmunds, and enjoyed its emoluments.

An amusing instance of how the election of fellows was managed in 1831 is furnished by the following letter, written after the death of the Rev. Mr. Linley, by John Allen, the Master, to the Rev. Joseph Blanco White. The allusion to 'common musicians' is interesting, as none of the later 'fourth Fellows' (the organists) knew much, if anything, of music.

March 6, 1831.

DEAR BLANCO,—Poor Linley, 4th Fellow and Organist of Dulwich College, died this morning. Some years ago you had thoughts of offering yourself for the situation, if it should ever become vacant, and therefore I hasten to inform you of the event, that you may announce yourself as a candidate without delay, in case you are still of the same mind.

You are aware of the nature of the office. The organist is a Fellow of the College, and the late Mr. Linley was a clergyman. The duties are to play the organ on Sundays, and instruct the children in music—twelve in number. The emoluments are at present £160 a year, besides apartments, commons, and wine. As the organist is completely on the same footing as the other Fellows, we wish, of course, to avoid common musicians, and to have a man of education, with the manners and feelings of a gentleman.

The election, from the mode of conducting it, is to the last moment uncertain. Two persons are chosen by the electors, who are five in number, and these two draw lots for the situation.

Let me know, if possible, by Tuesday morning, what is your determination, as we shall be overwhelmed with applications as soon as the vacancy is known.—Yours faithfully,

JOHN ALLEN.

The Rev. J. Blanco White replied in these frank terms:

Oxford, March 7, 1831.

DEAR ALLEN,—I shall be happy to take my chance of the vacant Fellowship of Dulwich College. My only difficulty is that, at this moment, I am not able to accompany the Psalm tunes required at Church. If, however, you were to allow me for *a time* to pay a person who should play and teach the children, I trust that my knowledge of music would enable me in a few months to do the Organist's duty myself.

If there is no objection to this plan, I beg you will enter my name as a candidate, and tell me what else I must do.

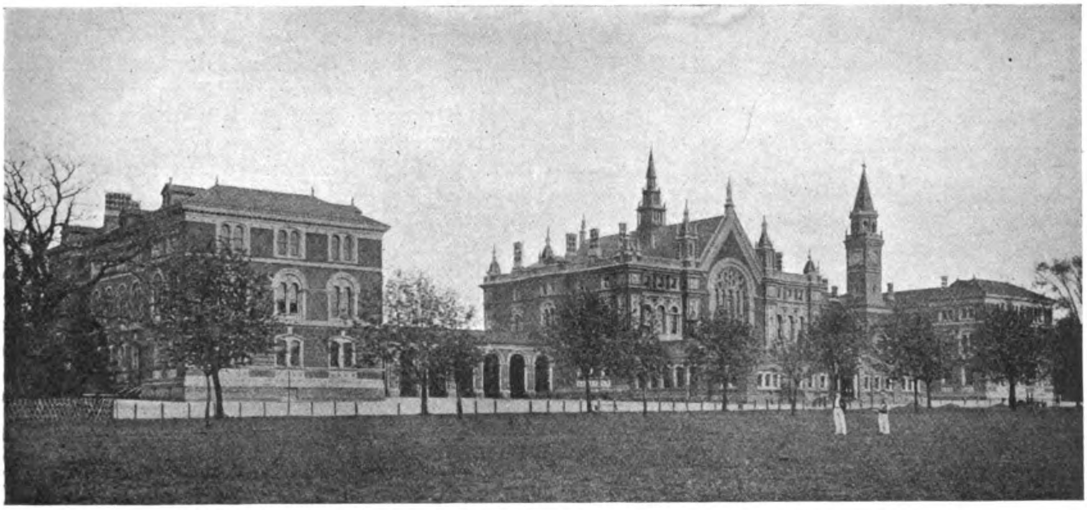
With many thanks for your kind remembrance of me, I am, dear Allen, Yours ever faithfully,

J. B. W.

The Master lost no time in replying to this remarkable letter from a would-be candidate who could not play a psalm-tune! He wrote: 'Dear Blanco,—I am very glad you propose to stand, and with your knowledge of music I have no doubt you will learn to play the organ in much shorter time than you mention.' Although this attempt at jobbery was frustrated, the election of the Rev. George Suckling Browne served to keep out a 'common musician' from the organistship of the College.

The Rev. Joseph Blanco White, the disappointed candidate who could not play the organ—he was then *sixty-six* years of age!—had a curious career. First a priest in Spain, he gave up his belief in Christianity. Then he qualified as a clergyman of the Church of England, and subsequently became a Unitarian. He wrote several theological works and translated Paley's Evidences and the Book of Common Prayer into Spanish. His claim to fame rests on his fine sonnet on 'Night and Death,' (published in the *Bijou*, 1828), which Coleridge declared to be 'the finest and most grandly conceived sonnet in our language.'

Since 1857, when the Rev. E. A. Giraud began to enjoy his annuity, the organistship has again been held by professional musicians. The names of those who have thus officiated during the last fifty years are Henry Baumer, James Brabham, Mr. Edward D. Rendall (now of Charterhouse School), and Mr. William H. Stocks.



DULWICH COLLEGE.

THE NEW BUILDINGS AS SEEN FROM THE PLAYING FIELDS AND RAILWAY.

Mr. John William Ivimey, the present organist of Dulwich College, comes of a very musical family. Born at West Ham on September 12, 1868, he studied under Mr. Henry Gadsby and Dr. Warwick Jordan at the Guildhall School of Music and became Corporation Exhibitioner. He is a Fellow of the Royal College of Organists, an Associate of the Royal College of Music (composition), and an honorary member of the Royal Philharmonic Academy of Rome. In 1888 he was appointed an assistant music-master at Wellington College, and from 1890 to 1893 he held a similar post at Harrow School, therefore he has had good experience in public school work. For fifteen years he held the organistship of

St. Paul's Church, Onslow Square, Kensington, a post he resigned upon being appointed to Dulwich College in November, 1906. He formerly had the direction of the music section of the South-West London Polytechnic Institution, and he conducted the London County Council Musical Society and the South Kensington Choral Society. His compositions include several orchestral works, a grand opera, five comic operas, a pianoforte trio, a Rondo pastorale for violoncello, and some pianoforte pieces, &c.

The chapel services are attended by residents in the neighbourhood and during term-time by those boys who live in the boarding-houses connected with the school. The surpliced choir sit in the gallery in front of the organ, except during the vacations, when, in the absence of the boys, they occupy places in the body of the chapel. A special service-book is used, and the choir is composed of boys from the village—if Dulwich can now be called a village—and four professional and four voluntary men-singers. The daily services, at 11.30 and 6.30, are without music; the Sunday services, at 11, 3.15, and 6.30, are choral, and there is choral communion on the first Sunday in the month. The boys attend three practices and the men one practice each week. The Chaplain is the Rev. A. E. David, M.A., late Archdeacon of Brisbane.

MR. WILLIAM H. STOCKS.
ORGANIST OF DULWICH COLLEGE, 1887 TO 1906.
(Photograph by Mr. J. Jas. Bayfield, Gipsy Hill.)

If Edward Alleyn could come to life again he would rub his eyes on beholding the extraordinary change the 'College of God's gift in Dulwich,' which he founded in 1619, has undergone. It was just fifty years ago that an Act of Parliament was passed which dissolved the old Corporation of the College and established a new governing body. This and subsequent schemes of the Endowed School Commissioners entirely reconstituted the educational side of Alleyn's foundation. Magnificent new buildings were erected (see the illustration on p. 443), and were opened by the King, then Prince of Wales, in 1870. The number of boys now being educated at the College is 682, and at Alleyn's School, formerly the Lower School, between 500 and 600. There is also a girls' school, founded by James Allen, at which 300 girls are educated. All these educational institutions at Dulwich are under one governing body.

How does Dulwich stand to-day musically as compared with other public schools—Winchester, Rugby and Clifton, for example? And what was Alleyn's attitude towards music when he founded the College? An answer to the second question is furnished by the Statutes, which ordain that the 'schollers' should be taught to 'sing prick-songe, and to play upon the violls, virginalls, organs, and other instruments, as they shalbe found capable.' Thus it is perfectly clear that the founder desired that music should form part of the regular curriculum of the College; moreover, he specially mentions that the 'schollers' should 'not loose their musique.' At the time the College was reconstituted no one seems to have thought of preserving the intentions of Alleyn in regard to music; as a distinguished musician recently observed, 'Dulwich had every opportunity of becoming one of the finest music schools in the country.' But instead of being an integral part of the educational system of the College, music is an optional subject. Unlike nearly all public schools, and notwithstanding the importance the founder attached to music in framing the original statutes, the music at Dulwich (in both the Upper and Lower Schools) is under the charge of form masters and not professional musicians. Due credit must, however, be given to Mr. Hubert V. Doulton, himself an old Alleynian, who has charge of the music in the Upper School, and to Mr. E. F. Carrick, who supervises music in the Lower School, for much excellent work done at the school concerts and in the encouragement given to boys to learn music.

Private lessons are given 'out of school hours' in instrumental music. The school choir—'it is hoped that all boys who are able will join'—meets for an hour on Tuesday afternoons 'after school,' and the altos and tenors and basses have special practices on two separate days for twenty-five minutes immediately after mid-day dinner. The orchestra—'all members of the school are eligible'—rehearses for one hour a week after school on Fridays. The choral works recently performed are Parry's 'Pied Piper of Hamelin,' Handel's 'Samson,' and Stanford's 'Revenge,' while the orchestra have essayed the 'William Tell' and 'Son and Stranger' overtures.

There are singing-classes for the junior forms which are compulsory for all boys who do not learn drawing: in these sight-singing is part of the curriculum. In the large Hall of the College is a divided organ built by Martin, of Oxford, which is used at daily prayers, for Sunday recitals and at

School concerts: this instrument was partly presented by Canon Carver, late Master of Dulwich.

As to the importance of music as an educational influence we may quote the words of so high an authority on public school life as the Rev. Canon Glazebrook, late headmaster of Clifton College, of which Mr. A. H. Peppin is the music-master. The quotation is from an illustrated article on Clifton College which appeared in The Musical Times of April, 1905:

> The object which we have set before us for the last eight years is to give music a definite place as an integral part of a liberal education. Therefore, though we have welcomed exceptional talent and tried to develop it, we have thought chiefly of the influence of music upon the school as a whole. Not that every boy should learn either to sing or to play an instrument,—only about one-third of the whole number do so—but that every boy should feel music to be part of his life. Thanks to Mr. Peppin, and the able masters who work so harmoniously with him, a large measure of success has been attained.
>
> Long ago I learned from John Farmer, at Harrow, to regard music as a moral agent. Unison 'house-singing' of the type which he invented has been an institution at Clifton for a dozen years. The good-fellowship and good feeling which are promoted by all singing together, whether they have voices or not, do not cease with the moment, but are a permanent influence making for unity. Nor is it less important that familiarity with wholesome words and tunes defends the mind and the lips from much that is trivial or base in the popular songs of the day. This kind of singing has been wisely encouraged by Mr. Peppin, though he has left the management of it to amateurs. His own principal work has been to give music the intellectual hold without which it cannot exercise its full powers.
>
> By various means a remarkable degree of interest has been aroused. The average boy, who can neither play nor sing, at least testifies to the reality of music by his criticisms. He can judge solo performances with only partial reference to the popularity of the player. He can often show a real appreciation of long orchestral pieces, and discuss them, if not with knowledge, at least with pleasure. Indeed, it is delightful to sit among the school at an orchestral concert for which Mr. Peppin's lectures have prepared them, and see how intelligently the boys enjoy music of a high class. This creates an atmosphere at once critical and sympathetic, which is highly favourable to all degrees of ability. Average boys, who cannot expect ever to play well, are encouraged to a degree of careful effort which disciplines the mind and trains the perceptions better than some regular school subjects. Those, again, who have a moderate gift make the most of it, and often play surprisingly well: so that there are now individual houses which can give as good a concert as the whole school could offer ten years ago. And the few boys of real talent are greatly benefited. In the attitude of others they find at once a stimulus to effort and a check upon pretension, for they have not that consciousness of singularity which is the root of affectation.
>
> Intellectual and moral influences unite in the chapel service. The increased love of music, together with the wonderful improvement of the choir, has lent a new grace to worship, without in any degree diminishing reverence. Again and again I hear from old boys that some of their happiest recollections of Clifton are connected with the psalms and hymns which they learned to love there.
>
> He who cherishes such memories is under the spell of music still. He has taken with him into manhood a sensibility to that great art which is second only to poetry in the power to refine feeling and interpret life. When music is not a thing apart, making for singularity, but woven into the texture of a liberal education, the mind in which it lives cannot but be sympathetic and humane.

Need anything more be added to such a tribute to the value of music in the life of a great English public school?

No account of Dulwich College would be complete without even a brief reference to the famous Picture Gallery, 'one of the finest private collections in the world,' as Mr. T. Hodgkins, the curator, proudly asserts. The collection of pictures bequeathed by Alleyn, founder of the College, received a valuable addition in the Cartwright bequest of 1686, and later in the Bourgeois bequest of 1811. The splendid works of art comprised in the latter were collected before 1807 by the celebrated picture-dealer Noel Joseph Desenfans, who bequeathed them to Sir Peter Francis Bourgeois, one of the early members of the Royal Academy. Three weeks before his death—which took place early in 1811—Sir Francis Bourgeois, as he was commonly called, made a will in which he left to the authorities of Dulwich College his collection of pictures, 371 in number. A special building, part of which is the mausoleum of Sir Francis Bourgeois, was erected to receive this magnificent gift. Here may be seen many notable examples of the Dutch school, including specimens of Cuyp, Wouverman, both the Teniers, Adrian Ostade, Hobbema, Ruisdael, Berchem, W. Van de Velde, Rembrandt, Gerard Dow, and others; some fine pictures by Murillo and Velasquez; Rubens and Van Dyck;

MR. JOHN W. IVIMEY.

ORGANIST OF DULWICH COLLEGE.

(Photograph by Messrs. Scott & Wilkinson, Cambridge.)

N. Poussin and Watteau; while English artists are represented by Reynolds, Gainsborough, Lawrence, &c. The portraits include several members of the Linley family (of Bath), including Mrs. Sheridan and her sister Mrs. Tickell; a portrait, by an unknown artist, of John Reading, which by kind permission of Mr. W. H. Stocks we are enabled to reproduce on p. 440; 'Mrs. Siddons as the Tragic Muse,' by Sir Joshua Reynolds; of Thomas Clark, organist of the College from 1714-1715; of Beza, the eminent French scholar and reformer, whose name is associated with Clément Marot in connection with the Huguenot Psalter; and of Edward Alleyn (reproduced on p. 437), the founder of the 'College of God's gift in Dulwich.'

'THE REHEARSAL.'

The sister arts of painting and music are happily harmonized in the picture entitled 'The Rehearsal,' now being exhibited at the Royal Academy of Arts (No. 487 in Gallery vii.). Apart from its subject, this attractive work is invested with additional interest to musicians in that it is from the brush of Mr. L. Campbell Taylor, a son of the late Dr. James Taylor, of Oxford. As organist of New College from 1865 till his death in 1900, and organist to the University, Dr. Taylor was held in the highest repute, not only for his artistic musicianship but for his personal worth.

Mr. Campbell Taylor has not only allowed his picture to be reproduced as one of the special supplements to the present issue of The Musical Times, but he has very kindly furnished some notes on the conception and subject-matter of 'The Rehearsal.' He says: 'My first idea was to paint a quartet only, and in my original sketch a sofa took the place of the piano. But on starting the picture I came to the conclusion that the piano would serve to give a greater sense of unity, and I therefore introduced the fifth figure with the keyboard instrument. The piano which served as a model was the identical one on which Chopin played when he gave his recitals in London in 1848, the year before his death; it was kindly placed at my disposal by Messrs. Broadwood, by whom the instrument was made. I frequently had in my mind Schumann's Pianoforte quintet, to which Mr. Herbert Thompson, in his article in your June issue, refers. Several people have told me that ladies wearing the crinoline never played the violin; but I fancy there must have been some who thus attired did perform on the instrument in private, even if not in public. The standing figure and the girl at the piano are both regular models. The girl in the foreground is a Surrey farmer's daughter; the violoncellist an old repairing tailor who lives at Oxford; and the viola player a well-known London restaurant keeper. The picture hanging on the wall is the engraved portrait of Purcell. The main idea was to give a quiet scheme of colour and reticent tone.' Those who have seen the picture on the walls of Burlington House will have no hesitation in saying that Mr. Taylor has admirably succeeded in obtaining that 'quiet scheme of colour and reticent tone' which give equal pleasure to both eye and ear, and that he has produced a most interesting work of art. The fact that his picture has been purchased by the President and Council of the Royal Academy under the terms of the Chantry Bequest is a distinction upon which the artist is to be warmly congratulated.

Mr. Leonard Campbell Taylor was born at Oxford on December 12, 1874. He was educated at the Oxford Preparatory School and at Cheltenham College, where he gained a scholarship. He began the study of art at the age of eighteen at the Ruskin School, Oxford; he afterwards studied at the St. John's Wood Art School, and for three years at the Royal Academy Schools. He first exhibited at the Royal Academy in 1898, and, with the exception of one year, has since continued to do so. His pictures also have been exhibited at the New Gallery, Paris Salon, and in the Provinces. After a residence in London of twelve years, Mr. Taylor, four years ago, removed to Hindhead, Surrey, to live amid rural surroundings congenial to an artist mind. His brother, Mr. Colin M. C. Taylor, is one of Dr. Harford Lloyd's assistants on the music staff at Eton, and organist of the Lower Chapel; his sister, Miss May C. Taylor, is a professional violoncellist and a pupil of Herr Julius Klengel. Thus, sons and daughter carry on those high artistic traditions so worthily associated with their revered father.

MR. L. CAMPBELL TAYLOR.

(*Photograph by Mr. C. Vandyk, Gloucester Road, South Kensington.*

WESTMINSTER ABBEY.

(*Concluded from page* 378.)

THE ORGANISTS.

John Howe, Master Whitt, and John Taylor are the three first recorded organists of Westminster Abbey; they successively held office between the years 1549 and 1570. If they are unknown to fame, not so is Robert White, Wight or Whytt, organist from 1570 till 1574, who may have been the Whitt mentioned above, or some relative of his. Although little is known of his biography, White is mentioned by Thomas Morley, in his 'A plaine and easie Introduction to practicall musicke,' as being equal in rank to Orlando Lasso, and John Baldwine, 'singing man of Windsor,' in a manuscript written in 1591, says, in recounting the principal composers of his age:

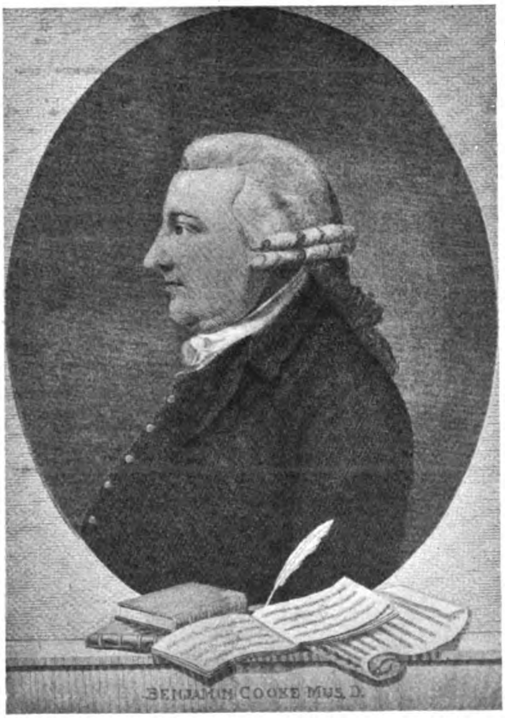
> I will begin with White, Shepperd, Tye, and Tallis, Parsons, Gyles, Mundie, th'oulde one of the Queen's pallis.

White succeeded Christopher Tye in the organistship of Ely Cathedral, and he may have married Tye's daughter. He graduated in Arts and Music at Cambridge, and entered upon his duties at Westminster in 1570. He died, probably from the plague, at Westminster between November 7 and 11, 1574, and was buried at St. Margaret's Church. He bequeathed to his father, Robert White 'the some of three poundes . . . . and all such his household stufe and goodes w^{ch} he did bringe unto me at or before his cominge to me,' from which it seems that his father lived with him. Among the bequests is one to his daughter Margery White of 'six syluer spones and a mazer w^{ch} was her late graundmothers,' and he left 'to every of my skollers to eche of them iiii^{d}.' For a list of White's compositions and further details concerning this worthy musician, the reader is referred to Grove's 'Dictionary of Music and Musicians,' vol. iv., pp. 451 and 816.

The first regularly-appointed organist of the Abbey was Edmund Hooper, who became master of the choristers in 1588 and organist in 1606. He was also a gentleman and organist of the Chapel Royal, and, according to the Abbey records, he was occasionally employed in 'mending the organs' and 'pricking new song-books.' Hooper, who was buried in the Abbey cloisters, was succeeded by John Parsons, at a salary of £16 per annum as organist, and £36 13*s*. 4*d*. for 'teaching and finding the children.' He died in July, 1623, and, like his predecessor, was buried in the Abbey cloisters. Camden's 'Remaines concerning Britain' (1657) contains the following epitaph 'Upon Master Parsons, organist at Westminster':

Death passing by and hearing Parsons play,
Stood much amazed at his depth of skill,
And said 'This artist must with me away,'
For death bereaves us of the better still;
  But let the quire, while he keeps time, sing on,
  For Parsons rests, his service being done.

For two short years—1623 to 1625—the keys of the Abbey organ responded to the fingers of Orlando Gibbons, one of the most eminent organists of the stately fane. There is no need to dwell upon the fame of this master-musician, nor to recount the details of his all too-short life.[*] We may pass on to the Restoration, merely mentioning that John Day, Richard Portman and Thomas Warwick (or Warrock) had in the meantime and in succession held the post of organist. In 1660 Dr. Christopher Gibbons, son of Orlando Gibbons, was appointed. He had previously been one of the children of the Chapel Royal and organist of Exeter Cathedral until about 1644, when he joined the Royalist Army. At the Restoration he obtained the dual appointments of organist of Westminster Abbey and the Chapel Royal, like his father before him. In 1664 he was created a Doctor of Music at Oxford *Per Literas Regias*, on which occasion the Dean and Chapter made him a present of £5. He died October 20, 1676, and was buried in the Abbey cloisters. Anthony à Wood does not give him a very good character—'A grand debauchee,' he says, 'He would often sleep at Morning Prayer when he was to play the organ.' In 1666, Albertus Bryan (Brian, or Byrne) having been burnt out, so to speak, at St. Paul's Cathedral, was appointed organist of the Abbey, an office he held for three years only. (See a reference to Bryan in the article on Dulwich College, p. 442 of the present issue.)


BENJAMIN COOKE MUS. D.

DR. BENJAMIN COOKE (1734-1793).

ORGANIST OF WESTMINSTER ABBEY FROM 1762 TO 1793.

(*From an engraving in the possession of Mr. John S. Bumpus.*)

In 1669 began the reigns of Dr. John Blow, Henry Purcell, and Dr. Croft—a glorious period—

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[*] A portrait of Orlando Gibbons formed one of the Supplements to THE MUSICAL TIMES of June, 1906.

fifty-eight years, till 1727, which is known and read of all men. As biographies and portraits of this illustrious trio of English church musicians have been already given in this journal, there is no need to repeat the details of their distinguished careers.* John Robinson—of whom a portrait was given in our issue of April last—succeeded Dr. Croft in 1727, and held office for thirty-five years. According to Dr. Boyce, John Robinson was 'a most excellent performer on the organ': to posterity he is known by his melodious double chant in E flat. He died April 30, 1762, and was buried in the north aisle of the Abbey, in the same grave as Dr. Croft. During Robinson's organistship the organ was removed from the north side of the choir to the screen.

Dr. Benjamin Cooke, the son of a music-seller and publisher at the Golden Harp in New Street, Covent Garden, was appointed organist in 1762, on the death of John Robinson. A pupil of Dr. Pepusch, Cooke, at the age of twelve, became deputy-organist to Robinson at the Abbey, and he was successively master of the choristers (1757) and lay-vicar (1758). In 1782, while still holding the Westminster organistship, he became organist of St. Martin-in-the-Fields. Dr. Cooke is best known by his Service in G—composed, as already stated (p. 372), for the re-opening of the Abbey organ after the addition of pedals in 1778—and his many beautiful glees, canons, &c. He made a large and important collection of manuscript music, now preserved in the Library of the Royal College of Music. Dr. Cooke, who was a Doctor of Music at the Universities of Cambridge and Oxford, died at his house, Dorset Court, Cannon Row, Westminster, September 14, 1793. His remains were interred in the west cloister. The mural tablet which there records his worth contains a fine canon, composed by him to be sung as an appendix to Bird's *Non nobis Domine.*

Dr. Samuel Arnold (1740-1802) succeeded Dr. Cooke. He was connected with the Chapel Royal, first as one of the children and afterwards as organist and composer. In 1793 he was appointed organist of the Abbey; but before entering upon his church career, with its attendant solemnities, Dr. Arnold was composer to Covent Garden Theatre and proprietor of Marylebone Gardens, and director of the music at that place of entertainment. Although he composed much music, he is best known as an editor of Handel's works—though the 'Arnold edition' has been superseded by the German Handel Society's publications—and his 'Cathedral Music' in continuation of Boyce. Arnold was buried in the north aisle of the choir of the Abbey, 'the musicians' aisle,' where a tablet, erected to his memory, contains some lines written by his son, S. J. Arnold, the dramatic author, and for some time lessee of the English Opera House, subsequently the Lyceum Theatre.

The three musicians who, during twenty-nine years successively held the organistship after Dr. Arnold, were Robert Cooke, son of Dr. Benjamin Cooke, George Ebenezer Williams, and Thomas Greatorex. There is no need to give the details of their somewhat uneventful lives; it should be mentioned, however, that Benjamin and Robert Cooke furnish the second instance of father and son having been organists of Westminster Abbey, Orlando and Christopher Gibbons having set this unusual example.

By reason of his melodious chants and dignified hymn-tune 'Westminster,' the name of James Turle is known in all the churches. Born at Somerton, Somersetshire, March 5, 1802, he became a chorister of Wells Cathedral. At that time (1810) the nave of that beautiful building appears to have been the recognized playground of the choristers. There they were wont to indulge a juvenile passion for throwing stones, and Master Turle distinguished himself as 'a good shot' by sending a missile through St. Andrew's nose in a stained glass window! 'That was done by the organist of Westminster Abbey,' a sacristan long after remarked when pointing out the damage. At the age of eleven Turle was sent to London, and studied under J. J. Goss and G. E. Williams, organist of the Abbey. He held in succession the office of organist of Christ Church, Southwark, and St. James's, Bermondsey. In 1831, on the death of Greatorex—whose deputy he had been for twelve years previously—Turle was appointed organist of Westminster Abbey, an office he held with distinction for fifty-one years, though during the last seven years (from 1875) of that period its active duties were discharged by the permanent deputy-organist, Dr. (now Sir) J. Frederick Bridge.

As a cathedral organist, James Turle was a fine example of the old school—dignified and reverent. Like his life-long friend, John Goss, he excelled in playing from the old figured-bass scores. He had an enormous hand. On one occasion, at the Prussian Embassy, he met the Chevalier Neukomm, who boasted that he could extend his hand on the keyboard over an octave and three notes. Turle quietly approached the pianoforte, and taking an octave and a half into his enormous hand, exclaimed 'One more for luck.' No wonder that a roar of laughter greeted the triumph of the English organist over the German composer. Turle formally retired from active duty at the Abbey on September 26, 1875, when his Service in D was sung. He enjoyed his well-earned retirement for seven years, his death taking place on June 28, 1882. His remains were interred by the side of his wife in Norwood Cemetery. A stained glass window to their revered memory has been erected by one of their sons in the north aisle of the Abbey, of which his father had been organist for fifty-one years. This window, which nearly faces the Purcell monument, contains portraits of Mr. and Mrs. Turle. One of their sons, Henry Frederic Turle, was editor of *Notes and Queries* from 1878 to his premature death in 1883.

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* See The Musical Times, of February, 1902, for Dr. Blow; November, 1895, for Henry Purcell; and September, 1900, for Dr. Croft.

James Turle was the first editor of the Westminster Chant Book, published by Messrs. Novello more than half a century ago. The original preface of this well-known collection stated that 'the object of it is to combine sufficient choice with order, and, by publication of the arrangement, to enable the congregation to join in the Psalms.' Turle was the chant composer *par excellence*, and no better proof thereof could be furnished than by this Westminster collection. In the original edition of the book his splendid double chant in C (there set in D), assigned to the fifth evening of the month, is headed 'Purcell Commemoration Chant,' an interesting fact which does not appear in the modern editions of the collection. His equally fine hymn-tune 'Westminster'—now so worthily associated with Faber's hymn 'My God, how wonderful Thou art'—first appeared in 'The Psalmist' (Part II., 1836), edited by Vincent Novello, as having been 'composed for this work by J. Turle,' and is named 'Birmingham,' for what reason is not known. It is there set in the key of D, which, of course, includes a high F sharp in the melody: the lowered key (C) in which it is found in most modern hymnals has necessitated a slight re-arrangement of the harmony, also the loss of the low bass notes in the last line of the tune; these, however, can be supplied by the organ.

JAMES TURLE.
ORGANIST OF WESTMINSTER ABBEY FROM 1831 TO 1882.
(*From a photograph kindly lent by Dr. W. H. Cummings.*)

As already stated, Dr. (now Sir) John Frederick Bridge, from 1869 to 1875 organist of Manchester Cathedral, was appointed permanent deputy-organist of Westminster Abbey in 1875. He succeeded to the full title of the organistship on the death of Mr. Turle in 1882, and has therefore discharged the duties for nearly thirty-two years. An illustrated biography of Sir Frederick Bridge, M.V.O., appeared in The Musical Times of August, 1897—the second in the series of eighty-two similar articles which since have been written for this journal—to which the reader is referred for details concerning the career of the present distinguished holder of the time-honoured office of organist of Westminster Abbey.

Dotted Crotchet.

The following slight corrections should be made in the June instalment of this article: p. 370, col. 2, line 2, for Edward, read Edmund; p. 378, col. 2, line 14, for Vanderman read Vandernan; p. 376, col. 1, add that a third performance of Bach's Passion music was given on April 1, 1874, Barnby again conducting.

THE COMPETITION FESTIVAL MOVEMENT.

By W. G. McNaught.

The spread and progress of the competition festival movement shows no signs of abatement. A great many festivals of this type are held in the springtime months, because this period is the natural culmination of the winter's work. It is estimated that about 50,000 competitors have been or will be concerned in the festivals held or to be held this year. The following lists show the geographical distribution of the chief centres:

North.

Barrow.
Blackpool.
Bramley (Yorkshire).
Bury (Lancashire).
*Brigg (N. Lincolnshire).
Carlisle.
Dalton-in-Furness.
Eskdale (Whitby).
Hexham (Northumberland).
Huddersfield (Mrs. Sutherland's).
Hull.
Ilkley.
*Kendal (Westmorland).
Keswick.
Leigh (Lancashire).
Liverpool.
Lytham.
Manchester (2).
Morecambe (Lancashire).
Morpeth (Northumberland).
Newcastle.
New Brighton.
Pontefract.
Preston.
Southport.
*Spilsby (Lincolnshire).
Swaledale (Yorkshire).
Wensleydale (Yorkshire).
Workington (Cumberland).
York (2).

Mid-England.

Buxton.
Doncaster.
Keighley.
Leicester.
Malvern.
*Northampton.
Nottingham.
Retford.
Rutland.
Shrewsbury.
Spilsby (S. Lincolnshire).
Stourbridge (Worcester).

South.

Berks, Bucks and Oxon.
Bristol.
East Essex.
Farnham (Surrey).
Herts and North Middlesex (includes N. London suburbs).
Hunstanton.
Ipswich.
Kent.
Leith Hill.
London (Working Girls' Clubs).
London (Kensington).
London (St. Cecilia Clubs).
London (S. and S.E.).
London, Crystal Palace (Tonic Sol-fa Association, Church of England Sunday School Institute, London Sunday School Choirs, Nonconformist Choir Union, &c.).
Malmesbury.
Mid-Somerset.
Petersfield.
Stratford (London E.).
Tonbridge.
Weybridge (Surrey).

Scotland, Ireland, etc.

Dublin, Feis Ceoil.
Glasgow.
Isle of Man (Douglas).
Londonderry.
Paisley.
Sligo.

* Suspended this year.

The lists given are not exhaustive; there are probably even a greater number of smaller events that escape public record. Welsh Eisteddfodau are excluded because they are in another category. The problems they present press for the grave consideration of all concerned for the future of music in Wales, but they are beyond the scope of this article. It is evident from all this that the application of the competitive principle to musical execution, attracts to the point of fascination a vast number of persons. There is, of course, nothing new in the idea. It is simply that it is now made into a propaganda. The Academies and Colleges of Music are, and always have been, seething in competitions. If any critics are disposed to deprecate the principle as a means of stimulating art progress, they may be invited to consider its application in these high places before they condemn it in more popular and rough and ready quarters. But it will be conceded by the most ardent promoter of the competitive festival movement that the objective and ways and means of the propaganda must always be vigilantly watched. The aims must be high and always educational. If the movement drifts into providing arenas merely for a sordid struggle for a cash-down prize, it will sound its own knell and there will be no mourners. This view is consistent with the belief that money prizes of a reasonable amount are not open to objection, when it is clear that the prize, if won, merely contributes to the unavoidable expenses of competitors. It is absurd to suppose, for instance, that the working men who mainly compose the Habergham Choir (Mr. E. Hitchon)—one of the best-equipped choirs it has ever been my good fortune to hear—gain pecuniarily as individuals by their achievements in the North. To those who, like myself, mix freely with the enthusiastic and obviously altruistic promoters, of at least the schemes born of that founded by Miss Wakefield at Kendal, there would seem to be no danger of the festivals under their benign sway degenerating.

It is worth while to note that the promoters of the majority of the above-named festivals are mostly amateurs of good social position who have been drawn into the vortex—at times a stormy one—because they have been greatly impressed with the utility of the movement from a social point of view. Distinguished professional musicians also have supported the movement in many ways, but they have rarely initiated a festival. The amateurs give their means, and, better still, their time and social influence without stint, and derive their satisfaction and reward when they see that even partial realization of ideals makes for social amelioration. Their motives then are entirely praiseworthy. Can so much be said for the motives of competitors? Perhaps not. There is no doubt a great deal of human nature in the average musical competitor. We meet the conductor who is impervious to the merit of another choir, even when that choir has achieved the amazing feat of beating his own choir; and there is the solo singer who is staggered at the vagaries of the adjudicator. The foregoing, however, have no mothers as have the junior pianists! Ah! But these are exceptions. As a rule the verdict is accepted cheerfully, and as matter for chaff rather than tears. It is fair to say that the average competitor does not come to win a prize but to gain experience, to have a share, however humble, in the musical feast provided, and to meet and mix with others similarly minded. To such the festival leaves a pleasant memory.

One of the most useful incidental functions of a competitive festival is the education of the audience. Sometimes outsiders are scarce, but in many places the interest of the general public is extraordinarily keen. The festival is found to provide a novel and instructive entertainment. People who have put in an appearance expecting to be bored have been astonished to find themselves absorbingly interested and listening for hours on end, unwilling to lose a single item. Repetitions of a piece are not merely tolerated but eagerly awaited. The first singer or choir performs, it may be, indifferently, but at least the performance (or 'rendition,' as the local reporter generally will have it) makes the audience acquainted with the piece. Other competitors come forward and 'rendite' the piece better or worse, and presently one comes and illuminates much that was dark, and the possibilities of the piece and its dependence upon interpretation are realized. A rough critical standard has been attained, and curiosity is aroused as to how the next comers will meet its demands. By now the music is familiar, and the attitude of the audience has become one of informed expectancy. A competitor appears and obviously eclipses the record. What qualities constitute the merit of the new interpretation? This is debated, and it is felt that certain faults have been avoided, that good points of other performers have been focussed and new and unexpected beauties revealed. The adjudicator then gives his award and the reasons for his decision, and probably many of the audience find their conclusions are different because they have missed points that the more expert listener noticed. The critical standard is now revised and with new zest applied to the next class. The audience now fancies itself and confidently adjudicates the competitors and the official adjudicator.

A contemplation of this widespread and increasing activity excites many hopes. What is quite clear is that there is abundant potential executive ability in the country, and that its development is simply a matter of skilful training. It is not claimed that more than say a tenth of the results achieved in this great musical outpouring can be truly described as first-rate. It is the deliberate aim of the promoters of most of these gatherings to draw the inefficient into the fold. This being so, the need for tolerance is constant, and there must ever be sympathetic study of the evolutionary stage of the organism under observation. Our duty is most faithfully done when we prescribe just the right practical thing.

Occasional Notes.

The gentlemen in privat meetings, which A. W. frequented, play'd three, four, and five parts with viols, as treble-viol, tenor, counter-tenor, and bass, with an organ, virginal, or harpsicon joyn'd with them: and they esteemed a violin to be an instrument only belonging to a common fidler, and could not indure that it should come among them, for feare of making their meetings to be vaine and fidling.

Anthony à Wood (1656).

Thirty years have come and gone since Dr. Hans Richter made his first appearance in England. He came as the *fidus Achates* of Richard Wagner when the master paid his last visit to this country in 1877. Wagner was announced to conduct the series of concerts called 'The Wagner Festival' given in the Royal Albert Hall in May and June, 1877. Himself no conductor—at least at that time—Wagner wisely placed the baton into the competent hands of his friend Richter. The Musical Times recognized the ability of the newcomer in these words:

> Now is the time to acknowledge the very valuable services of Herr Richter, the Wagnerian conductor *par excellence*. Whenever the baton fell from the nerveless hand of the master Herr Richter took it up to retrieve the fortunes of the day. And right well he did this. New life appeared to animate the orchestra, every man of whom seemed to be in a measure inspired. Thenceforth, on every occasion, all went well, and the merits of Herr Wagner's elaborate orchestration were satisfactorily displayed.

The first concert, 'on his own,' so to speak, which Dr. Richter conducted in England was the first of a series of 'Orchestral Festival Concerts' given at the now demolished St. James's Hall on May 5, 1879, under the auspices of Herr Hermann Franke. On that occasion the following orchestral works were performed under Dr. Richter's baton: Kaisermarsch and Introduction to Act 3 of Die Meistersinger (*Wagner*); Overture Manfred (*Schumann*); and Symphony in A, No. 7 (*Beethoven*). To quote again from The Musical Times (of June, 1879):

> One word more, in conclusion, as to Herr Richter's conducting. Whatever may be said in favour of invisible orchestras, we are of opinion that the audience assembled during the memorable Bayreuth performances have lost a considerable element of assistance in the appreciation of the music of the Tetralogy in not seeing Hans Richter conduct. His baton speaks the intentions of the composer whose work he is interpreting with an eloquence which at once attracts, and fascinates to the end, both executive artists and audience alike. His individual reading—for the impress of his individuality upon his orchestra, as may be inferred, is most marked—has in it nothing eccentric or obtrusive, while his manner is entirely free from the ecstatic and ostentatious ways of some modern conductors. The result is invariably a performance harmonious in all its parts, a fact which, if examples are to be quoted, was especially noticeable in the three symphonies, the splendid rendering of which no one present will easily forget.

All that Dr. Richter has done to ennoble the art of conducting during the intervening twenty-eight years confirms in the most sure and steadfast manner the opinion expressed above. No wonder that a large and appreciative audience assembled at Queen's Hall on June 3 to listen to a 'special Beethoven concert in commemoration of Dr. Hans Richter's thirty years' work in this country.' The programme consisted of two overtures—'Die Weihe des Hauses' and 'Leonora No. 3'—and two symphonies—No. 4 in B flat and the 'Eroica.' How these works were interpreted by the London Symphony Orchestra (under whose auspices the concert was given) and how Dr. Richter conducted—and entirely from memory—those masterpieces, need anything be said? Yes; that the performances furnished a rich feast of beautiful music, which gave the keenest enjoyment to those privileged to attend it. The occasion, moreover, was in the nature of a centenary commemoration, for it is just one hundred years ago that the genial and ever-welcome Fourth Symphony of Beethoven was first performed, its production having taken place, at the house of Prince Lobkowitz, Vienna, in March, 1807.

It may be remarked that the programme-book of the concert of June 3 states that the first performance of the Eroica Symphony in England took place at the Philharmonic concert of February 21, 1814, a date, by the way, on which no concert of the Society was given. The Philharmonic programme of February 28 included 'Sinfonia Eroica (including the Funeral March), *Beethoven*'; but eight years earlier, on February 14, 1806, 'Act 2' of one of the 'Vocal Concerts' given at Hanover Square Rooms began with a 'New Grand Sinfonie (MS.) for a Full Band, *Beethoven*.' As No. 1 of the 'immortal nine' had been performed here several times before 1814, and a 'Grand Symphonie never performed in this kingdom, Beethoven,' doubtless No. 2, was played on February 14, 1805, it may be assumed that the 'Eroica' was the 'new grand Sinfonie (MS.)' performed in 1806, as above stated. Unfortunately the newspapers of the day, while devoting space to the vocal performers, scarcely mention the symphony whereby its identification could be made certain, but *The Courier* records that 'during the Second Act the Prince of Wales and the Duke of Cambridge sat on a seat in the room near the orchestra and heartily joined in the applause, particularly to a New Grand Symphony by Beethoven.' Countless other listeners in the course of the intervening hundred-and-one years have followed their Royal Highnesses' illustrious example, as again and again this beautiful century-old music has delighted the ear.

A recent issue (No. 5) of the *Mercure Musical*, the organ of the Paris section of the International Society of Musicians, contains a very interesting article entitled 'La musique rustique Arménienne,' signed 'Le R. P. Komitas,' and translated into French by M. A. Tchobaniau. In this the writer describes a scene which he witnessed from the roof of the monastery of Haridj, twenty-eight versts from Alexandropol. Young men and maidens and young brides were dancing and improvising songs. He noted down what he heard, and shows how a short phrase was repeated by the chief *coryphée* again and again, each time with changed notes and rhythm, and repeated by all present, as a chorus in unison. Then the same process was gone through by other solo singers, the last performer being the one who sang and danced best. Thus the song assumed many forms. Hence, as the writer remarks: 'It is the song itself, not its author, which interests the peasants; to-day the author is this person, to-morrow it will be another.'

Gilbert and Sullivan's comic opera 'Iolanthe, or the Peer and the Peri,' was revived on June 11 at the Savoy Theatre, where the work was originally produced on November 25, 1882.

Collectors of musical manuscripts who have the respective sums of £1,175 and £625 to spend can enrich their collections by the purchase of two treasures which are 'on the market' at Leipzig. The first is a 'Breviarium Benedictinum Completum IX.—X. Saeculi,' and is described as a

> Manuscript on vellum with carefully executed notation of the melodies of the responsories and antiphonies of the horary office in neumes (without lines) and with a detailed entry of the lections, orations and capitula, including the respective hymns.

In a detailed account of this interesting specimen of 9th or 10th century neumes, Professor Dr. Hugo Riemann remarks:

> The manuscript consists of 241 leaves of vellum, 15 centim. broad and 20.7 centim. high; the surface, covered with writing, measures 9.5 × 14.5 centim., with 26 lines on each page. The text of the songs, which are accompanied with neumes, has been executed in smaller characters, so that one line of the text with neumes occupies the same room as a line of the larger characters. The manuscript consists of quaternions (four double-leaves lying one in the other and stitched), the first quaternion is preceded by one double-leaf only and at the end there are two single leaves and one double-leaf. The first leaf of the tenth quaternion is missing, in the 12th quaternion the last leaf is torn off, but preserved. The 24th quire is a quinternion (20 pages), the 25th a sexternion, the last leaf of which is missing. The MS. is in very good condition, some damaged spaces are neatly mended with parchment; each quire has a back of parchment, apparently made in the 16th century, when the MS. was put in the present binding (brown calf). The back of this binding, which is almost entirely eaten away by worms, was lettered thus (as still can be seen):
>
> Br[eviari]um
> Be[nedictin]um
> C[ompl]etum

Prof. Dr. Riemann says that among the 'artistical initials' which bear tribute to the antiquity of the manuscript is 'a phantastical P on p. 3 representing an insect giving food to a dog,' which, he says, 'reminds us of the Irish style.' He adds that 'The manuscript is very rich in hymns and thus contains valuable contributions to the history of the hymn-songs in the Office. The author has, unfortunately, supposed the melodies to be known and has, therefore, given no notation.' He is of opinion that 'The character of the writing and of the neumes and the initials render it probable that the manuscript has been written in a Benedictine monastery of South Germany.'

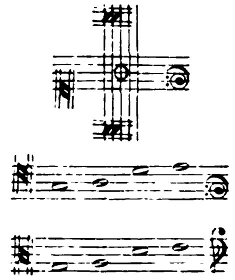
The other manuscript—offered for sale at the price of £625—is a much more modern specimen of musical notation. It is the original autograph of Wagner's 'Das Liebesmahl der Apostel,' known in England as 'The Holy Supper of the Apostles.' The manuscript is thus described by Herr Karl W. Hiersemann: '6 leaves, folio. The first four folios contain a complete sketch of the work. On folios 5 and 6 is written a fair copy of the portion accompanied by the orchestra, but arranged for the pianoforte. The manuscript, entirely in Wagner's own hand, furnishes an interesting insight into the master's method of working.' Herr Hiersemann goes on to say:

> It is known that, at the instigation of Prof. Dr. Loewe (not the famous composer Karl Loewe) arrangements were made at Dresden in summer 1843 for a musical festival of the Saxon male choral unions, and that Wagner had on demand promised a composition 'The Holy Supper of the Apostles.' As to the date of composition of this piece, the only information was hitherto to be found in Glasenapp's biography of the master. He says: 'In spite of the burden of labour, redoubled by Reissiger's absence, he had to compose within a fortnight a great and serious work. . . . On the afternoon of July 6 the festival began with a sacred concert in the Frauenkirche, at which "The Holy Supper of the Apostles" formed the closing number.'
>
> Now the present manuscript enables us to rectify Glasenapp's statements, and there are three dates thereupon which throw a new light on its genesis. At the top of the first folio the date May 14 is written, *i.e.*, the day on which Wagner set to work. At the chorus 'Wir sind betrübt' is a second date, May 19; and at the end, June 16. Hence it follows that the words and the musical sketch were finished between May 14 and June 16. . . .
>
> The manuscript furnishes an interesting insight into the master's production. The certainty with which Wagner made his sketch is quite astonishing. On the whole he retained the first scheme; as in only a few passages have serious modifications been made. The chorus, 'Allmächtiger Vater,' originally headed 'Gebet,' was commenced three times before it was definitively settled upon. Again, the passage 'Sende uns Deinen heiligen Geist' caused Wagner much labour, for throughout fifteen bars he tried many modulations. In all cases, however, the corrections turned out to be real improvements.

Both the above manuscripts can be purchased from Herr Karl W. Hiersemann, Königsstrasse 3, Leipzig.

Mr. W. C. Stockley, of Birmingham, writes:

> Thinking that you would like to know Gade's own way of arranging his musical monogram I send it herewith. He gave it to me when he came to conduct his 'Crusaders' at our festival of 1876:



Angelo Neumann, in his recently published Memoirs of Richard Wagner, relates that after the first performance of 'Parsifal,' in 1882, there was the usual gathering at Wahnfried following the performance. Great enthusiasm prevailed, when suddenly Förster disturbed the concert of joy with a discordant note. 'You will see,' he exclaimed, 'that Wagner's life is near its close.' Neumann replied, 'Why this mournful presentiment?' Förster, 'Why? do you ask: because a man who has created what we have heard to-day could not possibly live much longer. His work is finished, he *ought* to die.' And, as everyone knows, within seven months from that very day Wagner lay in his grave behind the Villa Wahnfried.

Mr. Edward Ernest Cooper, for some years past honorary treasurer to the Royal Academy of Music, has been elected Chairman of the Committee of Management of that Institution in succession to the late Mr. Thomas Threlfall, and Mr. Charles Rube has succeeded Mr. Cooper as honorary treasurer.

Dr. H. P. Allen, organist of New College, Oxford, has been appointed conductor of the Bach Choir in succession to Dr. Walford Davies, who has resigned that office.

The following is the complete programme of the concert of old English music given by the 'Fondation J. S. Bach' at Paris on April 23, to which reference was made in our last issue (p. 404):

Henry Purcell—Golden Sonata.
Ah! how sweet it is to love (Tyrannick Love).
I attempt from love's sicknes to fly.
Nymphs and Shepherds.
Martin Peerson—The Fall of the Leafe.
Orlando Gibbons—Preludio.
The Queen's Command.
William Byrd—Earl of Salisbury Pavanne.
Giles Farnaby—A Toye.
John Bull—King's Hunting Jigg.
Richard Jones—Chamber air, violin (?) and pianoforte (?).
Dr. Boyce—Heart of Oak.
Sonata for two violins and pianoforte.
Dr. Arne—The topsails shiver in the wind.
Where the bee sucks.
By dimple brook.
Vocal duet from Artaxerxes.

It is always pleasant to record the successes, obtained after diligent study and hard work, of the sons of musicians. One such, Mr. L. Campbell Taylor, the artist, is referred to on p. 446 of the present issue. And now comes the news from Cambridge that Mr. G. E. Liddle, son of Mr. W. H. Liddle, organist of the Parish Church, Basingstoke, was bracketed sixteenth Wrangler in the recent Mathematical Tripos; and that Mr. A. C. L. Hylton-Stewart, son of the Rev. C. H. Hylton-Stewart, rector of Bathwick, Bath, and formerly precentor of Chester Cathedral, has obtained the degree of Bachelor of Music, both these graduates being *alumni* of Peterhouse. Hearty congratulations to father and son in both cases.

A chorus of congratulation—in which The Musical Times desires to have a voice—has been raised in honour of Mr. and Mrs. John Brinsmead. On June 3 'the father of the pianoforte trade' and his wife celebrated their seventieth wedding day by receiving all their relatives, friends and workpeople at their residence at Regent's Park, inaugurating a Provident Fund among their workpeople (to which Fund Mr. Brinsmead presented £1,000), making a personal presentation to every man who has worked for them for upwards of forty years, of which there were quite a number, and sending everyone in their employment, together with their wives, to one of the London theatres, for which purpose they engaged over 500 seats. Mr. Brinsmead, who is a Chevalier of the Legion of Honour, was born in North Devon on October 13, 1814, and was apprenticed to a cabinet-maker in Torrington. As soon as his indentures had expired he came to London, and having entered the pianoforte trade, he founded in 1837, the year of his marriage, the well-known house of Brinsmead, with which his name is honourably associated.

The Committee of the Norfolk and Norwich Musical Festival have received no fewer than fifty-one librettos for the competition in connection with the meeting of 1908. After a careful examination of these manuscripts, the three adjudicators—Mrs. Rosa Newmarch, Miss Mary Wakefield and Mr. Ernest Newman—have awarded the prize of twenty-five guineas to Mr. Gerald Cumberland, of Withington, near Manchester, for the work entitled 'Cleopatra.' Printed copies of the libretto will be sent to any composer wishing to compete for the prize of fifty guineas for the best setting of 'Cleopatra.' Application should be made to Mr. F. Oddin Taylor, Honorary Secretary, Norwich.

The concert and gymnastic display given at the Royal Albert Hall on June 3 by the students and graduates of the Royal Normal College and Academy of Music for the Blind again testified to the usefulness of that excellent institution presided over by Dr. F. J. Campbell. The concert, conducted by that old friend of the College, Dr. W. H. Cummings, included a concert overture for organ by Mr. Alfred Hollins, a graduate of the College, Elgar's part-song 'Lullaby,' Weelkes's madrigal for female voices 'The Nightingale,' two madrigals for mixed voices, 'The silver swan' (Gibbons) and 'All creatures now are merry-minded' (Benet), Faning's 'Song of the Vikings' and Mendelssohn's 'Capriccio for pianoforte and orchestra in B minor (Op. 23), the solo played by Master Wilfrid Kershaw. The performance, which gave great pleasure to an interested audience, was honoured by the presence of King Edward and Queen Alexandra.

The following is from the Annual Report (1906-7) of that flourishing organization The Newcastle and Gateshead Choral Union, under the heading 'Town Hall' [Newcastle-on-Tyne]: 'Never has the utter inadequacy of the Town Hall, both with regard to seating capacity and comfort, been so severely felt as during this season. At both the "Messiah" and "Elijah" concerts it was quite impossible to accommodate the crowds who wished to attend, and the demand for tickets was so strong that on both these occasions the Hall could have been sold out twice over.' This extract, which needs no comment, may be commended to the notice of those who are prone to believe that oratorio is played out in England. Next season the Society intends to perform 'The Dream of Gerontius,' 'The Messiah,' and Bach's B minor Mass. May all success continue to attend its endeavours.

The autograph of Beethoven's Sonata for pianoforte and violin in G (Op. 96), which was for sale at Leipzig, has been purchased by Signor Leo S. Olschki, of Florence, for the sum of over £2,000. As the score consisted of twenty-three folio sheets, this works out at about £87 per folio! an amount that would doubtless have perfectly satisfied Beethoven for the copyright of the entire work. The Sonata, which dates from the close of the year 1812, was first played by the Archduke Rudolph and Rode—whose style Beethoven kept in view in the violin part—at the house of Prince Lobkowitz on December 29, 1812.

The Municipal Council of Vienna have taken steps to obtain permission to transfer the remains of Joseph Haydn from Eisenstadt to that city. Should it be granted, the master will be re-interred in the Central Cemetery next to the graves of Beethoven and Schubert.

A correspondent, writing from Wales, says: 'A local newspaper here reports a tenor soloist as having sung "On-the-way, awake beloved," in an open competition.' The proof-reader of that newspaper should keep his eyes open for such things that are well on the way to inaccuracy.

Great Yarmouth Parish Church will form the subject of the illustrated article in The Musical Times next month. As the Church Congress will meet at Great Yarmouth in October, the timeliness of the article will be obvious.

DR. GLAZOUNOW.

M. Alexander Constantinovich Glazounow, the distinguished Russian composer, is the latest musician to receive the degree of Doctor of Music, *honoris causâ*, at the University of Cambridge, this honour having been conferred upon him on June 12. He also received a similar honour from the University of Oxford on June 18, when the following Latin speech, written by Dr. F. W. Bussell, of Brasenose, was addressed to the Vice-Chancellor by the Professor of Music, Sir Hubert H. Parry:

Insignissime Vice-Cancellarî, vosque eximii Procuratores, Hodie mihi munus gratissimum est implendum. En! Adstat coram vobis vir in arte musicâ peritissimus, Alexander Glazounow quem vetus nostra Academia summi gradus honore cumulare desiderat. De quo pauca praefari liceat, ut sciatis quis et unde venerit ad litora nostra, peregrinus ille et hospes.

Urbs est in Europae, ut ita dicam, extremo margine, quam ducentis abhinc annis Constantinus alter in Baltico mari condidit. Petrus enim imperator, omnium Russiarum Caesar et Augustus, patriam suam voluit oculatam esse, et etiam in partes Occidentis quasi fenestram habere. Ibi nostri incunabula, ubi fertur etiam infantiae vagitûs concinne modulatus esse et a tenerâ ungue praesagia venientis famae sociis mirantibus monstrâsse. Sedecim annos natus difficillimum musicae artis symphoniacum genus ornavit et elaboravit; et in se studia popularium vertit, quippe qui Sclavorum genti nomen insigne additurus esset ob magnos in arte musica profectûs. Neque spem illam juventutis fefellit vir, non solum indole sed etiam industriâ spectabilis. In eo sociatur quicquid egregii in aliis scriptoribus dissipatum videmus; melos varietate, concinnitate dulcissimum, si jucunda vel solennia quaesiveris; rhythmi firmus tenor et virilis audacia; inventio multiplex et sibi constans sed nunquam eadem; organorum summa peritia, ita ut orchestra illo auctore semper nova addidicisse, semper inauditas blanditias auribus attulisse videatur; impetus denique et judicium, res olim dissociabiles ut cum Tacito nostro loquar, in eo adeo conjuncta, ut juvenis vires et maturitatis prudentiam scriptis et carminibus adhibeat. Vir ille eximie ergà instituta Musicae fidelis, formas scribendi veteres conservavit, sed gentis novae et ardentissimae ignes et stimulos addidit. Quis enim nescit Sclavos in poetarum ingenio mentisque vivacitate ceteris gentibus praecellere? Quibus, ut dux et institutor et moderator, noster semper favit, in natali solo Director ut vocatur Conservatorii ab Imperatore constitutus.

Hunc igitur presento vobis, Insignissime Vice-Cancellarî, omnium suffragiis dignum et habitum et habendum, qui ob merita et dotes et industriam et ergà cives suos amorem, viginti quinque annos in Musicorum Republicâ versatus et spectatus,—in ordinem Doctorum in eâdem Arte adsciscatur, honoris causâ.

The Professor of Music (Sir Hubert Parry) has kindly furnished the following translation of Dr. Bussell's oration:

Most distinguished Vice-Chancellor and eminent Proctors, a most grateful task falls to my lot to-day! For there stands before you M. Alexander Glazounow, a man most expert in the Art of Music, to whom our ancient University wishes to offer a signal mark of honour—of whom I beg to be allowed to say a few prefatory words, that you may know who he is and whence he comes to our shores, a guest from a foreign country.

There is a city on the extreme margin of Europe, if I may say so, which two hundred years ago a second Constantine founded upon the Baltic Sea. For the Emperor Peter, Cæsar and Augustus of all the Russias, wished his country to have an outlook, and as it were, a window towards the West. And there our hero was born, and there he is reported to have aptly blended his infantile wailings into Music and from the tenderest age to have given presage of his coming fame. At the age of sixteen he adorned the Art with an example of that most difficult and elaborate branch, the Symphony, and drew attention to himself as one who would add a name of honour to the Slavic race for his great proficiency in the Musical Art. Nor as a man did he fall short of the promise of his youth, but became notable for his industry as well as for his disposition. For in him we find at once many qualities united which in other composers are sometimes found scattered, a variety of melody, whether sweetness or cheerfulness or seriousness be desired, a strength and manliness of rhythm, and rich invention at once various and consistent, a mastery of resource, so that when he employed the Orchestra some new and unexpected charms revealed themselves, a vigour and a judgment, qualities which I may say with our Tacitus are sometimes dissevered, but so conjoined in him that he combines the vivacity of youth with the prudence of maturity. He shows his loyalty to fine musical traditions by maintaining the forms which are honoured by their ancient status, and has added thereto the fires and impulses of a new and fervent race. Who is it that knows not that the Slavs are pre-eminent for their genius in poetry and their vivacity of mind? To whom as a leader and instructor and advisor our guest is happily appointed by the Emperor, as in his native land he is called to be 'Director' of the Conservatorium. Such a man we present to you, worthy of the suffrages of all and assured of receiving them, who for his merits and his gifts and his industry, and the love of his compatriots, having for twenty-five years successfully exercised his powers in the Republic of Music, may worthily be received into the ranks of Doctors in this Art, '*honoris causâ*.'

Born nearly forty-two years ago at St. Petersburg, Dr. Glazounow, unlike some of his fellow countrymen, has a preference for classical forms in music, and as a master of orchestration he occupies a high place among modern creative musicians. He produced his first symphony in 1882 at the early age of sixteen, which at once attracted notice. As Mrs. Newmarch says: 'Few composers have made their début under more favourable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty. His life, it has been truly remarked, seems the realization of a fairy-tale set to music.' Of how few composers can this be said!

Dr. Glazounow—who made his first appearance in England at the Philharmonic Society's concert of July 1, 1897—paid a visit to the Royal College of Music on June 6, when, at the orchestral concert given by the students, were performed his 'Raymonda' suite for orchestra, two melodies for contralto solo and orchestra (sung by Miss Dilys Jones), violoncello solo 'Chant du Ménestrel' (played by Miss Beatrice Harrison), and Seventh Symphony in F (Op. 77). With the exception of the last-named, played under the baton of Sir Charles V. Stanford, Dr. Glazounow conducted his own compositions. The eminent Russian composer, who had a very cordial greeting, was greatly pleased with the interpretative excellence of the students at the Royal College of Music.

CROSBY HALL.

Crosby Hall, in Bishopsgate Street, is one of those fine old buildings so rich in historical interest, that all the efforts now being made to preserve it from destruction deserve to be crowned with success. Dating back to the 15th century and immortalized by Shakespeare, who lived close by, in his 'Richard III,' the place is not without its musical associations. There Mendelssohn's 'Hear my prayer' was first performed, on January 8, 1845, at one of the Sacred Concerts for which it was specially written by the composer, the said concerts being given by Mrs. Mounsey-Bartholomew (then Miss Mounsey), who accompanied the work on the organ.

Three years later the late Mr. J. H. B. Dando transferred his excellent Quartet Concerts from the Hanover Square Rooms to Crosby Hall. In a circular announcing the change of venue, and dated

'Crosby Hall, Bishopsgate Street, March, 1842,' that able and enterprising violinist said:

> MR. DANDO begs respectfully to inform his friends and the public that he has secured a lease of part of the Ancient Palace of 'CROSBIE PLACE,' *Bishopsgate Street*, and that he has carefully, and at great expense, restored to its pristine beauty and elegance that part of it known as the '*Throne Room*,' in which, besides other improvements, he has erected a fine Organ.
>
> He proposes to appropriate the Room to the use of those who wish to give Select Subscription or Benefit Concerts, Balls, Lectures, Church and other Committee Meetings, Masonic Meetings, Dramatic Readings, Literary and Scientific Conversazioni, &c.; and its centrical situation renders it particularly convenient to those parties attending, who may wish to avail themselves of public conveyances to all parts of London or the suburbs.
>
> In pursuance of his plans, Mr. DANDO intends to open the Room, on *Thursday, the 31st of March instant*, with an EVENING MUSICAL PERFORMANCE, which will be the first of a Series of THREE SUBSCRIPTION CONCERTS, of Choice and Select Chamber Music, supported by first-rate Vocal and Instrumental talent.

It is very interesting to turn over a bundle of Dando's old programmes—many of which were given to the present writer by the concert-giver himself—especially as furnishing information regarding first performances in England. At the first concert, March 31, 1842, Miss Mounsey played on the organ a 'Prelude, and pedal fuge (*sic*) by Bach.' Dando claimed to have given the first public performance of Haydn's 'The seven last words' in its original form, namely as string quartets, interspersed with chorales. This was at the concert of April 10, 1843, the players being Dando, Gattie, Loder and Lucas; the vocalists, the Misses Williams, Messrs. Carter and A. Novello, with Vincent Novello at the organ. On May 6, 1844, a 'Concerto per il cembalo,' with string accompaniment, was played by Sterndale Bennett, and Mendelssohn's string quartet in E flat (Op. 44, No. 3) was performed for the first time in England. At the concert of June 3, 1844, Mendelssohn played some of his 'Songs without words,' listened to a performance of his Octet and extemporized in a very remarkable manner. As showing Dando's enterprise it may be convenient to set forth in tabulated form some of the works he introduced into England at Crosby Hall:

Spohr.	Quartet in B flat (Op. 74, No. 2) - - -	March 10, 1845
,,	Quartet in C (Op. 45, No. 1) - - -	February 12, 1849
Haydn.	Quartet in D (No. 49) -	January 14, 1850
Mendelssohn.	Andante, Scherzo, &c., for strings (Op. 81)	
,,	Quartet in F minor (Op. 80) - - -	February 11, 1850
,,	Quintet in B flat (Op. 87)	January 20, 1851
,,	Caprice in A minor, for pianoforte - - -	February 3, 1851
Schumann.	Quartet in A minor (Op. 41, No. 1) - -	February 24, 1851
Spohr.	Duetto, for two violins (Op. 67, No. 2) - -	March 17, 1851
Mendelssohn.	'Infelice' (Scena) -	March 9, 1852
Spohr.	Pianoforte quintet in D minor (Op. 130) - -	February 14, 1853
Hummel.	Pianoforte sonata in F sharp minor (Op. 81) -	
Haydn.	Quartet in E (No. 8) -	March 16, 1857

(In all the above instances Dando's statements as to first performances in England are assumed to be correct.)

In 1847 we find the name of P. B. Czapek as a song composer, he being none other than J. L. Hatton, the Englishman. On February 13, 1854, a young tenor named Cummings sang Hatton's 'The blind boy,' accompanied by G. A. Osborne, and on January 28, 1856, Horsley's glee 'By Celia's arbour' was sung by Messrs. Foster, Smith, Cummings and Barnby. Another familiar name appears in the programme of January 10, 1859, on which occasion a Serenade 'Sleep, dearest, sleep,' by A. Randegger, 'composed expressly for Miss Dolby,' was sung by that lady. The accompanists at these concerts included such well-known names as E. J. Hopkins, Henry Smart, Cipriani Potter, W. Dorrell, W. H. Holmes, Sterndale Bennett, Benedict, Walter Macfarren, Lindsay Sloper, W. Rea, F. Edward Bache, G. A. Osborne, H. C. Banister and W. G. Cusins. In thus sampling these old programmes, which, with the concerts given by Dando at the Hanover Square Rooms, cover a period of twenty-three years, one can imagine how greatly such chamber music was enjoyed by those who performed and those who listened in the Throne Room of Crosby Hall. May it be brought back to the same uses again. The Corporation of the City of London must surely be proud of this old building.

THE ARTICLE 'PSALTER' IN GROVE'S DICTIONARY OF MUSIC AND MUSICIANS (NEW EDITION).

The subject of Psalmody, which includes the origin and history of old hymn-tunes, has become of much interest and importance in the present day. Organists and others frequently give lectures on the subject, and they naturally turn to the new edition of 'Grove's Dictionary of Music' for information thereupon, especially if they are beyond reach of great libraries and other means of adding to their knowledge or of verifying their references: therefore, solely from this point of view, and not in a spirit of hypercriticism, we print the following corrections, &c., of the article 'Psalter, the English Metrical,' contained in Vol. III. (1907) of the new edition of 'Grove,' the said corrections having been kindly contributed by Mr. William Cowan, of Edinburgh, one of the authors of 'The Music of the Church Hymnary,' who has made a special and careful study of the subject.

VOL. III.

P. 833. col. 1.—First edition of Sternhold, 1548 or 1549. Is the title transcribed from the book itself? There are some slight differences in the wording and spelling as given by Cotton.* Seventeen of the nineteen Psalms are in common metre, and two are in short metre.

P. 833, cols. 1 and 2.—The enumeration of the early English editions of Sternhold is incomplete if Cotton's information is correct. He names three editions in 1551, one in 1552, and two in 1553. The sentence at foot of col. 1 is inaccurate. These editions are quite correctly described by Cotton, Rev. Neil Livingston, Dr. Julian, and others.

P. 833, col. 2.—Edition of 1553. What is the authority for the statement that this contains seven Psalms by Whittingham? It is generally understood that these did not appear till 1556.

P. 833, col. 2, Note 3.—Steele† states that a copy of Seager's Psalms is in the *University* library, Cambridge.

P. 834, col. 2.—1556 edition. This book is in *three* parts, the Psalms form the *second* part, and the date is on the title-page of the *first* part. See above as to the addition of seven Psalms by Whittingham.

P. 834, col. 2, 5th line from foot.—The tune here referred to as set to Psalm 68 is not in the 1556 edition.

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* 'Editions of the Bible and parts thereof in English, from the year MDV. to MDCCL.' By the Rev. Henry Cotton, D.C.L. Second edition, Oxford, 1852.

† 'The Earliest English Music Printing.' By Robert Steele. London, 1903.

P. 835, col. 1.—There is a good deal of confusion here as to the editions of 1558, 1560 and 1561. The reference to the 1558 edition in a sentence in brackets is inadequate, for the book referred to is not a mere second edition of that issued in 1556. It contains sixty-two Psalms, and considerable alteration was made in the selection of tunes. Though the English edition of 1561 is not mentioned, some of the statements in the text apply to it. The copy at Christ Church, Oxford, is the 1560 edition, but that in the library of the Society of Antiquaries is the 1561 edition, of which a description will be found in Steele and also in Julian's 'Dictionary of Hymnology.' The 1560 edition contains sixty-five Psalms. It is practically a reprint of the 1558 edition, with three Psalms added—viz., the 95th and 125th, and a second version of the 67th.

P. 835, col. 2, line 3.—The Psalms have forty-two tunes, twenty-four of which are from the 1556 edition. Six (not five) of the new tunes are from the French Psalter, in addition to the tune for the Commandments. The French tunes to the 50th, 121st, 124th, 127th, and 129th are set to the same Psalms in the English version, and the French 107th is altered to suit the English 120th. The French 124th has *not* been expanded. The stanza is exactly the same in the two versions, namely five lines of ten syllables. The 130th, both psalm and tune, had already appeared in the 1556 edition.

P. 835, col. 2, line 20.—The contents of the 1561 Geneva edition are not given correctly. There are *twenty-five* new translations, the three psalms added in 1560 not being included. It contains in all sixty-two tunes, sixty set to Psalms, with the Commandments tune, and a tune to a version of the *Nunc dimittis* which appears only in this edition, in that of 1558, and in Daman's Psalter, 1579. Of the sixty tunes, twenty-four are in both the 1556 and the 1558-60 editions, sixteen are in 1558-60 only, while twenty are new. Seventeen of the new tunes, or eighteen if the 113th is included, are from the French Psalter. The details given of the 'French importations' are not correct. The 50th, as already mentioned, appeared in 1558; the 113th is the French 36th, but is really of German origin; the 145th is not in this edition, it appeared first in 1562; and the 148th appeared in 1558. Further, neither the 145th nor the 148th are from the French Psalter, and they are not 'called "French" by Ravenscroft.' From what book is the setting of the 100th Psalm, printed in this column, taken? None of the tunes in the books described at this part of the article are *harmonized.*

P. 837, col. 1.—1562 edition. The sentence in brackets (lines 13, 14) is presumably meant to refer to the 1562 edition, though as it stands it apparently refers to that of 1564. The title of the 1562 edition is not correctly transcribed, and the copy in the John Rylands Library is *not unique.* There is one in the British Museum Library, and another in the library of Mr. A. H. Littleton. It contains sixty-five tunes, but three of these are really duplicates. The tunes of Psalms 77 and 81 are identical, as are also those of Psalm 112 and the Lord's Prayer; while those of Psalm 35 and the 'Humble Sute' differ so little as to be practically the same tune. The comparison with previous editions should be as follows:—

Of the sixty-two tunes there appeared:	Tunes.
In 1556, 1558-60, and 1561 (*Geneva*) . .	10
In 1558-60 and 1561	9
In 1558-60 only	4
In 1561 only	7

Of the remaining thirty-two, sixteen probably appeared in the *English* edition of 1561, of which no statistics are given, while the remaining sixteen are new in 1562. None of the tunes called 'High Dutch' by Ravenscroft are new in 1562. The hymn 'Preserve us, Lord' was in the 1561 *English* edition.

P. 837, col. 2.—The *Introduction to learn to sing* is in the 1562 edition. The sol-fa syllables appear in the edition of 1570, and in others down to 1608.

P. 837, col. 2, Note.—Is the statement in this foot-note correct? There seems to be no evidence of the existence of a 1565 edition. (*See* Steele.)

P. 839, col. 2.—Two small errors occur in the title of Daman's 1579 Psalter: Damon should be Daman, and unseemly, unseemely.

P. 840, col. 1, line 23.—The statement as to the four 'single common measure tunes' is not quite accurate. *Cambridge* has five lines, the repeat of the fourth line of words being afterwards dropped. *Canterbury* is here a double tune, but the second half was dropped in later books. *Southwell* is in *short*, not common metre.

P. 840, col. 1.—Hunnis' 'Seuen Sobs of a sorrowfull soule for sinne.' Steele gives editions of this work dated 1583, 1587, 1589, 1597. There is also an edition dated 1592. Is the statement as to number of tunes correct? The 1592 edition has more than seven tunes.

P. 840, col. 1.—Cosyn's 'Musicke of six and five parts.' There is a copy of the *altus* part in the British Museum and of the *bassus* part in the Bodleian Library.

P. 840, col. 2.—Daman's 'Second Booke.' The title is not correctly given. The words '*differing from the former*' are not in the title. The same mistake appears in the article 'Daman,' vol. i., p. 655, top of col. 2.

P. 840, col. 2, line 25.—If by '*original tunes*' is meant the tunes in Daman's 1579 book, the comparison is not correct, as fourteen tunes contained in the 1579 edition do not appear in 1591, and the latter has five tunes which are not in the 1579 book. One of these is the tune Windsor, and another is the short-metre tune which is called London by Ravenscroft, but named Southwell by Playford, though it is quite different from the Southwell already noted as appearing in Daman's 1579 Psalter.

P. 840, col. 2.—Este's Psalter, 1592. The statistics of its tunes are not correct. The 'Note of tunes newly added' mentions nine tunes. Five of these had appeared in Daman's Psalters—namely, Cambridge, Oxford, Canterbury, Windsor and the short-metre tune just referred to. The other four are Glassenburie, Kentish, Winchester, and Chesshire. In the 1592 edition Cambridge occurs thirty-one times, Oxford twenty-six times, and Canterbury thirty-three times. In the 1594 and subsequent editions the number of these repetitions is increased.

P. 841, col. 1.—Composers of settings in Este's Psalter. The list needs correction: Sixteen are by John Farmer; six by John Dowland; and three by Edward Johnson.

P. 842, col. 2, lines 25-29.—There is some error here. If of the ten new settings in Barley's Psalter six are not to be found elsewhere, then only four, not five as stated, can be in Ravenscroft. Presumably lines 25 and 26 should read 'four of them—two by Morley and two by Bennet.'

P. 842, col. 2, last line.—Is not the tune set by Blancks, and called by Ravenscroft a Dutch tune, that already referred to as Canterbury?

P. 843, cols. 1 and 2.—Ravenscroft's Psalter. There are some errors in the transcription of the title. The statistics of the contents are not accurate. The new tunes—that is, those which had not previously appeared in an *English* Psalter—number only thirty-two, not forty as stated. Several of these tunes, however, had already appeared in *Scottish* Psalters. Ravenscroft's book contains ninety-eight different tunes, of which sixty-six had appeared in previous English books. Five of the tunes have two differing arrangements, and one has three arrangements. There are therefore in all 105 settings. The settings taken from Este's Psalter number twenty-eight by nine composers. None of Dowland's settings in Este appear here, but there is one by him of the 100th Psalm (quoted in the text). Two of Hooper's settings in Este are taken, but there is *no new one* by him. The list of new composers and the number of their contributions requires correction as follows: J. Milton, 3; J. Tomkins, 2; W. Cranfield or Cranford, 1; Ravenscroft, 55; and *add* M. Peirson, 1.

P. 844, col. 1.—Wither's book contains only fourteen tunes; that known as Angels' Song (by Orlando Gibbons) appears three times.

P. 844, col. 2.—The sentence in brackets at the top of the column is rather inadequate as being the *only* reference to the *Scottish* Psalter. It had a history of its own, though starting from the same nucleus as the English book. Many of the tunes in the Scottish book (completed in 1564) never appeared in the complete English book, and others, such as some of those in Ravenscroft's Psalter, appeared *first* in Scotland.

P. 844, col. 2.—*George Sandys.* The first edition of his work appeared in 1636, but this edition had *no tunes*, and the title as quoted is incorrect. In 1638 there appeared in folio 'A Paraphrase upon the Divine Poems, by George Sandys.' The Psalms, with tunes, form a part of *this* volume, bearing the title as quoted.

P. 845, col 1.—Playford's Psalms and Hymns, &c., 1671. Only thirty-four of the tunes had appeared in editions of the Sternhold and Hopkins Psalter. One tune (Angels' Song), set to Psalm 104, is from Wither, and twelve seem to be new, though some of them are made up from older tunes. There are only eleven four-line tunes with names which had appeared previously, ten being in *common* and one in *short* measure.

P. 845, col. 1.—Bishop King's Psalms (1651) has eight tunes, namely, those named in the text, and also the short metre tune set to Psalms 25 and 50 in older books and called *Southwell* by Playford. The tune referred to as being 'not a church tune' is the tune set to the Lamentation in all editions of Sternhold.

P. 845, col. 2.—Playford's Psalter, 1677, does not contain *all* the church tunes. He rejected several and substituted other tunes for them. In his preface he gives elaborate reasons for setting the tunes in three parts.

The following additional corrections of articles in Vols. I. and II. of 'Grove's Dictionary of Music and Musicians,' which bear upon the subject of Psalmody, are subjoined.

VOL. I.

P. 173, col. 2.—*Ballard.* '*The Psalms of Marot*' is put in quotation marks as if it were the exact wording of the title. (An exhaustive series of articles on 'Clément Marot and the Huguenot Psalter,' by the late Major G. A. Crawford, appeared in THE MUSICAL TIMES from June to November, 1881.)

P. 374, col. 2.—*Bourgeois.* A copy of the 1551 edition is in the Royal Library at Dresden.

P. 527, col. 1.—*Chorale.* The paragraph referring to Goudimel is misleading and not consistent with what is stated on the subject in other articles. The book issued in 1565 was simply one of the editions of the Marot and Beza Psalter, as mentioned in column 2 of p. 527, with the regular tunes, *harmonized* by Goudimel. The Old Hundredth appeared in 1551. Only a very few of the tunes were included in German collections of chorales, though of course all of them appeared in the German translation of the French Psalter.

P. 527, col. 2.—Goudimel's settings in the 1565 book are not all 'note against note.' Some are in florid counterpoint, and seventeen (not twelve) have the melody in the *Superius* part.

P. 654, col. 2.—*Daman* (*William*). The psalter published in 1579 contains more than 'about forty' tunes, the number being seventy-nine tunes, fifty-seven being set to Psalms and the rest to the Canticles and Hymns. There are slight errors in the transcription of the title, of this and also of the first of the 1591 issues. The title of the 'Second Booke' of 1591 is quite incorrect. It should read:

¶ The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauid's Psalmes, as they are ordinarily soung in the Church: most excellently by him composed into 4 parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd. 1591.

P. 676, col. 1.—*Day* (*John*). The list of Day's books is very inadequate. The 1561 and 1562 editions of the metrical psalter should have been mentioned. Is there any evidence that the 'Psalmes in 4 parts' were reprinted in 1565?

Of the 'whole Booke of Psalmes' *three* later editions were issued in 1594, 1604, and 1611. The tunes are *not* in 'what is now called score.' The four parts are printed separately, though on the same opening in the book.

VOL. II.

P. 455, col. 1.—*Hymn.* Playford's 1671 book contains many more hymns than those indicated. Supplement to the New Version: this appeared in 1700.

P. 672, col. 2.—*Le Jeune.* According to Douen, the Psalms of four and five voices were first printed at Paris, not at La Rochelle.

Church and Organ Music.

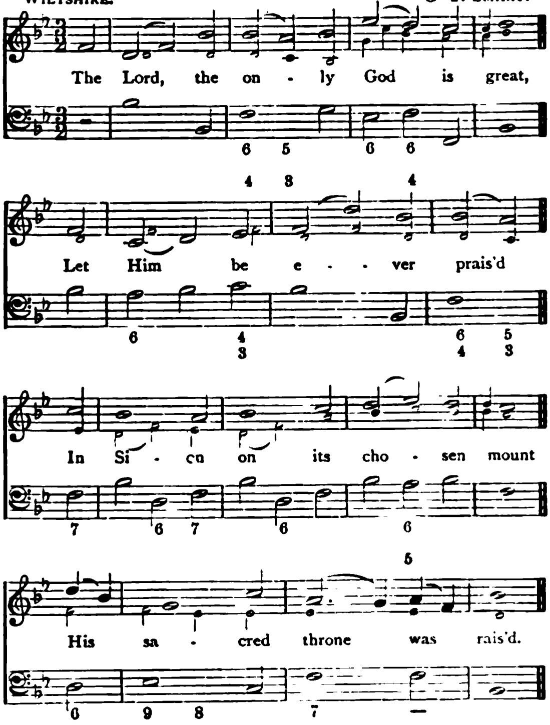
'DIVINE AMUSEMENT.'

The reader may well smile at the above heading, but it must be taken quite seriously. On the writer's shelves is a large octavo book, in the original binding and containing sixty-one pages, bearing this exhaustive title:

> DIVINE AMUSEMENT, being a selection of the most admired Psalms, Hymns and Anthems used at St. James's Chapel for the Organ, Harpsichord & Piano Forte; to which are added some of the most favorite Psalms and Hymns used at the Magdalen, Asylum & Foundling Chapels.
>
> The whole composed and compiled by GEORGE THOMAS SMART, organist of St. James's Chapel, and late one of the Children of His Majesty's Chapel Royal.
>
> London: Printed at G. Smart's Musical Instrument Warehouse, corner of Argyl Street, Oxford Street, where may be had, just published, a Collection of Psalms by M. Cooke, and *variety of Divine Music.*

Sir George Smart, who was born in 1776, became organist of St. James's Chapel, situated in Hampstead Road, in 1791; therefore 'Divine Amusement' appeared after that date, and the year 1795 may approximately be given as that of publication. The tunes, printed in short score with figured bass, include Smart's well-known tune 'Wiltshire,' which there makes its appearance for the first time in the following form:

WILTSHIRE. PSALM XLVIII. G T. SMART.


The Lord, the on - ly God is great,
Let Him be e - - ver prais'd
In Si - on on its cho - sen mount
His sa - cred throne was rais'd.

Immediately following the index of the book is the following note: 'N.B. For the accommodation of those who do not understand thorough Bass, it is Explained in Small Notes which may be Played, or Omitted, at Pleasure.' It will be observed that the composer's permission to omit 'at pleasure' the small notes has not been embraced in regard to the second line (of words), because the two F's have now been adopted as the melody. This change the composer approved when the tune was included in 'Church Melodies,' edited by the Rev. Dr. Henderson, of Paisley, and published in 1856; moreover, Smart himself adopted the alteration in his 'Collection of Sacred Music' published in 1863, when he was eighty-seven years old. Other forms of 'Wiltshire' have appeared at different times, and the tune has afforded re-harmonization sport for various editors, one of the chief sinners in this respect having been the late Dr. Gauntlett in the 'Congregational Psalmist.'

In Scotland the tune was formerly named 'New St. Ann,' in order to distinguish it from another 'Wiltshire' composed by one Stevenson. This 'New St. Ann' designation caused Smart's tune to be assigned to Dr. Croft north of the Tweed, doubtless because Dr. Croft was the composer of the old 'St. Ann's'!

SIR GEORGE SMART.

COMPOSER OF THE TUNE 'WILTSHIRE.'

There are other tunes than 'Wiltshire' by Smart in 'Divine Amusement' named respectively 'St. James's Chapel,' 'Wheatfield' (suggestive of a harvest festival hymn) and 'Westminster,' a very different production from Turle's tune of that name. There is also a feeble anthem by Smart, beginning 'Blest He, whose heart with pity glows,' in the last movement of which the sopranos shriek a succession of Amens while the other parts are vociferating repeated Hallelujahs. There are other curiosities in this old collection; for instance, Henry Carey's tune to 'The Lord my pasture shall prepare' is assigned to Addison, the author of the words, and the music to the 'Hymn of Eve' is credited to Handel instead of to Dr. Arne. A curious versification of 'The Hymn Benedicite,' set by an anonymous composer, contains these lines:

Ye cattle which on earth do feed,
And fish that in the waters breed:
Ye fowls whom thro' the spacious air
Swift wings from place to place do bear.

The tunes are variously noted, some in minims, some in crotchets. Of the various old melodies which are to be found in the book, 'Bedford' naturally appears in its beautiful original triple-rhythm form, as 'Divine Amusement' was published before Mr. Gardiner, the Leicester stocking-maker, unwarrantably spoiled the tune by turning it into quadruple time. Unless a suggestion of drowsiness is intended, or of a grumble at having to 'shake off dull sloth' at sunrise, it seems strange that Ken's Morning-hymn, so suggestive of brightness and thanksgiving, should here appear set to a *minor* tune. Finally, the seeker after 'consecutives' would find a quarry to his heart's desire in 'Divine Amusement.'

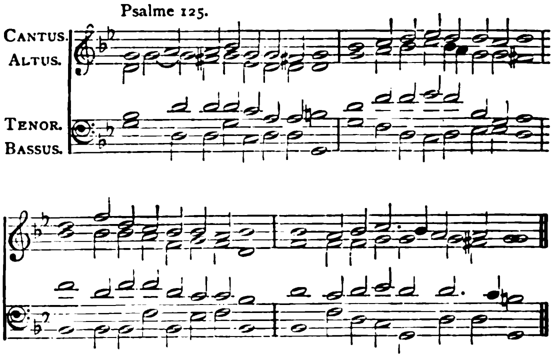
Sir George Smart, the compiler of the old book which has formed the subject of the above notes, was one of the best-known musicians of his time. He lived a most active life, and, after having had a very successful career, he died in his ninety-second year on February 23, 1867, and is buried in the catacombs of Kensal Green Cemetery. As a composer he failed to make his mark; indeed he is almost forgotten, except for his one hymn-tune 'Wiltshire,' which, having first appeared in 'Divine Amusement' more than a hundred years ago, has found its way into nearly all hymnals of the present day.

FLINTOFT'S CHANT: AN IMPORTANT DISCOVERY.

Mr. William Cowan, of Edinburgh, writes:

> 'Another warning against making positive assertions about the first appearance and origin of hymn-tunes and chants!
>
> 'I have just acquired a copy of Allison's Psalter, 1599, which I had not previously examined in detail, believing it to contain simply the tunes in Este's book. To my surprise I have discovered in it the tune hitherto attributed to Playford, to which you refer in THE MUSICAL TIMES of May (p. 312) as being the source of Flintoft's double chant. Thus the tune appeared no less than *seventy-two* years before Playford's book! I may add that this tune, under the name "Salisbury," is found several times in Playford's "Whole Booke of Psalms," 1677, and subsequent editions, and also in other books of that period.'

Here is the tune as given in the above psalter, except that the four parts are printed separately:



This fresh information—one of many discoveries for which students of hymn-tuneology are indebted to Mr. Cowan—concerning the origin of Flintoft's chant corrects all previous statements on the subject, including the article in THE MUSICAL TIMES for May, 1907, p. 312, already mentioned.

DIOCESAN CHORAL ASSOCIATIONS.

The thirty-first meeting of the Canterbury Diocesan Choral Union was held in Canterbury Cathedral on May 29, the united choirs numbering 520 voices. The Magnificat and Nunc dimittis were sung to a setting in C by the Rev. Geoffrey C. E. Ryley, a minor canon of the Cathedral, this service having been written for a similar festival held in Gloucester Cathedral last year. The anthem was Barnby's 'Awake up, my glory.' Canon Hichens, the precentor of the Association, conducted, and Dr. H. C. Perrin, organist of the Cathedral, presided at the organ.

The Festival of the Ely Diocesan Council of Church Music was held in Ely Cathedral on June 4, under the conductorship of Mr. Felix W. Morley, organist of Pembroke College, Cambridge. Walmisley's beautiful setting in D minor of the Magnificat and Nunc dimittis, scored for orchestra, was the service, and the anthems were 'O that I knew where I might find Him' (Sterndale Bennett), and 'O God, when Thou appearest' (Mozart). The orchestra played the Sinfonia from Bach's 'Christmas Oratorio' and the march from Mendelssohn's 'Athalie.' Dr. A. W. Wilson, organist of Ely Cathedral, presided at the organ. The united choirs numbered 739 voices, and the arrangements of the Festival were in the capable hands of the Precentor (Canon Crosby) of the Cathedral.

At Worcester Cathedral, on June 6, the eleventh triennial festival of the Church Choral Association for the Archdeaconry of Worcester was held, when twenty choirs, numbering about 700 voices, took part. The processional hymn, 'With gladsome feet,' was sung to Mr. John E. West's tune, the Cathedral lay-clerks standing on the choir-steps, singing, as cantors, alternate strains with the full chorus. Martin in G furnished the music for the canticles, and the anthems were 'Sing unto the Lord' (E. A. Sydenham) and 'There is none that can resist Thy voice' (Ivor Atkins), the latter composed for a similar diocesan festival held at Gloucester Cathedral. The recessional hymn, 'Through the night of doubt and sorrow,' was sung to a very expressive tune by Sir Hubert Parry. The precentor of the Cathedral (the Rev. H. H. Woodward) conducted from the choir-steps, his beat being transmitted to the easternmost choirs by Mr. W. Mann Dyson, one of the lay-clerks. Mr. Ivor Atkins, organist of Worcester Cathedral, presided at the organ. An interesting feature of this impressive service was that the prayers were intoned by Minor Canons Tupper and Mercer, both of whom had in former years taken part in similar festivals as choristers of the Cathedral.

The forty-first annual festival service of the Chelmsford Association of Church Choirs was held at the Parish Church, Chelmsford, on June 6, under the conductorship of Mr. F. R. Frye, choirmaster to the Association. The combined choirs, numbering 300 voices, sang Dr. Gladstone's anthem 'Bring unto the Lord,' Dr. J. Charles Long's Magnificat and Nunc dimittis in F, and processional tunes by Dr. G. F. Huntley and Sir George Martin. Dr. Huntley, in addition to playing the accompaniments, gave a short organ recital before and after the service.

An Archidiaconal Choral Festival took place in Bangor Cathedral on June 13, at which Mr. John Williams, of Carnarvon, conducted a force of some 1,500 Welsh singers, and Dr. Roland Rogers, organist of the Cathedral, presided at the organ. The music sung on that occasion included two new Festival Anthems, composed respectively by Mr. Herbert C. Morris, organist of St. David's Cathedral, and Mr. T. Westlake Morgan, late organist of Bangor Cathedral.

Mr. Josiah Booth completed the thirtieth year of his appointment as organist of Park Chapel, Crouch End, on Sunday, May 26, on which occasion the music for both services was selected entirely from his own compositions, including a new Te Deum in D.

ROYAL COLLEGE OF ORGANISTS.

The annual dinner took place at the Monico Restaurant on May 28, the genial President of the College, Sir Walter Parratt, in the chair. In proposing the toast of 'The Royal College of Organists,' the chairman, referring to the recent agitation by the country members, said 'the College must really endeavour to broaden its lines and bring to London for all the purposes of council and examinations some of those eminent men who do not happen to live here.' Sir Frederick Bridge proposed the health of the President. In responding to the toast of 'The visitors,' proposed in well-chosen words by Dr. Turpin, the honorary secretary, Dr. Charles Harriss suggested that some means might be devised for the examinations of the College to be held in Canada, a part of Greater Britain in the musical development of which Dr. Harriss takes a very warm and practical interest.

Dr. William Stevenson Hoyte, for nearly forty years organist and choirmaster of All Saints' Church, Margaret Street, is about to retire from the appointment he has held with such distinction to himself and advantage to the church. In recognition of his work the vicar and churchwardens have bestowed on him an annuity, with very complimentary assurances of their regard. Dr. Hoyte will be succeeded by his pupil and assistant, Mr. W. S. Vale, organist of St. Peter's Church, Ealing.

Mr. T. Tertius Noble is giving an interesting series of twelve organ recitals at York Minster, of which he is organist, in aid of the York Minster Choir Fund. The remaining dates of the performances are July 9, 13, 16, 20, 23, 27 and 30, at 8 p.m., except on Saturdays, July 13 and 20, when the hour is 2.45 p.m. Mr. Noble has made an excellent selection of pieces, and the whole of his programmes form a booklet which may be obtained from Mrs. Lewin, Minster Gates, York, price 6*d.*

The Dedication Festival of Boston Parish Church on June 17 included 'A special service of praise,' under the direction of Mr. G. H. Gregory, organist and choirmaster of the church. Spohr's 'God, Thou art great' was sung by an augmented choir of over a hundred voices, accompanied by an orchestra. The service was 'Stainer in A.' Mr. E. H. Ditton-Newman presided at the organ.

The London Wesleyan Methodist Choir Union held a United Choir Festival at Wesley's Chapel, City Road, on May 30, under the conductorship of Mr. C. J. Dale, with Mr. C. F. Warner, organist of City Road Chapel, at the organ. The music sung on this occasion included 'Tours in F' (Magnificat and Nunc dimittis), and a selection from Part I. of Mendelssohn's oratorio 'Elijah.'

The Free Church of Scotland—the 'Legal Frees,' as they are called—are showing their detestation of instrumental music in their church services by the issue of a collection of Psalmody in vocal score only. This antiquated method is to be adopted for two reasons: (1) in order 'that the psalm-tunes may not be played on the organ conveniently,' and (2) because 'the compressed score encourages the playing of tunes on Sunday for amusement'!

ORGAN RECITALS.

Mr. C. E. R. Stevens, St. Mark's, Jersey—Voluntary, *Orlando Gibbons*.

Mr. Frank Stevens, St. Luke's, Cradley Heath—Festive March in D, *Smart*.

Mr. F. J. Pinn, St. Michael and All Angels', Exeter—Prelude and fugue on the name of Bach, *Liszt*.

Mr. R. W. Strickland, College Street Chapel, Northampton—Offertoire, *C. E. Stephens*.

Mr. T. W. Noble, St. Barnabas', Tunbridge Wells—Intermezzo, *Hollins*.

ORGAN RECITALS—(*continued*).

Mr. Otley Marshall, St. John's, Buckhurst Hill—Allegretto in B minor, *Guilmant.*

Mr. Llewelyn Jones, Christ Church, Llanfairfechan—Chant sans paroles, *Lemare.*

Mr. W. L. Raynes, Pembroke College Chapel, Cambridge—Grand chœur in E flat, *Guilmant.*

Mr. F. G. Shuttleworth, St. Matthew's, Eye—Allegretto, *Tours.*

Dr. A. B. Plant, All Saints', Burton-on-Trent—Allegretto pastorale, *Plant.*

Mr. H. Newboult, Wesley Church, Pretoria—Cantilène nuptiale, *Dubois.*

Mr. Reginald D'Arcy-Irvine, St. George's Cathedral, Perth, Western Australia—Toccata in A minor, *d'Evry.*

Mr. J. H. Bannister, St. Martin's, Bryanston, Blandford—Toccata in B minor, *Boëly.*

Mr. W. Hoyle, Parish Church, Stoke-upon-Trent—Austrian Hymn (varied), *Chipp.*

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata di camera, *Bernard Johnson.*

Mr. F. Kitchener, Parish Church, Towcester—Meditation in a Cathedral, *Silas.*

Mr. Edgar A. Miller, Methodist New Connexion Church, Thorne—Allegretto, *Wolstenholme.*

Mr. Henry Riding, Chigwell Church—Introduction and fugue on a chant by Hayes, *Crotch.*

Mr. A. E. Floyd, St. Matthew's, Criftins, near Ellesmere (Dedication of new organ, built by Messrs. Blackett & Howden, of Newcastle-on-Tyne)—Larghetto in F sharp minor, *S. S. Wesley.*

Mr. Fred. Gostelow, Guildhall School of Music—Sonata in A, *Felix Borowski.*

Mr. John Counsell, St. Mary Magdalene's, Ashton-on-Mersey—Fantasie, *Giraud.*

Mr. L. Henniker, Holy Trinity, Ramsgate—Selection of old music, which included a 'Duetto for solo stops,' *William Russell.*

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Toccata, *F. W. Holloway.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George E. Arundel, Mildmay Park Wesleyan Church, N.
Mr. A. M. Colchester, Parish Church of St. Mary's, Islington, N.
Mr. Sydney L. K. Crookes, Newlands United Free Church, Glasgow.
Mr. Melsom Gee, All Saints' Church, Winnipeg.
Mr. Frederick W. Peace, Church of the Good Shepherd, Thornhill, Dewsbury.
Mr. H. Whalley, Parish Church, Peebles.
Mr. Walter G. Withers, St. Luke's Church, Liverpool.
Miss H. A. Scriven, Parish Church, Lynton, North Devon.

Mr. Reginald Stewart (bass), Chichester Cathedral.

Reviews.

Six Lyric Pieces for violin and pianoforte. By Hans Sitt (Op. 96).
Souvenir de Printemps for violin and pianoforte. By Joseph Holbrooke (Op. 23, No. 6).
[Novello & Co., Ltd.]

Surely is the path of the budding violinist strewn with roses! Not, perhaps, with 'roses all the way,' for one must ever turn aside to pursue the necessary drudgery of the demands of technique; but so constant is the output of fascinating solos, of a moderate degree of difficulty and capable of being taken in hand by players with but a modest technical equipment, that all should be encouraged to persevere in overcoming the initial difficulties of the favourite bow-stringed instrument.

No one knows better how to write for the young violinist than the genial Hans Sitt—in very truth the Hans Andersen for the fiddle! His latest *opus*—six lyric pieces for violin and pianoforte—are ostensibly designed for those who have made fair progress in the third position, and therefore are suitable pieces to work with Book II. of 'A Modern School for the Violin.' No. 1 is a graceful *Cavatina;* No. 2, a rippling *Gondoliera;* No. 3, a charming *Canzonetta,* in which the occasional use of the fifth position will enhance the effect in performance; No. 4, a very fine *Romance* (here, by-the-way, some chromatics and modulations will require somewhat skilful intonation); No. 5, a graceful *Intermezzo;* and the last, No. 6, a delightful *Serenade,* which may be played *ad lib.* with the mute on. These pieces are little poems, and should carry one's thoughts away from the dry facts of crotchets and quavers into the realms of Fairyland.

The *Souvenir de Printemps,* by Mr. Joseph Holbrooke, gives one the fancy of a happy impromptu thought, sketched out on a bright spring day with Nature smiling all around. It is an unaffectedly and agreeably written piece for the solo instrument, one that is well within the compass of the third position.

The Wagner Stories. Told by Filson Young.
[E. Grant Richards.]

Wagnerian literature seems to be inexhaustible. One book after another, in various languages, comes from the press, each with its own special purport on the Bayreuth master or his wonderful creations. Some of these books lack the saving grace of being readable; not so this volume by Mr. Filson Young, who has the pen of a ready writer and an attractive style. The preface—or 'Note' as he calls it—to his interesting pages may be quoted as sampling his style:

> A long and varied experience of introducing people to the enjoyment of Wagner's operas has convinced me that the process of initiation is generally made far too formidable. The unfortunate novice is plied with information about leading motives and musical characterization till he goes to the opera like a nervous schoolboy trying to remember his lesson, and has his mind so concentrated on details that the work as a whole too often produces no intelligible effect upon him. I would like to assure the amateur who is as yet unacquainted with these masterpieces that all this semi-masonic mystery of initiation is quite unnecessary. All that is necessary is that he should know what the operas are about.

This is common-sense and perfectly true, and as the title of this interesting book implies, the author treats of the libretti of Wagner's operas—from 'The Flying Dutchman' to 'Parsifal.' In this respect he is sure to find many readers who will regard him as a guide, philosopher and friend. An excellent reproduction of Franz von Lenbach's portrait of Wagner forms an attractive frontispiece to the volume, and the Chronology at the end of the book will be found most useful.

The Scottish Soprano Album. The Scottish Tenor Album. The songs selected, edited and annotated by Donald Ross: the accompaniments composed and revised by Alfred Moffat.
[Edinburgh: Paterson & Sons.]

The editors of these two books are to be congratulated upon the success of their work. So vast is the field of Scottish song—those beautiful melodies that touch the heart-strings even of those not born north of the Tweed—that it is not an easy matter to make a good selection of some thirty songs, the number contained in each volume. This difficulty has certainly been overcome in these albums, which are sure to be heartily welcomed and widely used. The selection of the songs could not be in better hands than those of Mr. Ross, and, as the preface states, Mr. Moffat 'has composed or revised the accompaniments in an artistic manner,' and it is satisfactory to learn that several of the accompaniments 'have been retained as written by their composers.' The excellent 'Notes on the songs, their authors and composers,' written by Mr. Ross, greatly add to the interest and value of these attractive publications issued by the well-known Edinburgh firm of Paterson & Sons.

The Musical Times, July 1, 1907.

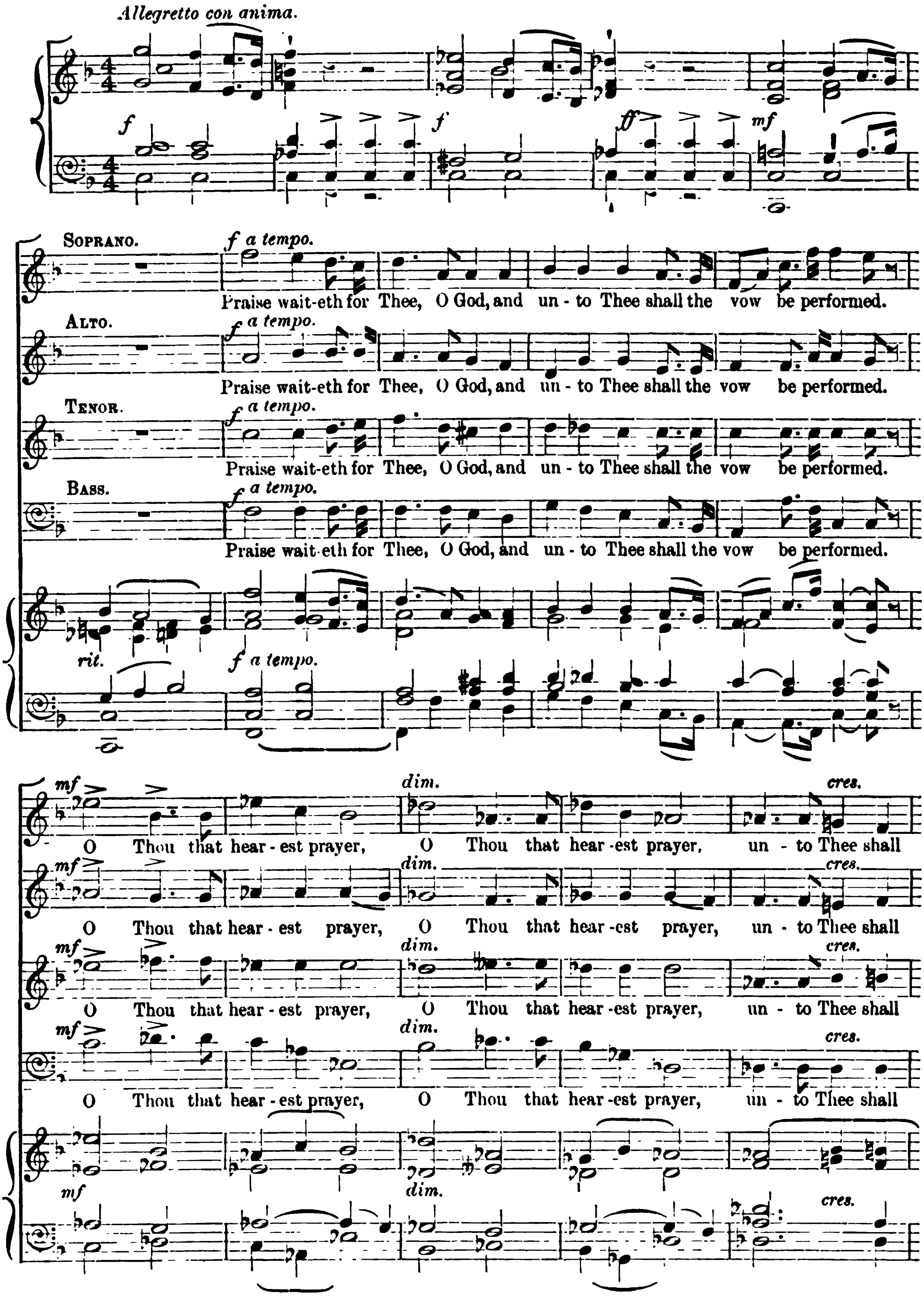
Praise waiteth for Thee, O God.

HARVEST ANTHEM.

Psalm lxv. 1, 2, 13, 11; Proverbs iii. 9, 10;
St. John's Gospel iv. 35; Joel iii. 13; and
part of a Hymn by the late Dr. MONSELL.

Composed by MYLES B. FOSTER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegretto con anima.
f
ff
mf
SOPRANO.
ALTO.
TENOR.
BASS.
f a tempo.
Praise wait-eth for Thee, O God, and un - to Thee shall the vow be performed.
rit.
f a tempo.
mf
dim.
cres.
O Thou that hear - est prayer, O Thou that hear - est prayer, un - to Thee shall

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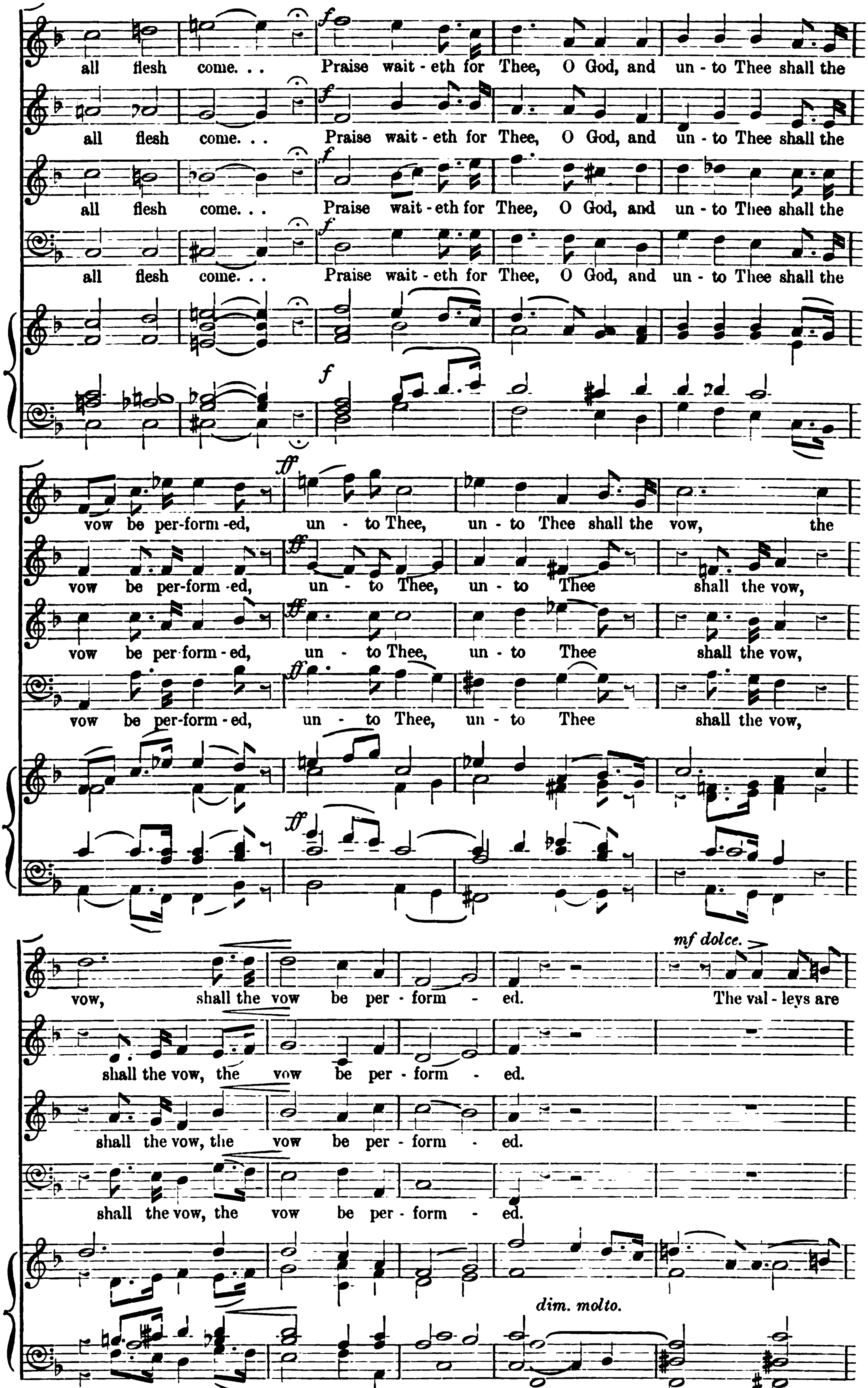
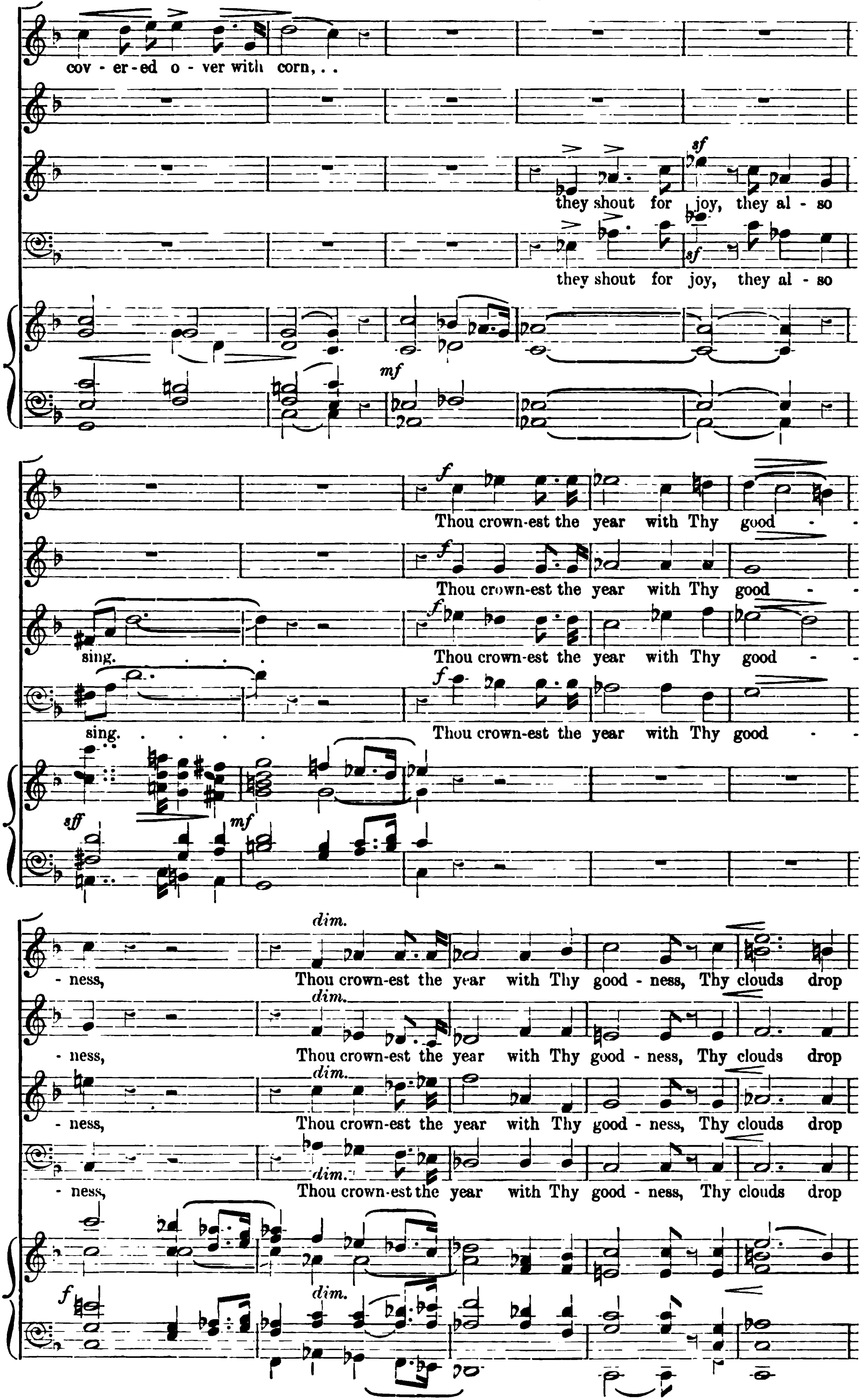
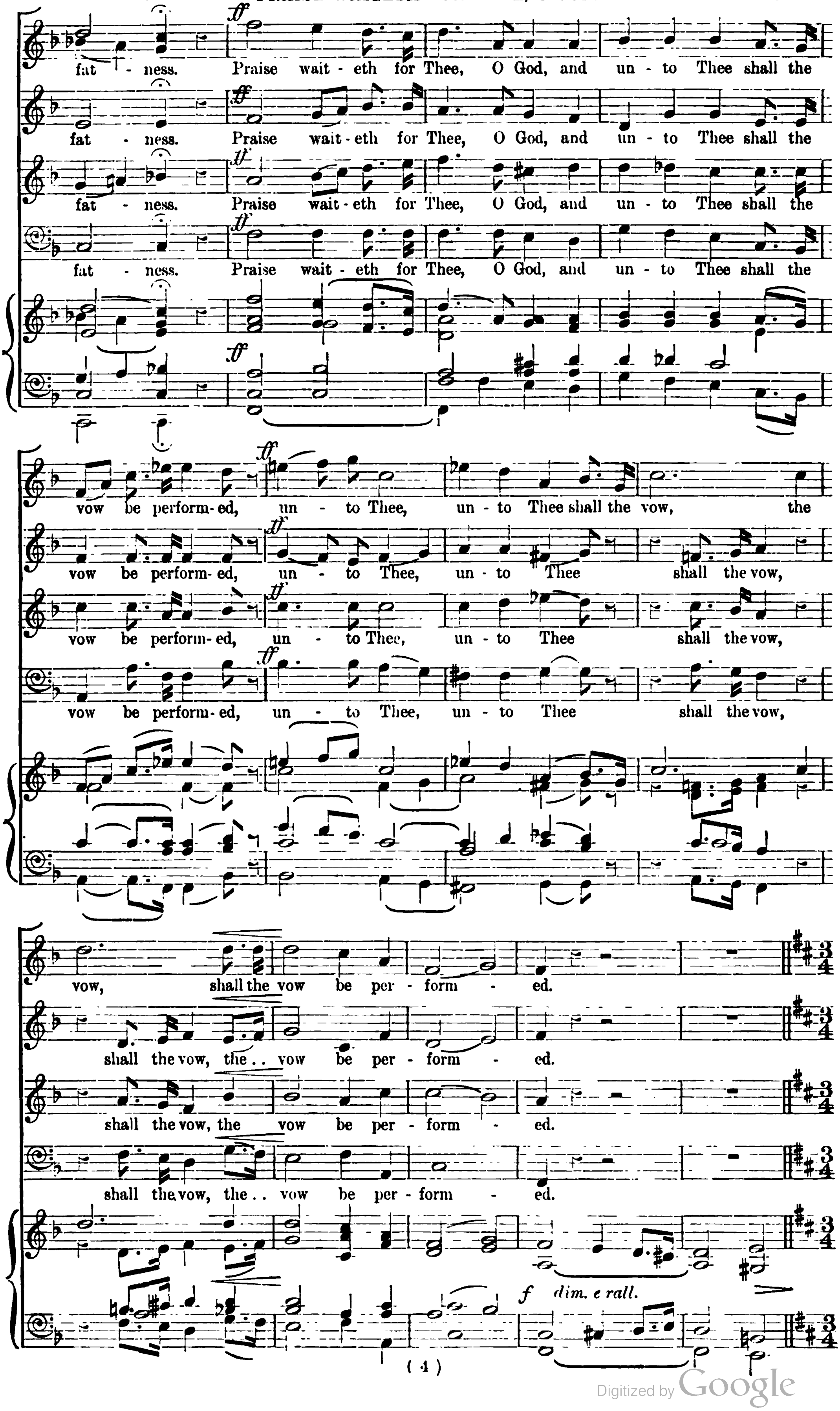

all flesh come. . . Praise wait - eth for Thee, O God, and un - to Thee shall the
all flesh come. . . Praise wait - eth for Thee, O God, and un - to Thee shall the
all flesh come. . . Praise wait - eth for Thee, O God, and un - to Thee shall the
all flesh come. . . Praise wait - eth for Thee, O God, and un - to Thee shall the
f
vow be per-form -ed, un - to Thee, un - to Thee shall the vow, the
vow be per-form -ed, un - to Thee, un - to Thee shall the vow,
vow be per-form - ed, un - to Thee, un - to Thee shall the vow,
vow be per-form - ed, un - to Thee, un - to Thee shall the vow,
ff
vow, shall the vow be per - form - ed. The val - leys are
shall the vow, the vow be per - form - ed.
shall the vow, the vow be per - form - ed.
shall the vow, the vow be per - form - ed.
mf dolce.
dim. molto.


cov - er - ed o - ver with corn, . .
sf
they shout for joy, they al - so
they shout for joy, they al - so
mf
f
Thou crown-est the year with Thy good -
Thou crown-est the year with Thy good -
sing. . . . .
Thou crown-est the year with Thy good -
sing. . . . .
Thou crown-est the year with Thy good -
sff
mf
dim.
- ness, Thou crown-est the year with Thy good - ness, Thy clouds drop
- ness, Thou crown-est the year with Thy good - ness, Thy clouds drop
- ness, Thou crown-est the year with Thy good - ness, Thy clouds drop
- ness, Thou crown-est the year with Thy good - ness, Thy clouds drop
f
dim.


ff
fat - ness. Praise wait - eth for Thee, O God, and un - to Thee shall the
fat - ness. Praise wait - eth for Thee, O God, and un - to Thee shall the
fat - ness. Praise wait - eth for Thee, O God, and un - to Thee shall the
fat - ness. Praise wait - eth for Thee, O God, and un - to Thee shall the
vow be perform - ed, un - to Thee, un - to Thee shall the vow, the
vow be perform - ed, un - to Thee, un - to Thee shall the vow,
vow be perform - ed, un - to Thee, un - to Thee shall the vow,
vow be perform - ed, un - to Thee, un - to Thee shall the vow,
vow, shall the vow be per - form - ed.
shall the vow, the . . vow be per - form - ed.
shall the vow, the vow be per - form - ed.
shall the vow, the . . vow be per - form - ed.
f dim. e rall.

The Musical Times, **EXTRA SUPPLEMENT.** July 1, 1907.

No. 896. NOVELLO'S OCTAVO ANTHEMS. *Price* 8*d*.

O THAT MEN WOULD PRAISE THE LORD

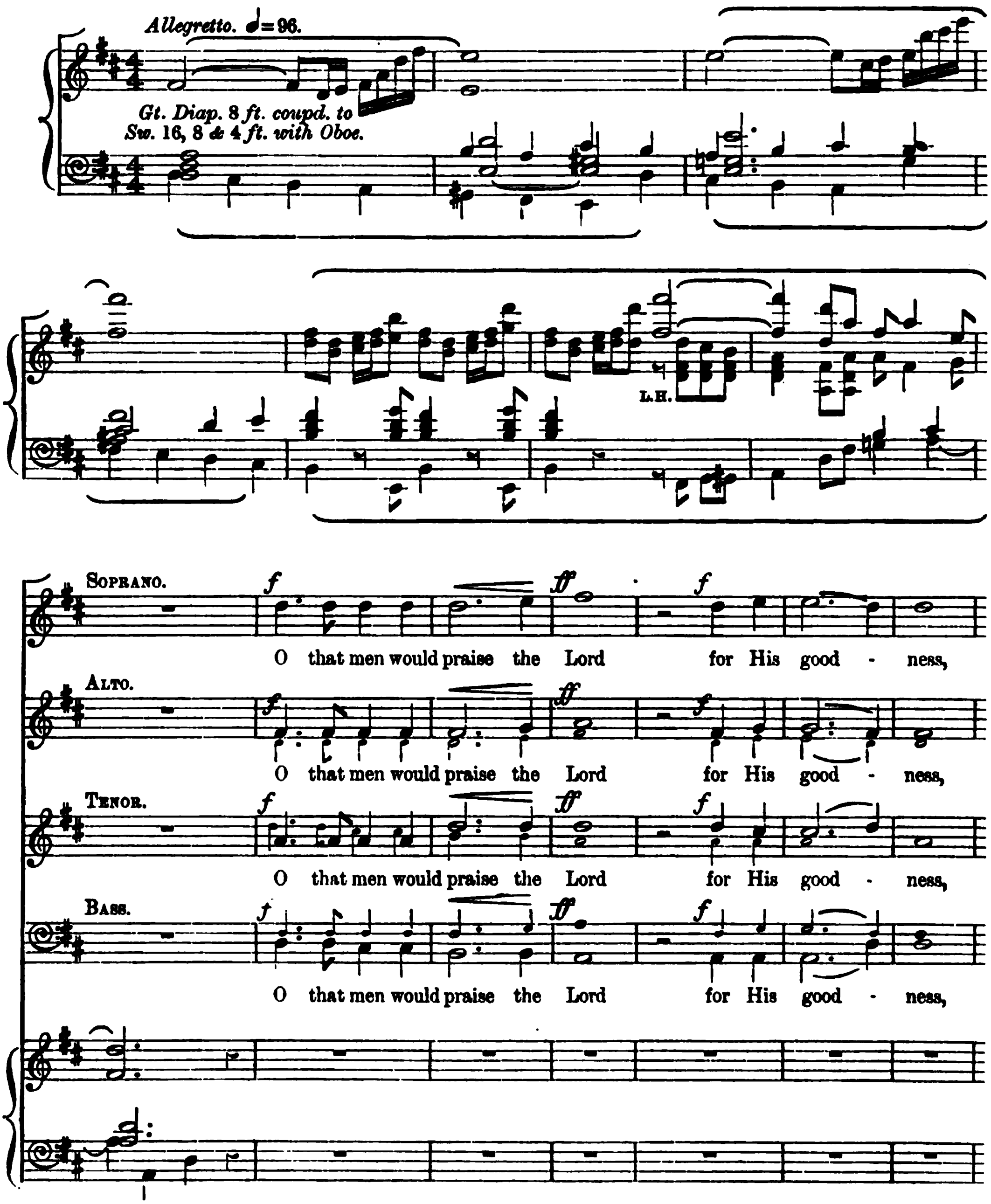
ANTHEM FOR HARVEST

Psalm cvii. 8, 9, 38—41; and
verse 3 of No. 383, *Hymns A. & M.*

THE MUSIC COMPOSED BY

W. WOLSTENHOLME.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegretto. ♩=96.
Gt. Diap. 8 ft. coupd. to
Sw. 16, 8 & 4 ft. with Oboe.
L.H.
SOPRANO.
f
ff
f
O that men would praise the Lord for His good - ness,
ALTO.
O that men would praise the Lord for His good - ness,
TENOR.
O that men would praise the Lord for His good - ness,
BASS.
O that men would praise the Lord for His good - ness,

N.B.—The small notes are for division of the parts, where the choir is sufficiently strong.

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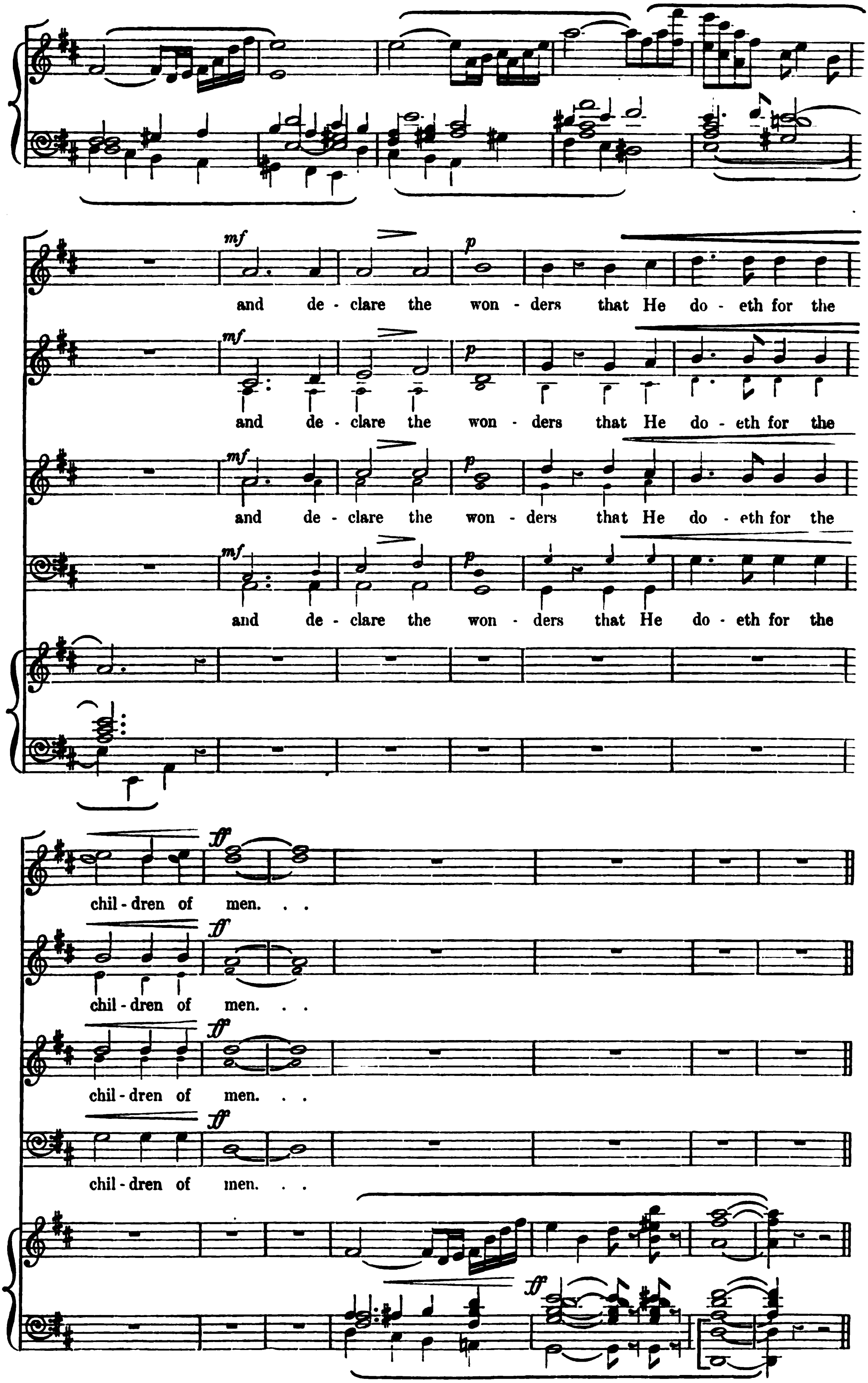
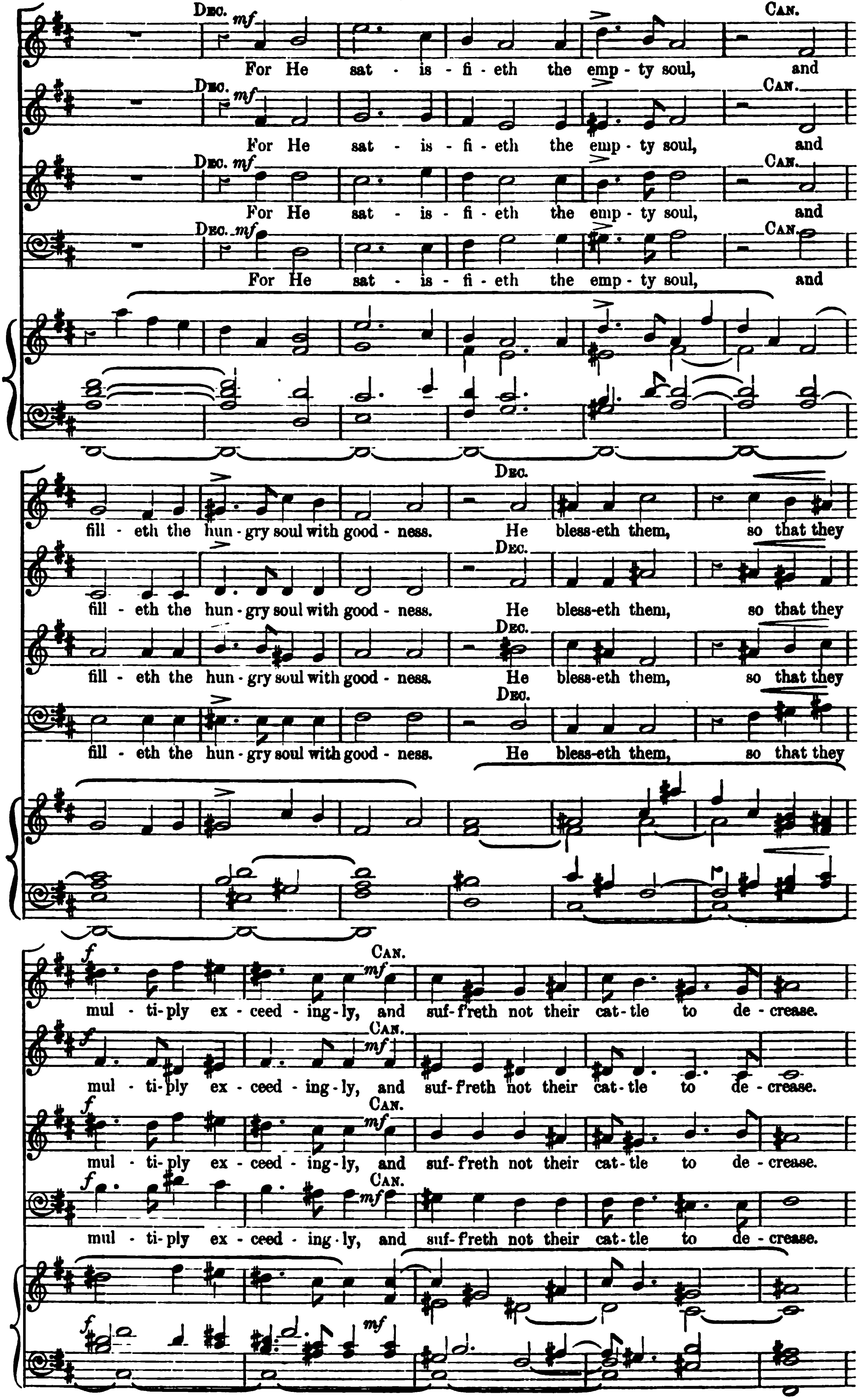
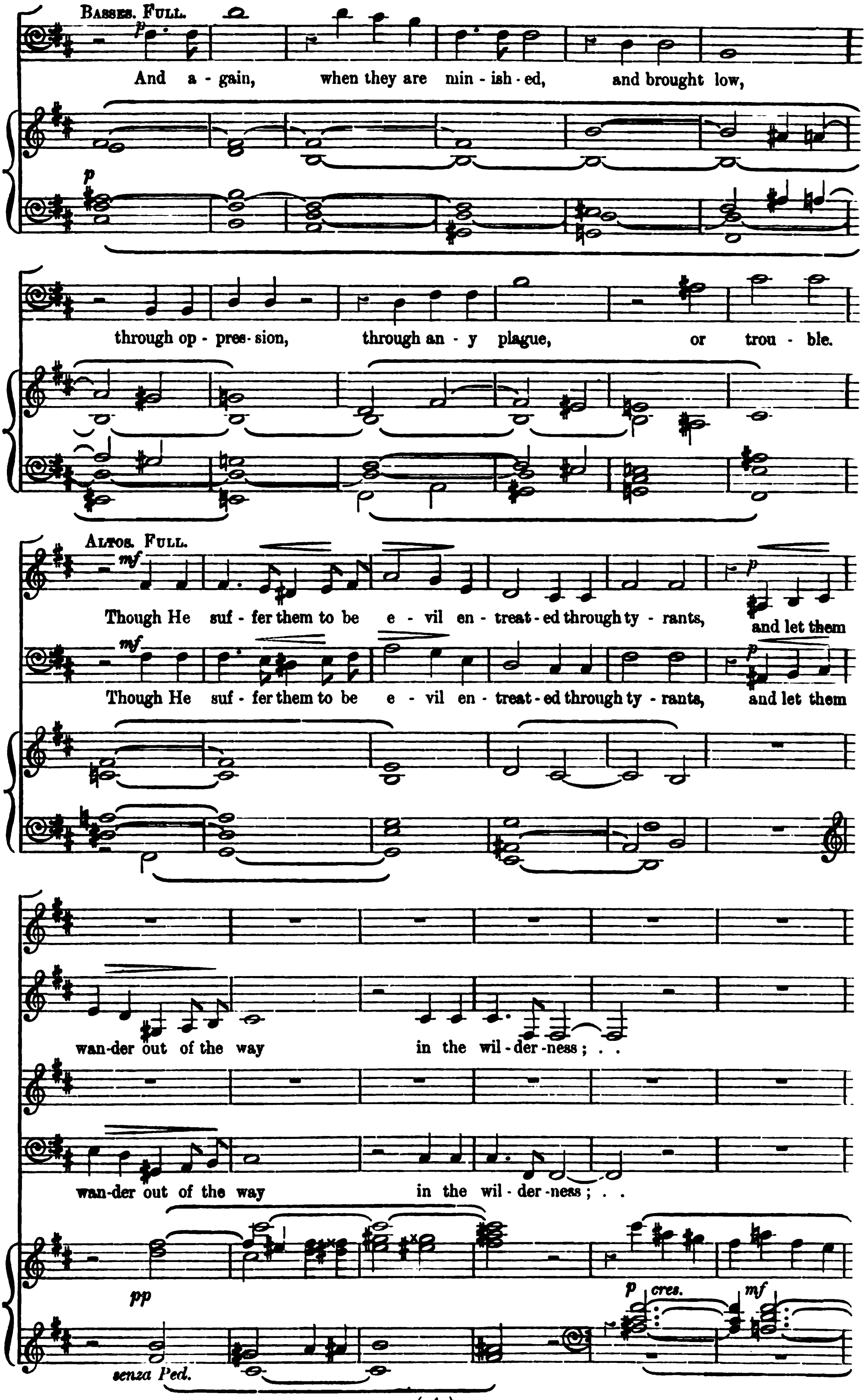

mf
p
and de - clare the won - ders that He do - eth for the
and de - clare the won - ders that He do - eth for the
and de - clare the won - ders that He do - eth for the
and de - clare the won - ders that He do - eth for the
ff
chil - dren of men. . .
chil - dren of men. . .
chil - dren of men. . .
chil - dren of men. . .

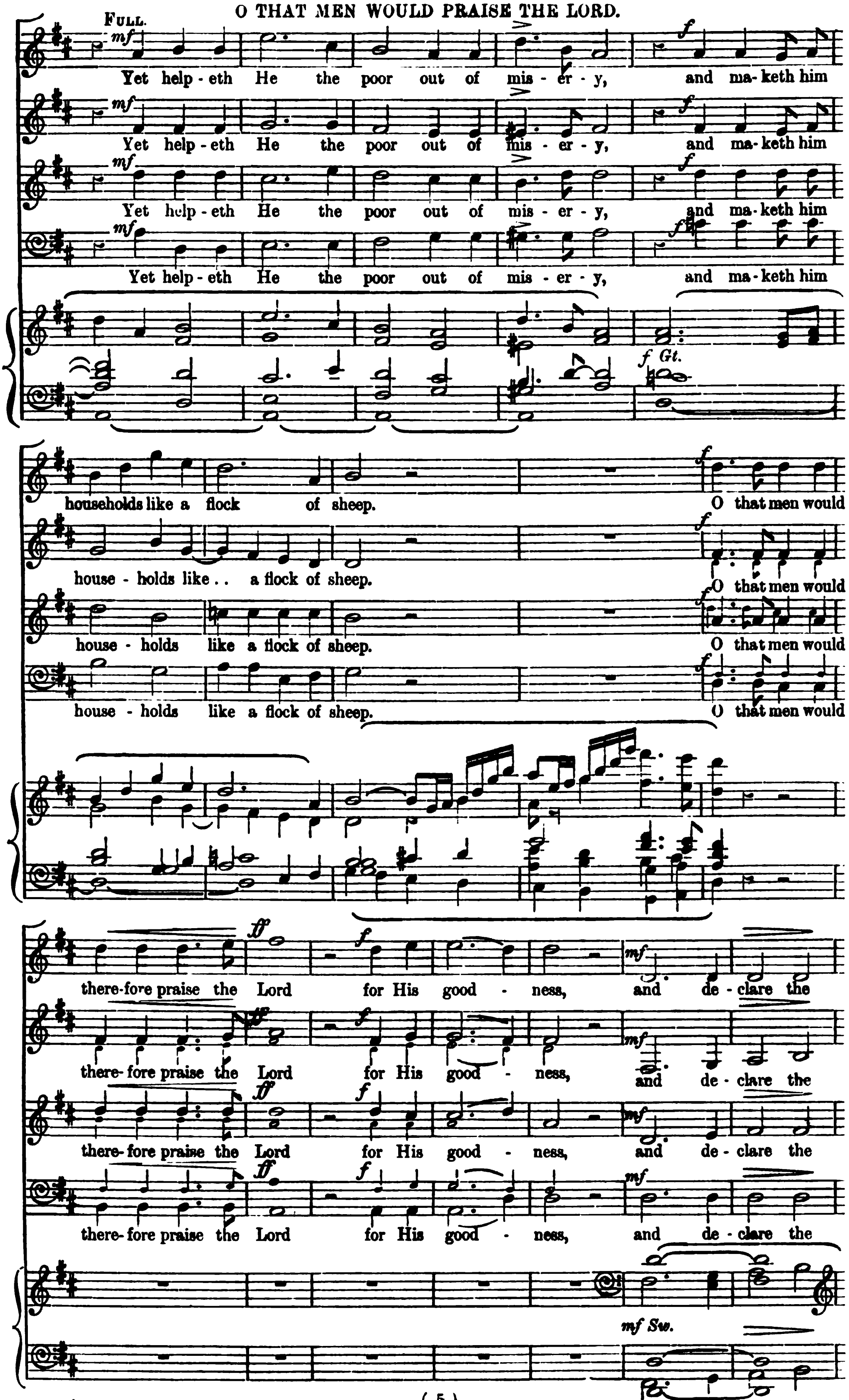
O THAT MEN WOULD PRAISE THE LORD.


Dec.
mf
For He sat - is - fi - eth the emp - ty soul,
Can.
and
For He sat - is - fi - eth the emp - ty soul,
and
For He sat - is - fi - eth the emp - ty soul,
and
For He sat - is - fi - eth the emp - ty soul,
and
fill - eth the hun - gry soul with good - ness.
He bless-eth them, so that they
fill - eth the hun - gry soul with good - ness.
He bless-eth them, so that they
fill - eth the hun - gry soul with good - ness.
He bless-eth them, so that they
fill - eth the hun - gry soul with good - ness.
He bless-eth them, so that they
f
mul - ti-ply ex - ceed - ing-ly, and suf-f'reth not their cat-tle to de - crease.
mul - ti-ply ex - ceed - ing-ly, and suf-f'reth not their cat-tle to de - crease.
mul - ti-ply ex - ceed - ing-ly, and suf-f'reth not their cat-tle to de - crease.
mul - ti-ply ex - ceed - ing-ly, and suf-f'reth not their cat-tle to de - crease.

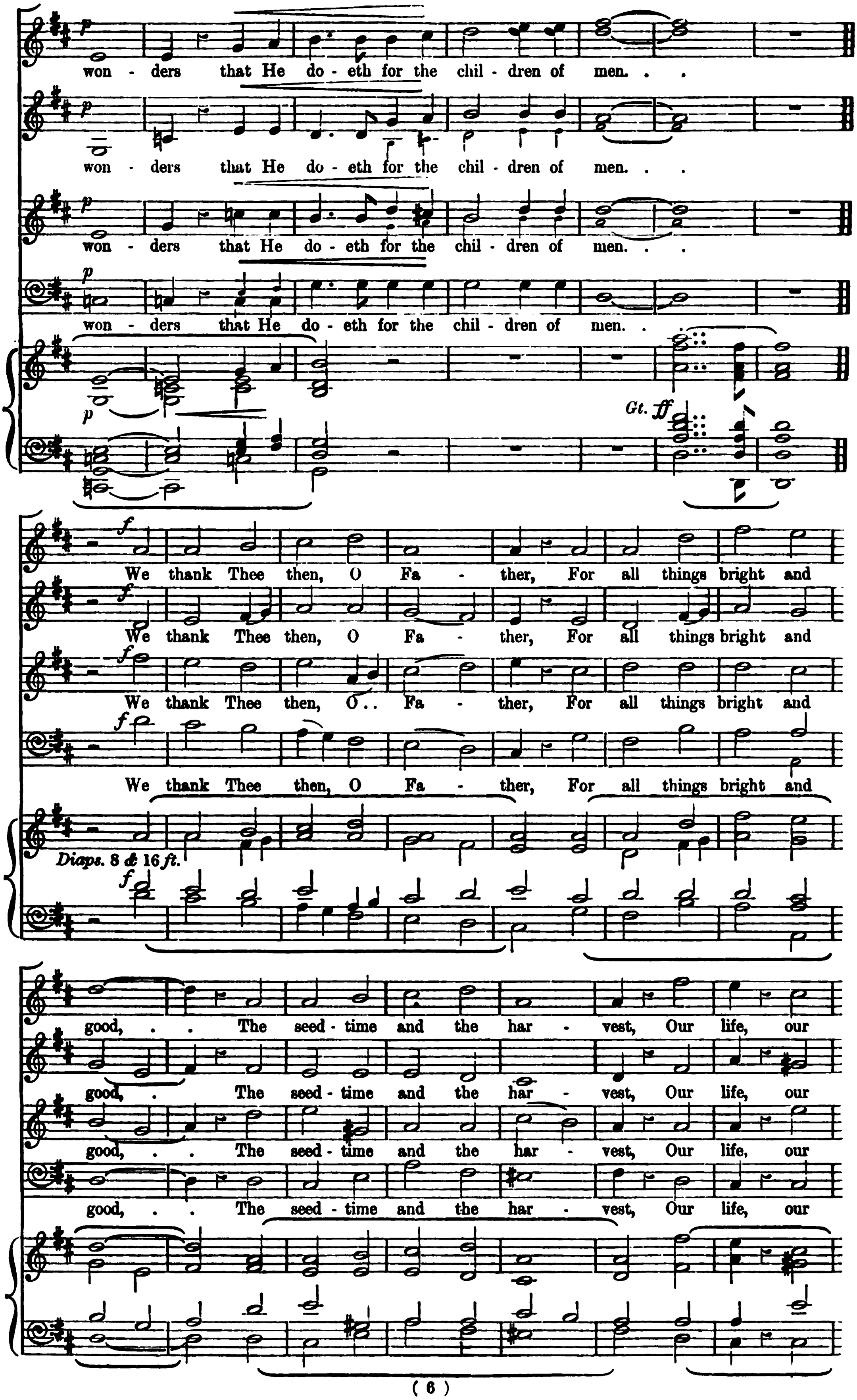
O THAT MEN WOULD PRAISE THE LORD.

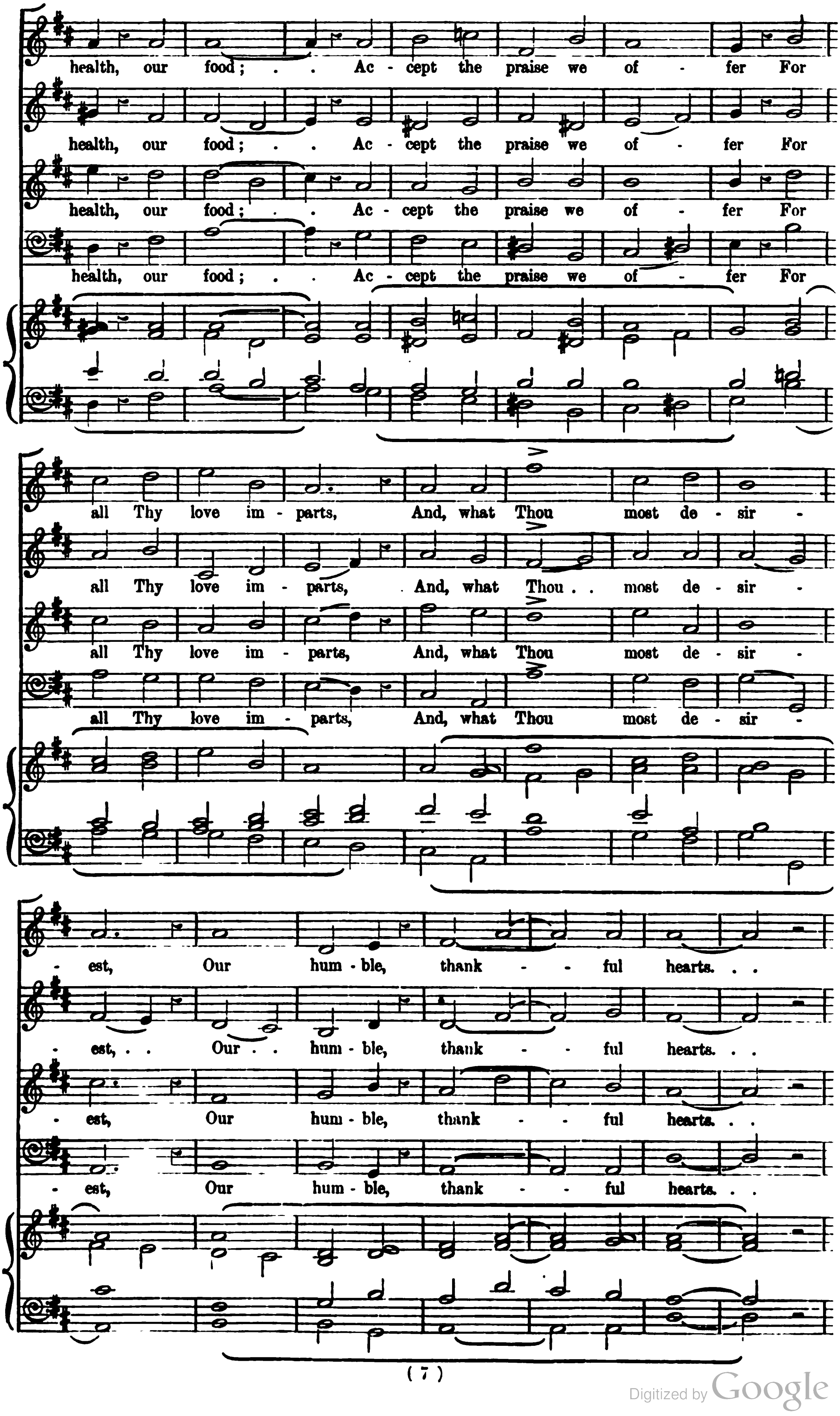

Basses. Full.
p
And a - gain, when they are min - ish - ed, and brought low,
p
through op - pres - sion, through an - y plague, or trou - ble.
Altos. Full.
mf
Though He suf - fer them to be e - vil en - treat - ed through ty - rants, and let them
p
mf
Though He suf - fer them to be e - vil en - treat - ed through ty - rants, and let them
p
wan - der out of the way in the wil - der - ness; . .
wan - der out of the way in the wil - der - ness; . .
pp
senza Ped.
p cres.
mf

O THAT MEN WOULD PRAISE THE LORD.

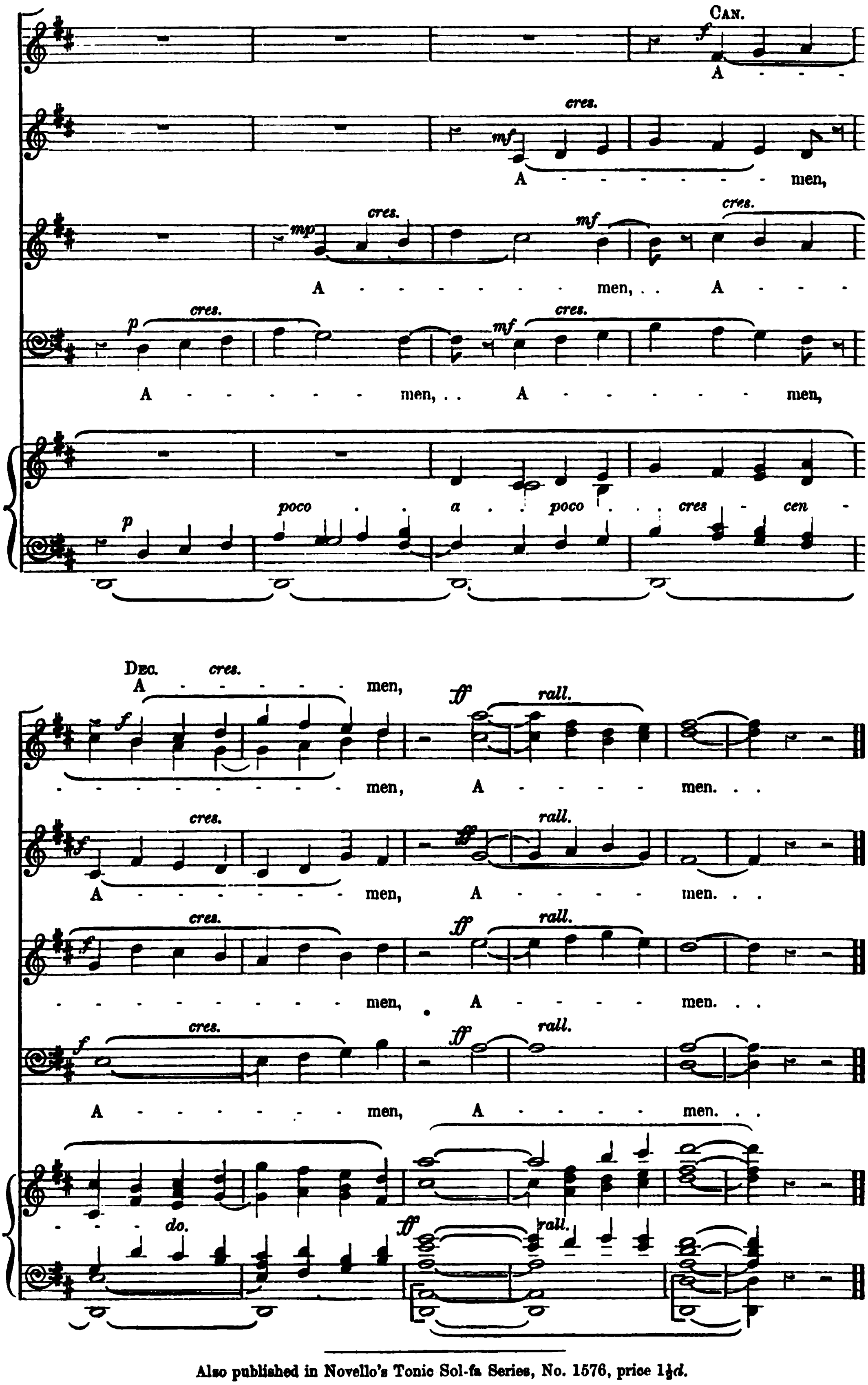

Full.
Yet help-eth He the poor out of mis-er-y, and ma-keth him
Yet help-eth He the poor out of mis-er-y, and ma-keth him
Yet help-eth He the poor out of mis-er-y, and ma-keth him
Yet help-eth He the poor out of mis-er-y, and ma-keth him
f Gt.
households like a flock of sheep. O that men would
house-holds like.. a flock of sheep. O that men would
house-holds like a flock of sheep. O that men would
house-holds like a flock of sheep. O that men would
there-fore praise the Lord for His good-ness, and de-clare the
there-fore praise the Lord for His good-ness, and de-clare the
there-fore praise the Lord for His good-ness, and de-clare the
there-fore praise the Lord for His good-ness, and de-clare the
mf Sw.

O THAT MEN WOULD PRAISE THE LORD.

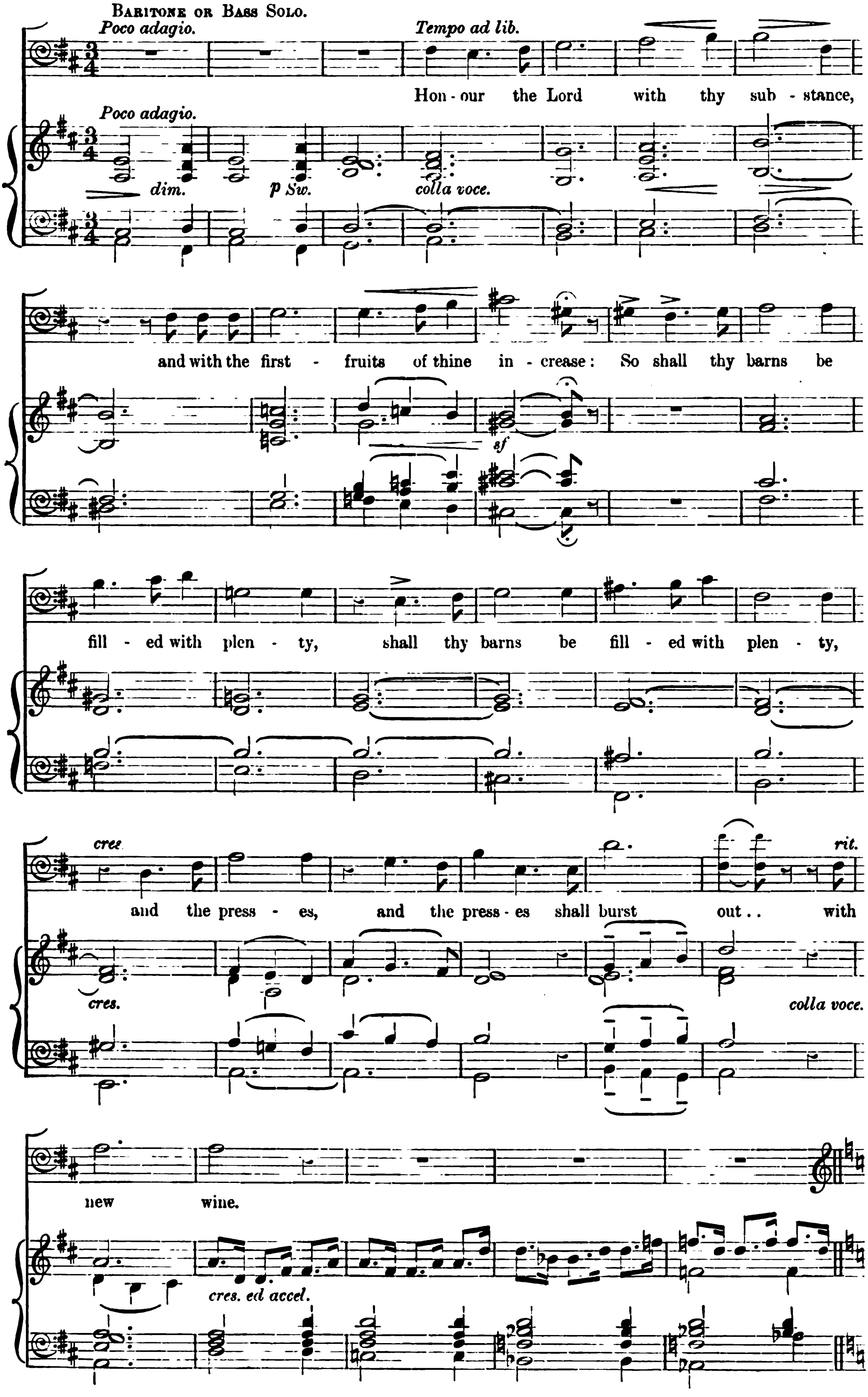

p
wonders that He doeth for the children of men. . .
Gt. ff
f
We thank Thee then, O Father, For all things bright and
Diaps. 8 & 16 ft.
good, . . The seed-time and the harvest, Our life, our

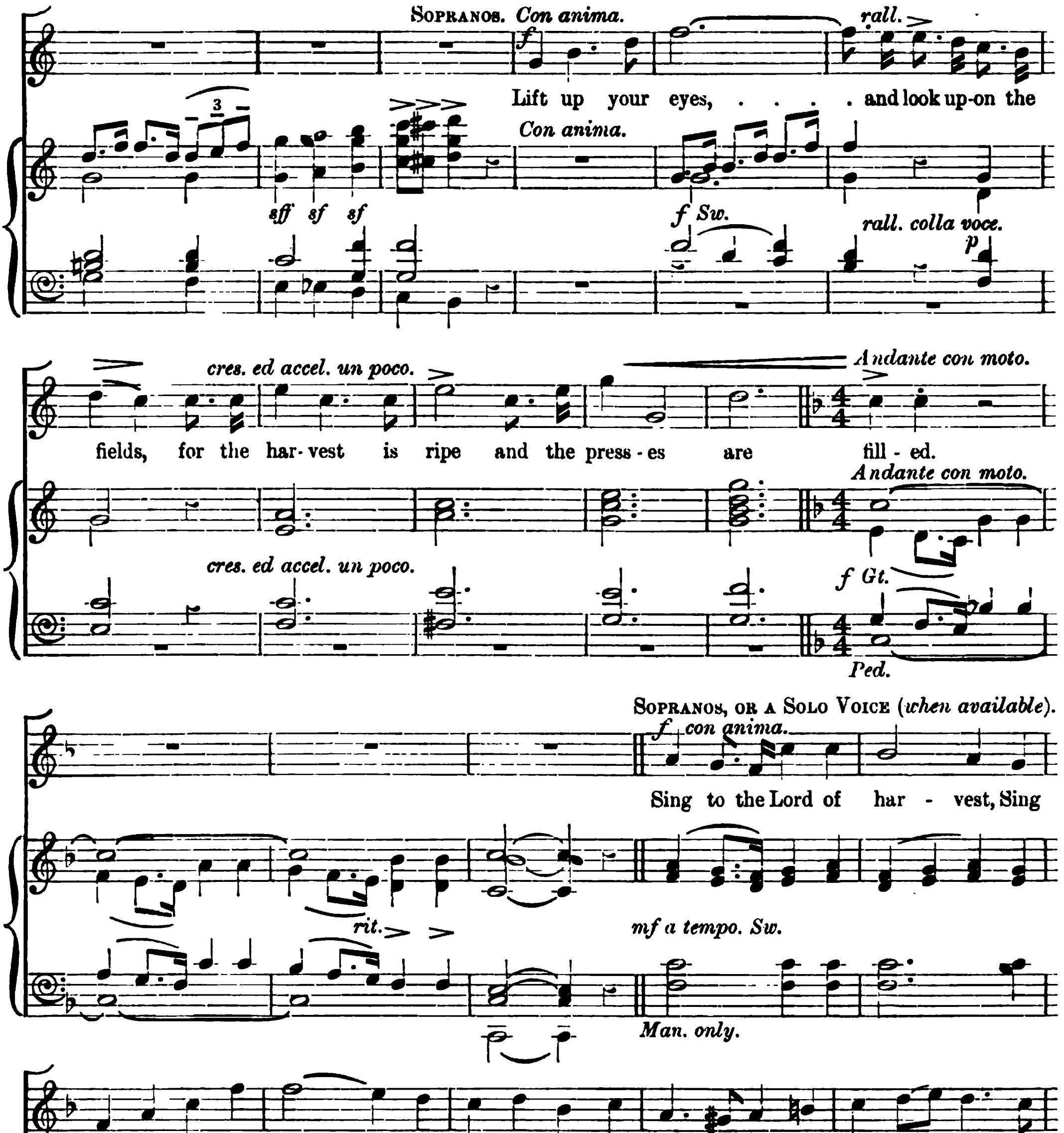

health, our food; . . Ac - cept the praise we of - fer For
health, our food; . . Ac - cept the praise we of - fer For
health, our food; . . Ac - cept the praise we of - fer For
health, our food; . . Ac - cept the praise we of - fer For
all Thy love im - parts, And, what Thou most de - sir -
all Thy love im - parts, . And, what Thou . . most de - sir -
all Thy love im - parts, And, what Thou most de - sir -
all Thy love im - parts, And, what Thou most de - sir -
- est, Our hum - ble, thank - - ful hearts. . .
- est, . . Our . . hum - ble, thank - - ful hearts. . .
- est, Our hum - ble, thank - - ful hearts. . .
- est, Our hum - ble, thank - - ful hearts. . .

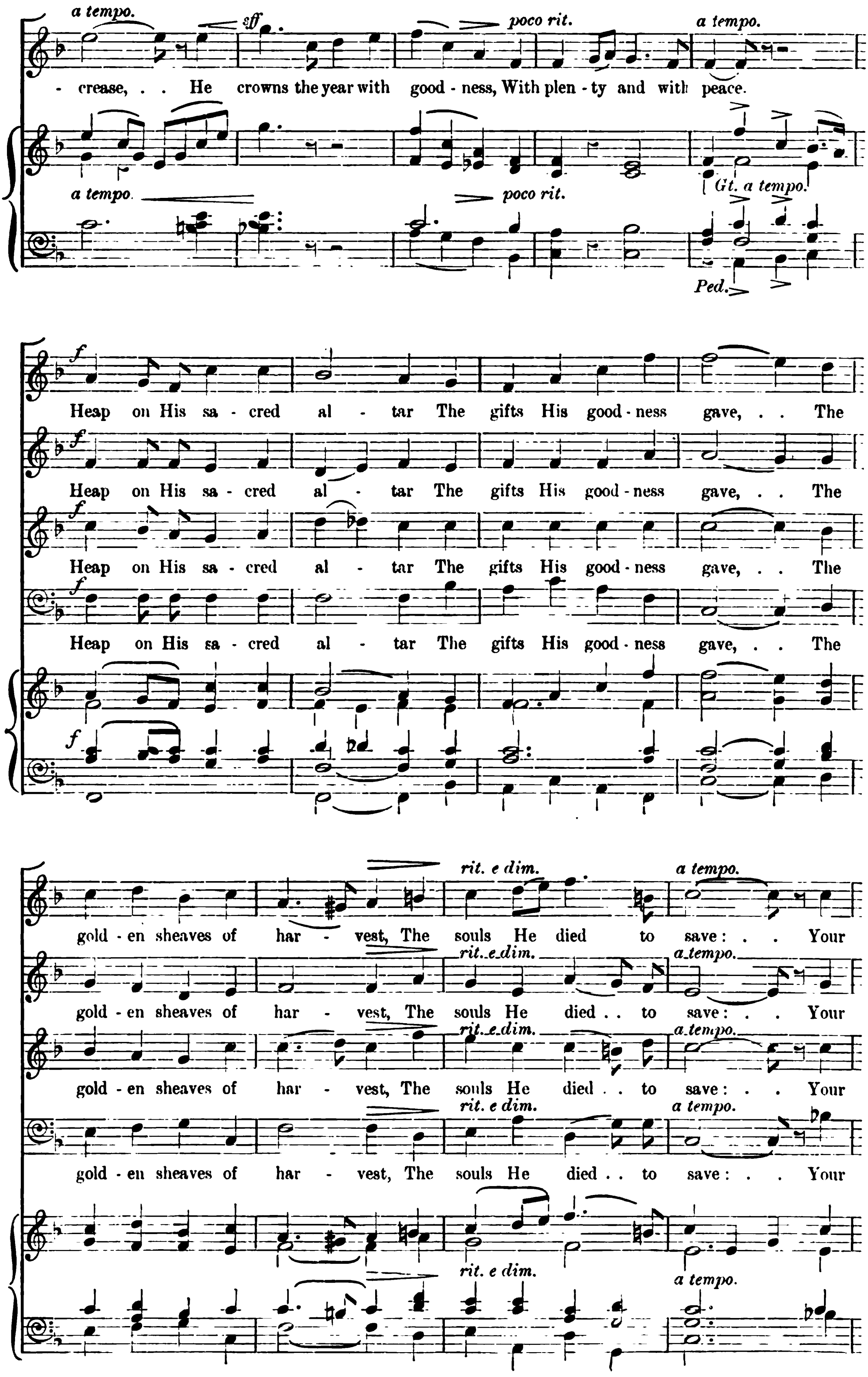
O THAT MEN WOULD PRAISE THE LORD.

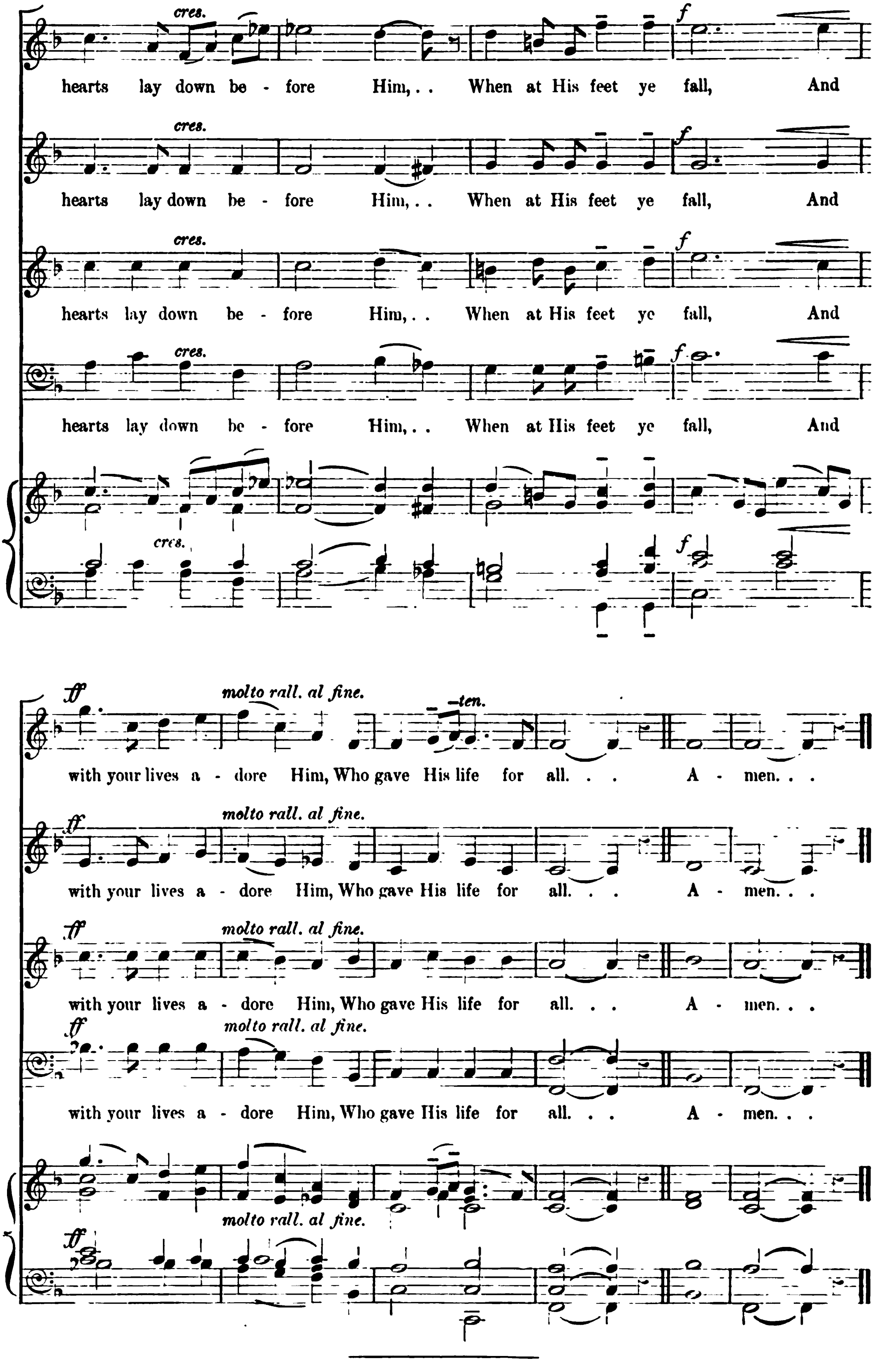

Can.
f
A - - - -
mf
cres.
A - - - - - - - - men,
mp
cres.
mf
A - - - - - - - men, . . A - - - -
p
cres.
mf
A - - - - - - - men, . . A - - - - - - - men,
poco . . a . . poco . . . cres - cen -
p
Dec.
cres.
A - - - - - - men,
f
ff
rall.
- - - - - - - - - - - men, A - - - - - men. . .
A - - - - - - - - men, A - - - - - men. . .
- - - - - - - - - - men, A - - - - - men. . .
A - - - - - - - men, A - - - - - men. . .
- - - do.
ff
rall.

Also published in Novello's Tonic Sol-fa Series, No. 1576, price 1½*d*.


Baritone or Bass Solo.
Poco adagio.
Tempo ad lib.
Hon - our the Lord with thy sub - stance,
Poco adagio.
dim.
p Sw.
colla voce.
and with the first - fruits of thine in - crease: So shall thy barns be
sf
fill - ed with plen - ty, shall thy barns be fill - ed with plen - ty,
cres
and the press - es, and the press - es shall burst out.. with
rit.
cres.
colla voce.
new wine.
cres. ed accel.


Sopranos. Con anima.
f
rall.
Lift up your eyes, ... and look up-on the
Con anima.
sff sf sf
f Sw.
rall. colla voce.
p
cres. ed accel. un poco.
Andante con moto.
fields, for the har-vest is ripe and the press-es are fill-ed.
Andante con moto.
cres. ed accel. un poco.
f Gt.
Ped.
Sopranos, or a Solo Voice (when available).
f con anima.
Sing to the Lord of har - vest, Sing
rit.
mf a tempo. Sw.
Man. only.
songs of love and praise; . . With joy-ful hearts and voi - ces, Your Hal - le - lu - jahs
cres.
rit.
raise: . . He fill-eth with His ful - ness All things with large in -
cres.
rit. colla voce.


a tempo.
sff
poco rit.
a tempo.
- crease, . . He crowns the year with good - ness, With plen - ty and with peace.
a tempo
poco rit.
Gt. a tempo.
Ped.
f
Heap on His sa - cred al - tar The gifts His good - ness gave, . . The
rit. e dim.
a tempo.
gold - en sheaves of har - vest, The souls He died to save: . . Your
gold - en sheaves of har - vest, The souls He died . . to save: . . Your


cres.
f
hearts lay down be - fore Him, . . When at His feet ye fall, And
cres.
ff
molto rall. al fine.
ten.
with your lives a - dore Him, Who gave His life for all. . . A - men. . .

Also published in Novello's Tonic Sol-fa Series, No. 1577, price 1½*d*.

BOOKS RECEIVED.

God and Music. By John Harrington Edwards. Pp. 319; 4*s.* net. (J. M. Dent & Co.)

Œuvres en prose de Richard Wagner. Tome I, des Gesammelte Schriften, traduites en français par J.-G. Prod'homme. Tome premier. Pp. 359; 3 fr. 50. (Paris: Librairie Ch. Delagrave.)

Bach. By Rutland Broughton. The Music of the Masters series. Pp. xiii. + 156; 2*s.* 6*d.* net. (John Lane.)

The Evolution of the Organ. By G. C. Bedwell. Pp. viii. + 104; 1*s.* 6*d.* (William Rider & Son, Ltd.)

The Rhythmic Conception of Music. By Margaret H. Glyn. Pp. 192; 3*s.* 6*d.* net. (Longmans, Green & Co.)

The old Scottish Precentor. Illustrated. By W. Milne Gibson. Pp. xi. + 211. (Aberdeen: *Aberdeen Daily Journal* office.)

The Monarch Method of Musical Instruction. By T. A. Wright. Pp. 69; 1*s.* net. (Leeds: Tapp & Toothill.)

Alfred Bruneau. By Arthur Hervey. Living masters of music series. Pp. 87; 2*s.* 6*d.* net. (John Lane.)

Sound Pictures; or the beautiful in Music. By Fanny Green. Pp. 42; 1*s.* (Fulham: Frank H. Morland.)

Journal of the Folk-Song Society. No. 10. (Published by the Hon. Secretary at 84, Carlisle Mansions, Victoria Street.)

Obituary.

The death of **Dr. Hermann Deiters** at Coblenz on May 11 is recorded with regret. Born at Bonn, June 27, 1833, he was active as a teacher for many years, also as a writer. He contributed many important articles to various periodicals: *e.g.* 'Beethoven's dramatic works,' 'Schumann as a writer,' 'Otto Jahn,' and especially a series on Brahms, which was translated into English by Mrs. Rosa Newmarch. His *magnum opus*, however, was the German translation of the three volumes of A. W. Thayer's Beethoven Biography (1866-79). His connection with that Biography was not, however, confined to its translation. Thayer frequently consulted with him on many points, and gave him full liberty to deal as he pleased with his original manuscript. Thus, when Thayer died in 1897, Dr. Deiters was the very man to complete the work, which the third volume only brought down to the end of the year 1816. The revised first volume appeared in 1901, and for many years Dr. Deiters had been engaged on revision of the other volumes. How far he left the latter ready for publication we cannot say, but we are able to state on good authority that the first part of the fourth and concluding volume of the Biography is printed and will shortly be issued.

M. Edouard Mangin, the distinguished chef-d'orchestre of the Opéra, Paris, died suddenly on May 24, having conducted 'Tannhäuser' two days previously. He was born at Paris in 1837, and in 1870 he went to Lyons, where he founded the Conservatoire, also the Popular Concerts. In 1887 he was appointed *chef de chant*, and six years later was appointed to the post which he held up to the time of his death.

Herr Richard Mühlfeld, the eminent clarinettist of the Meiningen Orchestra, died suddenly at Meiningen on June 1, at the age of fifty-one. One of the finest performers on the clarinet—in technique, tone, and phrasing—Herr Mühlfeld will always be associated with Brahms, who 'discovered' him in 1891, with the result that Brahms wrote for him his Quintet for clarinet and strings (Op. 115), written and produced that year at Meiningen Castle. The distinguished artist played in the work at the Monday Popular Concert of March 28, 1892, Dr. Joachim leading. Since then Herr Mühlfeld has been a frequent and welcome visitor to London, where his admirable playing has always been greatly appreciated. From 1884 to 1896 he was principal clarinettist at Bayreuth.

A children's choral festival of the Vale of Clwyd Association was held in St. Asaph Cathedral on June 20, which was attended by 1,800 children. The music, mostly in two parts, was well rendered. The anthem was Smart's 'The Lord is my Shepherd' and the Magnificat (Welsh) and Nunc dimittis (English) were sung to a setting specially composed by Mr. W. E. Belcher, the cathedral organist, who conducted. Mr. Morton Bailey, of Llangollen, was at the organ.

ORLANDO GIBBONS COMMEMORATION.

Westminster Abbey.

June 5, 1907.

Being the Anniversary of the death of Orlando Gibbons, Organist of the Chapel Royal, 1604-1625, *and of the Collegiate Church of St. Peter, Westminster,* 1623-1625.

'He being dead, yet speaketh.' Such was the thought that constantly flitted across one's mind as strain after strain of the music of Orlando Gibbons greeted the ear in the dear old Abbey of Westminster. There, in the softened light of a June day, were assembled all sorts and conditions of men and women, from Princesses of the land down to the humble chorister, met together in order to commemorate one of the great masters of English church music—the great master who, as organist of Westminster Abbey nearly three hundred years ago, had 'the best finger of that age.'

ORLANDO GIBBONS
ORGANIST
1625

THE BUST OF ORLANDO GIBBONS IN WESTMINSTER ABBEY, PRESENTED BY MR. C. T. D. CREWS.

The congregation included H.R.H. the Princess Christian, her daughter Princess Louise Augusta of Schleswig-Holstein, and many other notable people. The Worshipful Company of Musicians, under whose auspices the Commemoration was held, were present in large numbers, all of them arrayed in their furred gowns, the graduates among their number wearing the hoods of their several degrees; thus a welcome touch of colour added brightness to the scene, and, moreover, as has been well said, 'reminding many people by their robes of the Master-singers who were their somewhat indirect forerunners.' The Master of the Company, Sir Homewood Crawford (unfortunately absent through illness), was represented by the Acting-Master (Mr. E. Ernest Cooper), and there were present the Wardens (Mr. A. C. Hunter and Mr. T. Lea Southgate), the Clerk (Mr. T. C. Fenwick), and

Mr. C. T. D. Crews, a Past-Master of the Company and the generous donor of the bust of Orlando Gibbons, to which reference will subsequently be made.

Music and musical institutions were worthily represented by the following good men and true: Sir Walter Parratt, M.V.O. (Master of the Musick to the King); Sir Alexander C. Mackenzie (Principal of the Royal Academy of Music); Sir C. Hubert H. Parry, Bart., C.V.O. (Director of the Royal College of Music and Professor of Music at the University of Oxford); Sir George C. Martin, M.V.O. (Organist of St. Paul's Cathedral); Sir Charles V. Stanford (Professor of Music at the University of Cambridge); Dr. W. H. Cummings (Principal of the Guildhall School of Music); Dr. Charles Harriss (Director of the McGill University Conservatorium of Music, Montreal); and Dr. E. H. Turpin (Honorary Secretary of the Royal College of Organists). These eight distinguished musicians wore the State robes of their doctors' degrees. Cathedral music was represented by the precentors or organists of the following cathedrals: Bristol, Canterbury, Chester, Chichester, Dublin (St. Patrick's), Edinburgh (St. Mary's), Ely, Lincoln, Manchester, Truro, Wells, and Winchester.

The music was under the direction of Sir Frederick Bridge, M.V.O., the latest successor of Orlando Gibbons in the organistship of Westminster Abbey. Dr. W. G. Alcock, assistant-organist of the Abbey and the latest successor of Orlando Gibbons in the office of organist and composer of the Chapel Royal, presided at the organ throughout the service. An orchestra of players upon stringed instruments, numbering twenty-nine performers, lent their valuable aid; all except five were members of the Royal Amateur Orchestral Society (conductor, Mr. Ernest Ford). The instruments were thus distributed: First violins, 6; Second violins, 6; First violas, 4; Second violas, 4; Violoncellos, 6; Double-basses, 3. The violinists in the orchestra included a cathedral organist, Mr. Hubert Hunt, of Bristol.

A choir of 300 voices had been organized by Mr. Henry King, who, as on similar previous occasions, discharged the duties of choir secretary. The ninety-six boy singers were drawn from Westminster Abbey, the Chapel Royal (these 'children' wearing their state uniforms of scarlet and gold), Canterbury Cathedral, the Temple Church, St. Peter's Church, Eaton Square and the Foundling Hospital. The choristers of St. Paul's Cathedral were unavoidably prevented from taking part in this memorable service. The 204 men-singers consisted of the lay-vicars of Westminster Abbey and contingents from the choirs of St. Paul's Cathedral; the Chapel Royal; St. George's Chapel, Windsor; Canterbury Cathedral; Christ Church Cathedral, Oxford; the Temple Church; Lincoln's Inn Chapel; St. Peter's Church, Eaton Square; Christ Church, Westminster; St. Alban's Church, Teddington, and several other churches, in addition to the President (Mr. J. Edward Street) and several members of the Madrigal Society and members of the Worshipful Company of Musicians. Singers and players were placed close to the organ screen on its western side, and Sir Frederick Bridge conducted from a specially-erected rostrum.

The service—in the form of Evensong, and held in the Nave—was preluded by two pieces composed by Gibbons—a 'Fantazia of foure parts' from *Parthenia*, 1611—originally written for the virginals, but arranged for the organ by Dr. John E. Borland, and a movement in A minor, arranged from a manuscript in the British Museum (Add. MS. 31,403) by Mr. John E. West and included in his series of 'Old English Organ Music.' The Precentor of Westminster (the Rev. H. G. Daniell-Bainbridge) intoned the prayers, and the Versicles and Responses were sung to the music of Gibbons (down to the *Gloria Patri*) and Tallis. The special psalms for the day were the 84th and the 150th, the former sung to a double chant adapted by Sir Frederick Bridge from Gibbons's well-known madrigal 'The silver swan' and the latter to the so-called 'Grand Chant' by 'Mr. Pell. Humphry,' the harmonies from a manuscript, *temp.* Charles II., in the British Museum (Add. MS. 17,784). No better selection could have been made for the first lesson (read by the Sub-dean, the Rev. Canon Duckworth) than the 44th chapter of Ecclesiasticus, beginning 'Let us now praise famous men,' the 'famous men' including (v. 5) 'such as found out musical tunes,' while the second lesson (read by the Dean) was Revelation vi. 'Gibbons in F,' in Sir George Martin's edition and there transposed to the key of G, naturally furnished the music for the *Magnificat* and *Nunc dimittis*, a beautiful setting of the canticles which long has been an honoured classic in English church music.

After the third collect three anthems were sung, all, of course, by Gibbons—'Hosanna to the Son of David,' (six voices), 'This is the record of John,' for tenor solo (Mr. Frederick Norcup) and chorus—in which the strings, as representing the viols of the original score, had a most beautiful effect)—and 'O clap your hands together, all ye people' (eight voices, unaccompanied).

The sermon was preached by the Dean of Westminster (the Very Rev. Dr. J. Armitage Robinson), who took for his text Psalm xlvii, vv. 1 and 2: 'O sing unto God with the voice of melody: for the Lord is high, and to be feared.' The following extracts from the Dean's discourse, one fully worthy of the occasion, are taken from the report in *The Guardian* by the courtesy of the Editor of that journal.

'One of the peculiar glories of the English Church is our Cathedral music. The 16th century in this, as in other respects, was the dawn of a new era. Two special causes occasioned a fresh departure in sacred music. One was the rendering of our ancient Latin services into the English tongue, and their adaptation to congregational as contrasted with monastic use. The other was the drastic re-casting of the establishments of several of the old Cathedrals which had been monastic churches, and the foundation of six new Cathedrals in the place of suppressed Abbeys. Of these last Westminster for a brief ten years was one. When the Abbot and monks were transformed into the Dean and Prebendaries, a choir was constituted of Minor Canons, lay-clerks, and choristers, after the manner of the old Cathedrals. We cannot easily realize what musical arrangements were displaced by the new system. We know that already previously the singing-boys were a distinct group from the grammar-boys, who now became the scholars of the Cathedral School: and it appears also that for men's voices the monks had long looked beyond the limits of their own body. We have a list in 1399 of eight "secular chanters" receiving annual payments and livery. Among them we have the name of Robert Tyes as organist, and when we remember, as we must to-day, how music has run in families, it is a fair conjecture to suppose that he may have been an ancestor of Christopher Tye, who was born a hundred years later. The Bohemian pilgrims in 1467 tell how the Abbot brought them into the choir, where they heard the most excellent choir-singing, "lovely to listen to." Fifty years later, in Abbot Islip's time, there were two separate organs—in the choir and in the Jesus Chapel.

'We have no cause, therefore, to be ashamed of our musical traditions. But it is certain that the new system gave a fresh impetus to the music of worship. When under Queen Elizabeth the Dean and Prebendaries were restored, and the Church became as it is to-day—no longer Cathedral, but collegiate and independent—the English services came back, and the task of their musical interpretation devolved on the choir of this as of other great churches throughout the land. We still possess a copy of John Day's service-book, printed in 1565, and entitled "Mornyng and Euenyng prayer and Communion, set fourthe in foure partes, to be sung in churches, both for men and children, wyth dyuers other godly prayers and anthems, of sundry mens doynges." And two names of the Elizabethan period must be honoured here. From 1584 to 1586 William Camden, who published his "Britannia" in the last of these years, was singing as a lay-clerk in our choir. In that year also his friend, William Heather, who founded the music-lecture at Oxford, came to sing by his side, and continued in the choir for the next eighteen years.* A little earlier, in 1583, Orlando Gibbons was born. I will not repeat the outline of his life, nor dwell on his friendship with the two distinguished men whom I have named in later years. When at the age of forty he became our organist he was already at the height of his powers. . . .

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* A tenor singer of the same name, Mr. Alfred Heather, is one of the lay-vicars of Westminster Abbey at the present time.—[Ed. *M. T.*].

'In 1623, when Gibbons came to us, John Williams, Bishop of Lincoln, and Lord Keeper of the Great Seal of England, was our Dean, and William Laud, his life-long rival, was one of the Prebendaries. Dean Williams was passionately devoted to the music of the Abbey, and did much to improve the choir, never resting till he had housed all its members within the precincts or in the immediate neighbourhood. It is tempting to linger on a name which receives scant justice from our Church historians. I content myself with a scene in this church in which he and his organist take the prominent parts. It is described by Bishop Hacket, of Lichfield, who had been his devoted Chaplain, and was probably present on the occasion in December, 1624. King James had received at Cambridge the French Ambassadors who came to treat of the marriage of his son Charles to the Princess Henrietta Maria. He sent them on to Williams to entertain them on their Christmas Day, which fell ten days sooner than ours. The Lord Keeper had with a wise foresight procured the translation of our prayer-book into French as the best answer to the falsehoods current in France as to our mode of worship. Before feasting the Ambassadors in the Jerusalem Chamber he received them in this church, as Hacket proceeds to describe :

> The Embassadors, with the Nobles and Gentlemen in their Company, were brought in at the North-gate of the Abby, which was stuck with Flambeaux everywhere, both within and without the Quire, that strangers might cast their Eyes upon the stateliness of the Church. At the Door of the Quire the Lord Keeper besought their Lordships to go in, and to take their seats there for a while, promising in the Word of a Bishop that nothing of ill Rellish should be offered before them; which they accepted; and at their Entrance the Organ was touch'd by the best Finger of that Age, Mr. Orlando Gibbons. While a Verse was plaid, the Lord Keeper presented the Embassadors and the rest of the Noblest Quality of their Nation with our Liturgy, as it spake to them in their own Language ; and in the Delivery of it used those few Words, but pithy, That their Lordships at Leisure might Read in that Book in what Form of Holiness our Prince worshipp'd God ; wherein he durst say nothing savour'd of any Corruption of Doctrine, much less of Heresie ; which he hoped would be so reported to the Lady Princess Henrietta. The Lord Embassadors and their Great Train took up all the Stalls, where they continued about half an hour, while the Quiremen, vested in their Rich Copes, with their Choristers, sang three several Anthems with most exquisite Voices before them.

'It is not for me to praise the music of Gibbons. It speaks to you to-day for itself. Let me remind you that he was a man of character, so far as our evidence extends, *vir integerrimus*—one of those of whom we may hopefully say :

Whatever record leap to light,
He never shall be shamed.

His music has been spoken of as "true and sincere"; his life is described on his monument as "the sweetest harmony." The epithets in either case are transposed, from morals to music, and from music to morals. No shadow darkens his personality, no suspicion detracts from the elevating influence of his art. We are proud to commemorate here his unsullied fame ; and we thank God for his genius, and for its consecration to the noblest ends.'

Immediately after the sermon came one of the most interesting features of the Commemoration. A procession was formed, in which were included the Princess Christian, the Dean, the clergy, organist and assistant-organist of Westminster Abbey, the eight invited distinguished musicians, together with the officers and some members of the Worshipful Company of Musicians. Proceeding to the North Choir Aisle this distinguished company witnessed the unveiling, by Princess Christian, of the bust of Orlando Gibbons—a replica, by Mr. A. G. Walker, in black marble, of that in the monument of the composer in Canterbury Cathedral, where he, having died at Canterbury, was buried in 1625. This replica-bust (of which a photograph is given on p. 469) is the gift of Mr. C. T. D. Crews, a Past-Master of the Musicians' Company, who begged to present it to the Abbey on behalf of the Worshipful Company of Musicians ; to this the Dean made a brief reply, accepting the bust on behalf of himself and the Chapter. Then all the distinguished musicians present filed past the bust. The bust has found an appropriate resting-place just below where the organ stood when Gibbons was organist, and in close proximity to the monuments of Blow, Purcell and Croft, three distinguished successors of Gibbons in the organistship of the Abbey. While the unveiling ceremony was in progress, the orchestra, under the baton of Mr. Ernest Ford, played a Fantasie by Gibbons.

Thereupon followed the singing of four more compositions of the great composer who had thus further been honoured in his own cathedral—the anthems 'Blessed be the Lord God of Israel' (four voices), 'O God, the King of Glory' (five voices, and edited by Dr. Armes from some part-books at Durham Cathedral), sung to the accompaniment of strings and organ, 'O Lord, I lift my heart to Thee' (a hymn for men's voices), and 'Lift up your heads' (six voices).

The remaining prayers of Evensong having been read by the Precentor, the hymn 'O, all you creatures of the Lord,' from Wither's 'Hymnes and Songs of the Church' (1623), was sung to the original form of the tune by Gibbons, now known as 'Angels' or 'Angels' Hymn.' During the singing of this hymn, which was accompanied by band and organ, a collection was made in aid of the National Association for the establishment of Sanatoria for workers suffering from tuberculosis ; as all the expenses of the Commemoration were generously borne by Mr. Crews, the donor of the replica-bust, the entire proceeds of the offertory were devoted to the above benevolent project, in which the Princess Christian takes a very warm and practical interest. It should be added that the seventh verse of the hymn was sung in unison to varied harmonies specially written by Dr. Alcock, in which he ingeniously and effectively introduced, on the tuba stop, notes in canon with the tune. The first four lines of the last verse were sung as an unaccompanied quartet, the band, organ and full chorus entering with thrilling effect at the words

Bless you the Lord, Him praise, adore,
And magnify Him evermore.

The Amen, following the Benediction pronounced by the Dean from the altar in the far distance, was sung first to the plagal cadence and then to the Amen from Gibbons's anthem 'O Thou, the central orb.' For the concluding voluntary Dr. Alcock repeated the Fantazia he had previously played. As this Commemoration of Orlando Gibbons—held on the 282nd anniversary of the composer's death—took the form of a service, criticism of the rendering of the music would be out of place ; but this may be said, that the music itself and the interpretation thereof greatly impressed the large congregation assembled within the Abbey walls on this Commemoration occasion.

In conclusion : Carlyle says, 'Great men, taken up in any way, are profitable company.' As one exchanged the tranquillity of Westminster's glorious pile for the busy streets around it, one could not help feeling that a refreshing hour had been spent in the profitable company, through the medium of his noble church music, of a great man—the genius-endowed musician who bore the honoured name of Orlando Gibbons.

MUSICAL ASSOCIATION.

At the eighth and last meeting of the present session, held on June 18, Dr. H. A. Harding read a thoughtful paper on 'The position of Johannes Brahms among the masters of music.'

Dr. Harding prefaced his remarks by saying that he did not intend to enter upon so controversial a matter as the comparative excellence of Brahms's music. What Brahms did or tried to do, the nature of his artistic aim and mission, was to be the main theme of his remarks. In the lecturer's opinion, Brahms was a pioneer, therefore opposition to him was inevitable and not surprising. If this view were more fully recognized, he believed the popularity of Brahms would be more widely spread. The prestige of novelty would attract the lighter sort of musical amateurs; interpreters of Brahms's music would study it more, and obtain a firmer grasp of its spiritual and intellectual content. He believed that inadequacy of interpretation was one great cause why Brahms had not yet come into his own. Conductors and performers had neither the opportunities nor the incentive to cultivate an appreciation of any further development of musical design than that enunciated by Beethoven. They had exploited the Romantic School with superlative efforts, but (with few exceptions) had not proved themselves to possess such a power of expression and interpretation—such an insight into the possibilities of the development of organic design combined with the spirit of romanticism—as were demanded for the exposition of Brahms's works. In Brahms had been presented a most difficult problem, the unmistakable combination of two apparently antagonistic elements, the classical and the romantic: it was not surprising that so few performers realized the true nature of Brahms's message to the world of music.

There were other causes for Brahms's non-popularity. His music did not give much opportunity to performers or conductors for the exhibition of their own personality. Pianists successful with Schumann and Chopin failed with Brahms (as they did with Beethoven) through lack of self-abnegation. To effects of orchestral colour, which at the present day fascinated musical amateurs to an undue extent, Brahms had not devoted any special attention. The ordinary amateur's taste had been vitiated by the meretricious charms of 'programme music,' which (in spite of Professor Niecks's paradox) Brahms shunned writing. Lastly, there was apparent in some quarters a Pharisaism of attitude on the part of the more exclusive votaries of Brahms, a pose of intellectuality, by which many were repelled.

In answer to the question, 'Is a fusion of the Classical and Romantic styles *possible?*' Dr. Harding said, 'The latter has for some time been predominant; the former has lain dormant (but for Brahms) since Beethoven. The Romantic school, however, seems to be "running to seed." Possibly the new tonal system of Debussy and Max Reger has a future before it, and presages an important phase in the evolution of music. The present system of key-tonality however, is very firmly established, and it is to be hoped that in the "music of the future" beauty of design and warmth of expression will be found as the fundamental qualities.' These two virtues, in Dr. Harding's opinion, Brahms has shown to be capable of being combined, and the wider study and more comprehensive interpretation of his works will save the art of music from the débâcle of romanticism.

Dr. Harding then passed to a consideration of Brahms's earlier pianoforte works; which, he said, had suffered from conventional criticism, and, though hailed with enthusiasm by Schumann, had been somewhat disparaged even by Brahms's most enthusiastic admirers. The compositions anterior to the D major Serenade (Op. 11) deserved to be regarded as something more than immature essays in romanticism 'disfigured by structural defects,' 'steeped in Schumann,' &c. Schumann himself laid stress on the novel character of those works; to him Brahms was the genius who should 'direct the art into new paths.' Schumann himself attempted in the Pianoforte sonatas Op. 11 and 22 to adapt romantic ideas to classical form, not with great success. Was it not significant that this was precisely the success he found attained by Brahms, and greeted so rapturously?

Dr. Harding concluded his discourse by giving a detailed analysis of Brahms's Pianoforte sonatas Op. 1, 2, and 5, several movements from which were played by Dr. Markham Lee. Dr. Yorke Trotter occupied the chair, and several members of the audience took part in the discussion.

The following awards have been made at the Royal Academy of Music:—The Charles Rube Prize (string quartet playing) to Samuel Robinson (first violin), Raymond Jeremy (second violin), Eric Coates (viola) and Edgar Fawcett (violoncello); the Melba Prize (sopranos) to Clara Smith (of Stratford-on-Avon); the Melba Prize (contraltos) to Edith Kirk (of Leicester).

THE OPERA.

The most memorable night in the past month at Covent Garden was the gala performance on June 11 in honour of the visit to England of the King and Queen of Denmark. As usual on such occasions, the house was converted into a floral bower, some 250,000 roses being woven into the green foliage which completely hid the fronts of the boxes and the proscenium arch; and when the Royal party had assembled, and the entire audience faced them while the National anthems of Denmark and England were played the scene was one of the utmost brilliancy. The performance commenced with a much shortened version of the first act of 'Madama Butterfly,' in which appeared Mesdames Destinn and Lejeune, and Messrs. Caruso, Scotti and Zucchi. This was succeeded by the opening scene of 'La Bohème,' carried out by Madame Melba and Messrs. Caruso, Scotti, Sammarco, Marcoux, Gilibert and Gianoli. Both these excerpts were conducted by Mr. Campanini, but afterwards the baton was taken up by Dr. Richter (for the first time at a gala performance), who directed selections from the last two scenes of 'Die Meistersinger.' As these only occupied thirty-five minutes, there was almost more left out than there was performed, one of the most notable excisions being the part of the Beckmesser; but that which remained was excellently interpreted by Mesdames Hempel and Tolli, who severally appeared as Eva and Magdalene, whilst Messrs. Van Rooy, Griswold, Jörn and Bechstein respectively impersonated Hans Sachs, Pogner, Walther and David.

Concerning other performances recently given, 'La Traviata' was presented on May 25, in dresses fashioned after the mode of 1850, instead of, as formerly, those of the 18th and sundry other centuries. The principal parts were sustained by Madame Donalda and Messrs. Caruso and Scotti. A remarkably fine performance of 'Aïda' took place on May 29, the cast including Mesdames Destinn, Kirkby Lunn and Messrs. Caruso, Journet, Marcoux and Scotti. 'Der Fliegender Holländer' was added to the season's repertory on June 1, Mr. Van Rooy sustaining the name-part, Mr. Griswold appearing as Daland and Miss Destinn giving an admirable reading of the romantic-minded and altruistic heroine. Miss Hempel appeared as Elsa in 'Lohengrin' on June 3, and sang with much sympathetic charm, Mr. Knote was an experienced but hard-voiced Lohengrin, and Madame Kirkby Lunn and Messrs. Griswold and Whitehill completed the cast. The greatest distinction was gained by the three last-named artists—British singers, be it noted.

While speaking of the success of native vocalists, it should be mentioned that Madame Nicholls sang as Venus in 'Tannhäuser' on May 28, and Miss Gleeson-White impersonated the same character on June 5; on the latter occasion the song of the Shepherd was charmingly sung by Miss Caroline Hatchard. Miss Gleeson-White also impersonated Lola in the performance of 'Cavalleria Rusticana' on June 8, when three new singers made their first appearance in London. Of these Miss Scaler appeared as Santuzza and Mr. Wheatley as Turiddu. The former has a powerful soprano voice but a somewhat hard style, and Mr. Wheatley seemed to have scarcely sufficient vocal power for so large a house. Greater success was gained the same evening by the third of the new-comers, Mr. Bassi, who as Canio in 'Pagliacci' proved his possession of a tenor voice of musical quality and a vivacious temperament. Concerning the other members of the cast, Miss Destinn gave a remarkably fine impersonation of the flighty heroine, Nedda, while Mr. Sammarco sang with notable dramatic emphasis as the revengeful clown. Madame Giachetti made her *rentrée* in the title-part of 'La Tosca' on June 13, and, supported by Mr. Caruso as the tortured hero, and Mr. Scotti as the melodramatic villain, Scarpia, gave an interpretation of the lurid work that has never been surpassed in realism at Covent Garden.

'Faust' was mounted for the first time this season on June 14, Madame Donalda singing sympathetically as Marguerite, Mr. Carpi, as Faust, being moderately successful, M. Journet being good-naturedly sardonic as Mephistopheles, and Mr. Sammarco emphatically dramatic as Valentine. The performance was conducted by Mr. Percy Pitt for the first time in his capacity of musical director.

Verdi's 'Rigoletto' was mounted on June 17, with Miss Selma Kurz as the unfortunate heroine Gilda, and Madame de Cisneros as the wicked Maddalena, both ladies sustaining their several reputations. Mr. Bassi appeared as the amorous Duke, but with only moderate success. Mr. Sammarco gave a very fine embodiment of the jester, and Mr. Panizza, who conducted, secured an excellent ensemble.

An interesting event was the revival, on June 20, of Amilcare Ponchielli's four-act opera 'La Gioconda,' originally produced at La Scala, Milan, on April 8, 1876, and first mounted at Covent Garden on May 31, 1883. The libretto, based by Arrigo Boïto on Victor Hugo's 'Angelo,' is a melodrama of the most pronounced type. The music, is remarkable for fine, broad melodies, gay and rhythmic measures, and picturesque orchestration, while as a spectacle the scenes, as mounted at Covent Garden, surpass in brilliancy those of 'Aïda.' The opera was greatly favoured by its exponents. Mesdames Destinn and Kirkby Lunn gave ideal embodiments of Gioconda and her rival Laura, and although, vocally, Mr. Bassi was scarcely equal to the demands of the hero's music, he acted admirably, and Mr. Sammarco and Mr. Journet were quite as realistic as could be desired respectively as the unamiable spy of the Inquisition and Alvise, who arranges a ball to take place while he poisons his wife. The choruses were rendered with great verve, and the orchestra played with notable crispness and finish, under the direction of Mr. Campanini.

PHILHARMONIC SOCIETY.

A genial programme, largely composed of open-air music and unspoiled by novelties of cacophonous complexity, wound up the ninty-fifth season of the Society's operations. The concert—held on May 30 at Queen's Hall—began with Dr. Cowen's fanciful overture 'The butterfly's ball,' and concluded with Beethoven's Pastoral Symphony. If the former work is entomological, the latter (in its slow movement) is ornithological in character, but both are logical from a musical point of view, and, what is more to the point, they are delightful to listen to.

Between this pair of purely orchestral pieces, two beautiful concertos were performed — for the pianoforte composed by Edvard Grieg, and the violin by Felix Mendelssohn. In both works the soloists were artists of the highest rank, Miss Johanne Stockmarr and Lady Hallé. The absolute refinement, poetic insight, and perfect technique which characterized the performances of these two ladies call for unqualified praise. Lady Hallé met with, as she deserved, a specially cordial reception. The vocalist was M. Georges Mauguière, who sang (in French) the spring-song from 'Die Walküre,' and, to the pianoforte accompaniment of Mr. Raphael Roche, César Franck's 'Mariage des Roses.' Dr. Cowen can be congratulated upon a successful season regarded from a musical standpoint, and the orchestra under his baton has worthily maintained the best traditions of the Philharmonic Society.

'ELIJAH' AT THE CRYSTAL PALACE.

The performance of Mendelssohn's 'Elijah' on the great Handel Orchestra at the Crystal Palace on June 15 not only worthily commemorated the sixtieth anniversary of the production of the work in its present form—at Exeter Hall, on April 16, 1847—but it was one of the best interpretations that have been given under these conditions. Dr. Cowen had the entire confidence of the vast number of choristers who took part in the performance, and they followed his gestures and indications with a quick understanding that resulted in many thrilling effects. The 'Baal' choruses were in particular given with most dramatic impressiveness, and the huge audience will surely long remember the magnificent rendering of 'Thanks be to God,' delivered with superb precision and a volume of tone well-nigh overwhelming. Great interest centred in Mr. Santley's embodiment of the Prophet, and the veteran baritone sang with wonderful verve and remarkable vocal skill, affording to students present a splendid lesson in phrasing and dramatic emphasis. Madame Agnes Nicholls also was most successful in her interpretation of the soprano solos; Madame Ada Crossley gave excellent renderings of the principal contralto airs, and Mr. Ben Davies sang with his usual fervour. The second quartet consisted of Miss Edith Evans, Miss May Peters, Mr. Gwilym Richards and Mr. Charles Knowles. The London Symphony Orchestra gave all necessary support to the solo pieces, and Mr. Walter W. Hedgcock at the great organ rendered valuable assistance.

MADRIGAL MUSIC-MAKINGS.

THE GENTLEMEN AND CHILDREN OF THE CHAPELS ROYAL.

Amid the pleasant surroundings of the splendid picture-gallery of Bridgewater House, St. James's, the Gentlemen and Children of His Majesty's Chapels Royal gave their eleventh concert on May 31. The programme—entirely vocal, but none the less welcome on that account—included the following concerted pieces:

Ballet	Now is the month of maying	*Morley.*
Madrigal	The silver swan	*Gibbons.*
Glee	When Allen-a-Dale went a-hunting	*Pearsall.*
Madrigal (men's voices)	This pleasant month of May	*Beale.*
Part-song	Phillis the fair	*Walter Alcock.*
Chorus (with solo)	When the foeman bares his steel ('Pirates of Penzance')	*Sullivan.*
	Solo—Mr. W. H. Brereton.	
Glee (men's voices)	All hail, thou lovely queen of night	*G. W. Martin.*
Part-songs	(*a*) Golden days return (*b*) Sweet Echo	*Walter Alcock.*
	Sung by the Children.	
Ballet	Dainty fine, sweet nymph	*Morley.*

In addition to 'How sweet is summer morning' (*Smart*) and 'When for the world's repose' (*Prendergast*), which were sung by solo voices, solos were contributed by the following 'Gentlemen': Mr. Walter Ivimey (who gave an excellent rendering of the Prologue to 'Pagliacci'), Mr. James Gawthrop, Mr. Sutton Shepley and Mr. Harold Wilde. The 'Children' who sang solos were Master S. B. E. Cutler, Master D. A. R. Rawlings (the possessor of a sweet little voice) and Master S. W. Thorogood. Dr. Walter Alcock, organist, choirmaster and composer of His Majesty's Chapels Royal, efficiently conducted an enjoyable afternoon's music.

THE MAGPIE MADRIGAL SOCIETY.

'A rich feast of song'—such a description can in very truth be applied to the concert of the Magpie Madrigal Society, given at the Royal College of Music on June 5. The programme was so interesting in its variety that it may be given in full, so far as its choral portion is concerned:

Chanson (four parts)	Je vois des glissantes eaux	*Guillaume Costeley.*
Madrigal (5 parts)	Scaldava il sol	*Luca Marenzio.*
Madrigal (6 parts)	Quando dal terzo cielo	*Palestrina.*
Madrigal (8 parts)	Dispiegate, guancie, amate	*Peter Philips.*
Madrigal (6 parts)	Fair Orian	*John Milton.*
Madrigal (5 parts)	Weep, O mine eyes	*John Wilbye.*
Ballad (4 parts)	When old King Cole	*R. L. de Pearsall.*
Choral Song (4 parts)	God and the universe	*C. V. Stanford.*
Part-song (4 parts)	Since thou, O fondest	*C. H. H. Parry.*
Part-song (4 parts)	To musick	*Arthur M. Goodhart.*
Part-song (4 parts)	I loved a lass	*W. H. Bell.*
Part-song (4 parts)	Sweet and low	*Gustav von Holst.*
	(For female voices.)	
Part-songs	Es tönt ein voller Harfenklang Komm herbei Tod! Wein' an den Felsen	(Op. 17) *Brahms.*
	(For female voices, with harp and horn accompaniment.)	
Motettes	Es ist das Heil uns kommen her Schaffe in mir, Gott, ein rein Herz!	(Op. 26) *Brahms.*

The Magpie Madrigal Society has made an established reputation under Mr. Lionel Benson's able direction, and there is no need to enlarge upon the excellent results obtained at this concert. The soloists—Miss Beatrice Harrison (violoncello) and Mr. Francis Harford (vocalist) gave pleasant variety to this Magpie madrigal music-making. Mr. Henry R. Bird accompanied perfectly.

THE ORIANA MADRIGAL SOCIETY.

An enjoyable evening of unaccompanied vocal music was provided by the Oriana Madrigal Society at Portman Rooms on June 11, under the direction of Mr. C. Kennedy Scott.

The selection included the madrigals 'All creatures now' (*Benet*), 'What is our life?' (*Gibbons*), 'Lo, countrie sports' and 'As Vesta was descending' (*Weelkes*), 'Flora gave me fairest flowers' (*Wilbye*), and 'Sister, awake' (*Bateson*), in addition to 'Mother, I will have a husband,' one of the 'songs of five voyces' composed by Thomas Vautor, a little-known English composer who lived early in the 17th century. Thomas Morley's ballet 'Those dainty daffodils,' Dowland's ayres 'Me, me, and none but me' and 'Awake, sweet love,' Ravenscroft's four-part song, with tenor solo, 'Willy, prithee go to bed,' and 'It was the frog in the well' (a popular song for soprano solo and chorus) also were included in this interesting programme. Some rounds—including 'Great Tom is cast' (*Henry Lawes*), for men's voices, and Byrd's Canon 3 in 1, for female voices, 'Hey ho, to the greenwood'—added lightness and variety to the programme. The singing of the choir was characterized by good attack and rhythmic vigour, though the subtle refinements of madrigal singing have yet to be mastered by these enthusiastic madrigalists. The soloists were Miss Cordelia Grylls and Mr. Bantock Pierpoint.

THE EAST-END AT THE WEST-END.

The excellent work of the Oxford House Choral Society (composed entirely of residents in the East-End) and the Oxford House Orchestra has more than once been commended and commented upon in The Musical Times. In order to show West-enders what they can do, these enthusiastic Bethnal-Greenites annually invade the West-end of this 'smoky-nest.' At Queen's Hall, on June 6, they performed a capital programme, which included one of the most beautiful of all Brahms's compositions, 'The song of destiny,' Elgar's 'Spanish serenade' and Eaton Faning's 'Daybreak'; while the orchestra played the overtures 'Euryanthe' and 'Ruy Blas' and Wormser's 'L'enfant prodigue' suite. The Excelsior Boys' Choir, composed of London County Council Schools of Bethnal Green, sang Arne's 'Blow, blow, thou winter wind' and Morley's 'It was a lover and his lass' in capital style. Praiseworthy, indeed, was the interpretation of the programme from beginning to end, and the conductor, Mr. Cuthbert Kelly, and his music-loving colleagues are to be warmly congratulated on their achievements. The soloists were Madame Louise Dale, Mr. Frederic Austin and Mr. Gervase Elwes.

The Bishop of London, a former Head of Oxford House, made a short speech during the interval, in which he referred to the work of the Oxford House Musical and Dramatic Association, saying that it was formed in 1898 for the purpose of providing the people of Bethnal Green, one of the poorest and most populous districts of East London, with musical and other entertainments. The Bishop referred to the appreciation shown by the people in Bethnal Green for the concerts provided by the Society, and to their detestation of low-class entertainments. The Society, he said, most satisfactorily answered the question, 'Can good music be provided by the people themselves?' The excellent work of the Oxford House Musical and Dramatic Association formed the main feature of an article on 'Music for the people' which appeared in The Musical Times of January, 1904. May all success continue to attend this beneficent enterprise.

GIRLS' PUBLIC DAY SCHOOL PRIZE-GIVING.

The Albert Hall was thronged on the afternoon of June 14, when H.R.H. Princess Louise, Duchess of Argyll, distributed the prizes to the girls of the London high schools belonging to the Girls' Public Day School Trust. On the orchestra were ranged the choir, supported by a string band led by Miss E. Gwynne Kimpton, and conducted by Dr. Harford Lloyd, of Eton College, with Mr. H. L. Balfour at the organ.

Except for a short rehearsal immediately preceding the concert, the choirs and orchestras from the various schools had had no opportunity of practising together, but the pieces, both vocal and instrumental, went perfectly smoothly. In the numbers for full chorus, such as 'The men of Harlech' and 'Auld lang syne,' wherein the girls in the arena joined with those on the platform, the body of sound was very massive and inspiriting, and in the unison and two-part songs for the choir alone some very pleasing effects were obtained. The jolly old song, 'Good-morrow, Gossip Joan,' was sung with infectious humour, and with due attention to the rippling scale-passages, which stood out with wonderful clearness for so huge a choir. 'O mistress mine' also was charmingly rendered. The singing throughout showed a great advance upon that of former years, pointing to the fact that the subject is receiving much more attention in the schools than hitherto, although, curiously enough, vocal music is not once adverted to in the handsome volume containing the history of the schools that was provided for the occasion.

Sir W. Bousfield, chairman of the council, moved a vote of thanks to the Princess Louise, which was responded to by the Duke of Argyll, who called attention to the fact that it was the first time they had had an orchestra at those gatherings, and complimented the young players upon their successful performance under the able leadership of Dr. Harford Lloyd.

LONDON SUNDAY SCHOOL CHOIR.

Three concerts and a choral competition were arranged for by the Council of the London Sunday School Choir at their thirty-fifth annual festival, held at the Crystal Palace, on June 19. The juniors, five thousand strong, conducted by Mr. J. Wellard Mathews, led the way.

The second concert, given by the Festival Choir and Orchestra, was a complete success. The conductor, Mr. William Whiteman, had his singers well under control, and obtained from them an excellent reading of a programme of varied interest. The selection of music showed a decided advance upon that of recent years, and the choir, rising to the occasion, displayed much enthusiasm and intelligence in their renderings.

The principal vocal pieces were 'Judge me, O God' (*Mendelssohn*), 'O sing to God' (*Gounod*), 'Methinks I hear the full celestial choir' (*Crotch*), 'Blessed be the God and Father' (*S. S. Wesley*), 'Lead, Kindly Light' (*Pughe-Evans*), 'Then round about the starry throne' (*Handel*), 'The sun now mounts' (*Gade*), 'Evening' (*Leslie*), 'Haste thee, Nymphs' and 'Wretched lovers' (*Handel*). Mr. Horace G. Holmes rendered valuable assistance at the organ. In addition to playing the accompaniments, the London Sunday School Orchestra, augmented by the Crystal Palace Military Band, played several pieces, conducted by Mr. Wesley Hammet.

At the choral competition in the theatre during the afternoon the Willesden District Choir, conducted by Mr. J. S. Waddell, were awarded first place and the Founders' Shield for the fourth time in succession at these gatherings. Their chosen piece was 'I can but love thee' (Cornelius), and the set piece John E. West's 'Love and summer.' The adjudicator was Mr. Josiah Booth. Under the able management of Mr. J. Barnard, the whole arrangements of the day were carried through most satisfactorily.

'THE KINGDOM' AT CAMBRIDGE.

A festival service was held in King's College Chapel, Cambridge, on the afternoon of June 11, when Sir Edward Elgar's 'The Kingdom' was performed. The glorious building in which the oratorio was given enhanced the mystical character of the music in a very remarkable degree; indeed, no better environment could be found for the presentation of a work that so assimilates with the manifold beauties of King's College Chapel.

The choruses were well sung by a choir of about 200 voices, excellent in tone and expression, and the accompaniments were played by the London Symphony Orchestra. The soloists were Miss Agnes Nicholls, Miss M. Yelland, Mr. Joseph Reed, and Mr. Ffrangcon-Davies, the first and last named especially distinguishing themselves in the parts of the Blessed Virgin and St. Peter. Dr. E. W. Naylor was at the organ. Dr. A. H. Mann, organist of King's College conducted a very impressive performance, and is to be heartily congratulated on the results of his careful preparation of the oratorio. The attendance was so large that the accommodation of the spacious building was taxed to the utmost. Among the audience was Sir Edward Elgar, who expressed himself as having been delighted with the performance.

London Concerts.

CHAMBER CONCERTS.

The Committee of the Joachim concerts and those who attend the performances given by the Joachim Quartet have suffered a two-fold disappointment—first by the postponement of the concerts owing to the illness of Dr. Joachim, in Vienna, and again by the absence, from the same regrettable cause, of the eminent leader of the Quartet. At Dr. Joachim's request, however, the concerts are being given, with Prof. Carl Halir as first violin; Herr Klinger, second violin; Prof. Emmanuel Wirth, viola; and Prof. Robert Hausmann, violoncello.

The first concert took place on June 17, at Bechstein Hall, when excellent performances were given of Haydn's Quartet in D minor (Op. 76, No. 2); Mozart's Divertimento in E flat (Köchel, No. 563) for violin, viola, and violoncello; and Beethoven's Quartet in C (Op. 59, No. 3). These works were played with all due significance, and their renderings upheld the fine classical traditions associated with Dr. Joachim and his artistic colleagues. At the second concert—Queen's Hall, June 19—string quartets gave place to Mozart's splendid Serenade in C minor (Köchel, No. 388) for two oboes, two clarinets, two horns and two bassoons, Schumann's ever-welcome Pianoforte quintet in E flat (Op. 44), and Beethoven's genial Septet. The octet of players, a perfect *ensemble*, in the Serenade were Messrs. W. M. Malsch and E. W. Davies (oboes), M. Gomez and G. Anderson (clarinets), E. F. James and Wilfred James (bassoons), A. Borsdorf and H. Vandermeerschen (horns). Miss Fanny Davies was an ideal pianist in the Schumann quintet, her associates being Prof. Halir and his colleagues. The performers in the Septet—one of those delightful works that are so refreshing in their melodic simplicity—were Messrs. Halir, Wirth, Borsdorf, Gomez, E. F. James, Hausmann and C. H. Winterbottom. Thus concluded a pleasant afternoon's music.

Mr. Thomas Dunhill is to be warmly commended for his scheme of chamber concerts given at Queen's (small) Hall, for the programmes made generous recognition of living British composers. At the first of these, on June 7, the opening work was Mr. Joseph Holbrooke's Sextet No. 2 (Op. 32), written *In memoriam* the late Frederick Westlake, the well-known professor of the pianoforte at the Royal Academy of Music. This work consists of three movements, the most significant of which is a central elegie instinct with sincere feeling. The first movement has an expressive principal theme, and contains several impressive passages, but in its entirety is not so coherent as could be desired. The *finale* is a lively *rondo* of somewhat conventional character. The work was played in spirited fashion, with Mr. Holbrooke at the pianoforte, and the Saunders Quartet, assisted by Mr. G. Yates. Three tasteful and effective pianoforte pieces—severally entitled Intermezzo, Prelude, and Caprice — were admirably played by their composer, Mr. James Friskin; and a sympathetic setting, by Mr. Cecil Forsyth, of Rossetti's poem 'Remember me,' was charmingly sung by Miss Phyllis Lett. The programme concluded with Dvořák's Pianoforte quintet in A (Op. 81), played by Mr. Thomas Dunhill and the Saunders Quartet.

The second concert, on June 14, commenced with Mr. Frank Bridge's 'Three Idylls' for string quartet, which well-deserve the favour of chamber music players. They were admirably rendered by the Grimson Quartet, which, assisted by Mr. Thomas Dunhill at the pianoforte, also gave an effective interpretation of that gentleman's Quintet in C minor (Op. 20). Songs (from Op. 89 and Op. 109) by Mr. Algernon Ashton were sung by Madame Lilly Saint-George, and mention is also due of a 'Celtic song-cycle,' by Mr. Arnold Bax, entrusted to Miss Ethel Lister.

The programme for the concert on June 21 included Mr. York Bowen's Sonata for two pianofortes, Mr. R. H. Walthew's Pianoforte quartet in G minor, Mr. B. J. Dale's Pianoforte sonata in D minor, and vocal duets by Dr. Vaughan Williams.

Mr. Joseph Holbrooke gave his second chamber concert at the Salle Erard on June 14, and, as on previous occasions, introduced new and little known works by British composers. The first performance was given of two short quartets, composed by Mr. Joseph Speaight, respectively named 'Puck' (Fantasy) and 'Poem,' the former realistic and the latter poetical in conception, and both worthy of the attention of amateurs. The first performance in London was heard of Mr. Holbrooke's Pianoforte quintet No. 2 (Op. 46). According to the programme, this was written in 1903, and therefore can scarcely be taken as the composer's latest word in chamber music. The most important movement is the first, built up with significant themes, but developed at too great length. The second number, an *Allegretto scherzando*, is bright, vigorous and terse, and encloses an *Adagio* section that provides a good contrast. This is succeeded by a vivacious waltz of genial character. The *finale*, in rondo form, is a vigorous example of its class. The interpreters were the composer and Messrs. John Saunders, Charles Woodhouse, Ernest Yonge and Jean Preuveneers. The programme also contained Mr. Richard Walthew's pleasing Pianoforte trio in G, No. 4, in the performance of which the composer took part at the pianoforte, and Mr. Joseph Holbrooke's 'Fantasie' (Op. 17) for string quartet. Amongst numerous songs, sung by Miss Ruth Pine and Mr. Howard Goodchild, mention may be made of 'A wild rose,' by Mr. Holbrooke, 'First loss,' by Mr. Algernon Ashton, and 'The rebel,' by Mr. William Wallace.

An interesting feature of the concert given by the Walenn Quartet on June 20 at the Æolian Hall was the performance for the first time in London of Mr. Glazounow's Suite in C (Op. 35). It is a composition in five movements, the first of which consists of an Introduction of mystical character, *Andante*, leading into a well-developed fugue, *Allegro moderato*. The second number, a *Scherzo* in E, furnishes a lively contrast to what has gone before, the writing being extremely vivacious. It is succeeded by an *Andante* headed 'Orientale,' which exhibits the composer's Eastern proclivities in a marked manner. The fourth movement is an original theme and five variations, each of which possesses distinctive character. The last number of the Suite is a waltz, having for its chief melody an alluring theme, effectively contrasted by other sections, and treated in a most musicianly manner. The Suite was excellently rendered, and heartily applauded by a numerous audience that included the composer.

Mr. James Henry Peter, associated with Miss Irene Penso, violinist, and Mr. Paul Ludwig, violoncellist, concluded their recent interesting series of chamber concerts at Steinway Hall on June 4, when the chief feature of the evening was Benjamin Godard's 'Movements' (Op. 72), a pianoforte trio consisting of an *Allegro moderato*, *Adagio*, and *Vivace*, somewhat erratic in design, but possessing character. The vocalist was Miss Lucia Fydell.

The Cathie String Quartet held its second evening at Steinway Hall on June 11, when the first performance in England was given of a well-written Pianoforte quintet (Op. 13), by Anton Rückauf, the keyboard instrument being played by Mr. Arthur Newstead. An excellent interpretation also was secured of Smetana's String quartet in E minor, 'Aus meinem Leben.' Very pleasing variety was contributed by the singing of Miss Zélie Delsart.

LONDON CHORAL SOCIETY.

The directors of the London Choral Society, as a mark of their appreciation of the good work done by Mr. Arthur Fagge, the conductor of this body, arranged a concert for his benefit at Queen's Hall on June 22, when Elgar's 'Dream of Gerontius' was performed with the solo parts sung by Madame Kirkby Lunn, Mr. Gervase Elwes and Mr. Ffrangcon-Davies. There was a large audience, and the choral singing under Mr. Fagge's guidance certainly justified the action of the directors. The 'Demon' chorus has been given with greater significance, but in its entirety the interpretation was impressive and made prominent the best features of the work.

PIANOFORTE RECITALS.

Mr. Paderewski made his reappearance in London, after an absence of five years, on June 18, at Queen's Hall. The renowned pianist was enthusiastically received by an immense audience, and at the close of the recital the enchanted listeners refused to depart until they had exacted six extra pieces from the Polish pianist, and this after listening to him for over two hours! Mr. Paderewski commenced with his own Variations and fugue on an original theme (Op. 23), the performance of which was a wonderful display of virtuosity, but the piece itself possessed little musical interest. To this succeeded Beethoven's 'Moonlight' sonata (so-called), and Liszt's great Sonata in B minor, both of which were very finely played. The programme proper concluded with a Chopin selection, interpreted with great significance and individuality of style.

Miss Johanne Stockmarr again proved herself a versatile pianist of marked individuality and independence of thought at her pianoforte recital at Steinway Hall on June 14. As on previous occasions, she was particularly happy in her interpretations of music by Grieg.

The Russian pianist Mr. Sapellnikoff gave a pianoforte recital at Steinway Hall on June 20, when his programme included Mr. Glazounow's Sonata (Op. 74), a refined and cultured work in three movements, the last of which is of great brilliancy. Mr. Sapellnikoff interpreted his countryman's music in a masterly manner, and throughout the afternoon played with notable artistic restraint.

Amongst the numerous pianoforte recitals given recently mention should be made of the following: Miss Ethel Leginska, who played with notable intelligence and brilliancy, on June 12, at Æolian Hall; Mr. Percy Grainger, at Æolian Hall, June 13, whose programme included several pieces by Grieg which were admirably rendered, and the *Allegro* from Sir Charles Stanford's 'Four Irish Dances,' the excerpt brought forward being that founded on a Rebel March of 'the '98,' found in the Petrie Collection, known as 'Maguire's kick,' which, given with great verve, delighted the audience.

VARIOUS RECITALS.

Miss Beatrice Harrison, a very talented young lady, and sister of the violinist, Miss May Harrison, commenced the study of the violoncello at an early age, and soon gained high honours at the senior local examinations of the Associated Board of the Royal Academy of Music and Royal College of Music. At present she is only fourteen years old. She made her début on May 29 at Queen's Hall, playing Saint-Saëns's Violoncello concerto in A minor with beautiful tone and excellent technique. She also was heard, and to advantage, in a new Suite by Mr. Victor Herbert, consisting of five movements, of which the *Scherzo* and *Andante* proved the most taking; also in Boellmann's 'Variations symphoniques.' It is satisfactory to learn that she will continue her studies, not accepting any engagements, as it would be a pity for her not fully to mature the great gifts with which she is endowed.

The Misses Dorothy Walenn and Louise Aumonier gave distinction to their concert, on June 7, at Æolian Hall by performing, if not for the first time in London, two little-known sonatas for violin and pianoforte, respectively in C (Op. 117), by Mr. Enrico Bossi, and in G minor (Op. 57), by Mr. Otto Malling. The former is the second of two similar works by the Italian composer, who was born in 1861, and is now director of the Liceo Musicale, Bologna, whose sacred cantata, based upon Milton's 'Paradise Lost,' was recently performed by the London Choral Society at Queen's Hall. His Sonata in C consists of four movements, *Moderato*, *Scherzoso*, *Adagio eligiaco* and *Allegro con fuoco*, all of which are distinguished by flowing and melodious themes tersely and clearly developed. Mr. Malling's sonata consists of three movements only, respectively headed *Moderato*, *Andantino*, and *Allegro molto*. This work is of somewhat light character, but it is well written and interesting. Both sonatas were excellently interpreted. Much appreciated items were recitations dramatically delivered by Madame Lillian Ginnett.

A feature of Mr. Boris Hambourg's violoncello recital on June 12, at Bechstein Hall, was the performance, stated to be the first in public, of a sonata in four movements by Henry Eccles (1670-1742). There was also given the first performance in England of a tasteful and effective Berceuse by Szulc.

A pleasing feature of Mr. Sergei Kussewitzky's second double-bass recital at Bechstein Hall, on June 15, was the performance of a sonata for Viole d'amour and Contra-bass, by the 18th century virtuoso and composer, Luigi Borghi. The sonata, in three movements, is a delightful example of its period, and its effectiveness was enhanced by the soft tones of the Viole d'amour.

Record is due of the reappearance at Queen's Hall on June 15 of Miss Vivien Chartres, the youthful violinist, who in a programme containing Vieuxtemps' Concerto in D minor, and pieces by Hubay, Wieniawski, Saint-Saëns and Godard, showed that she is making excellent progress in command of expression as well as in technical dexterity.

VOCAL RECITALS.

The Russian baritone, Mr. Oumiroff, gave distinction to his vocal recital at Bechstein Hall on June 3, by including in his programme a number of duets by the Bohemian composers Kavel and Dvorák, which, with the co-operation of Miss Tania Oumiroff, were sung with fascinating vivacity and all due significance.

A very successful recital was given by Mrs. George Swinton at Æolian Hall on June 6. Her selection of songs showed as much artistic perception as did her rendering of them, and she so delighted her audience with a new and piquant ditty entitled 'Love's quarrel,' composed by Mr. Cyril Scott, that she was induced to sing it again.

Two most enjoyable recitals have been given by Madame Julia Culp, respectively on June 8 and 18, at Bechstein Hall. On both these occasions this Dutch artist sang with exceptional beauty of vocal tone and versatility an attractive selection of old and modern songs of the Fatherland.

A recital of novel description was given at Bechstein Hall on June 14, by a Swedish baritone, Mr. Sven Scholander, who accompanied himself on an old Swedish lute, dated 1798. Mr. Scholander is a *Diseur*, and indulged freely in gesture and pantomimic action in his interpretation of Swedish and Continental folk-songs. Many of these were of considerable musical interest, and ranged in sentiment from grave to gay, amongst the latter being several of humorous character, in which the artist was heard at his best.

MLLE. SUZANNE MORIVAL'S CONCERT.

A good deal had been rumoured regarding Mlle. Morival's ability as a singer before she made her first appearance in England on June 17 at Æolian Hall. Expectations were therefore high, but it cannot be said that they were wholly fulfilled on this occasion. Unquestionably Mlle. Morival has a beautiful voice (much marred, according to our view, by a constant vibrato) and considerable temperament. At first apparently nervous, her performances grew in interest. Two Bergerettes by Weckerlin were sung with much charm. Greater experience will no doubt enable her to sing other styles of music as effectively. The young débutante had the advantage of the co-operation of M. Edouard de Reszké, Signor Simonetti (violin), and Signor Tito Mattei (pianoforte).

SOUTH HAMPSTEAD ORCHESTRA.

The coming of age of the South Hampstead Orchestra was worthily celebrated by its twenty-first annual concert at Queen's Hall on June 10. The programme included Mendelssohn's 'A Midsummer Night's Dream' overture; Tchaikovsky's Symphony in E minor (No. 5); Brahms's Rhapsodie for contralto solo (Miss Tilly Koenen), orchestra, and male-voice chorus; and Dvorák's Violoncello concerto in B minor, the solo part of which was played by Miss May Mukle. In the interpretation of this ambitious programme the members of the South Hampstead Orchestra (ably led by Mrs. Ronald Carter) bore testimony to that artistic culture associated with the neighbourhood where they reside, and in no small degree to the skilled musicianship and magnetic personality of their conductor, Mrs. Julian Marshall, who is to be congratulated upon the success which has attended the Society under her inspiring leadership.

At the City of London College on June 6 a performance of 'The Revenge' (Stanford), followed by Mendelssohn's 'Hear my prayer' and a miscellaneous selection, was given by the College choir and orchestra, conducted by Mr. W. G. Rothery. The choir sang with spirit and enthusiasm, ably supported by a capital small band, led by Miss Maude Swepstone. The soloists were Miss Emily Shepherd, Miss Jessie Ribll and Mr. Henry Franckiss. The pianoforte accompaniments were entrusted to Miss Gertrude Smith and Mr. Russell Bonner. During the evening Miss Emma Jarvis gave a dramatic and moving recital of Tennyson's 'First Quarrel.'

The St. Augustine's Choral Society, connected with St. Augustine's Church, Stepney, performed on June 4 Weber's 'Jubilee Cantata' and Gaul's 'Ruth,' with orchestra. The soloists were Miss Nellie Handel, Mrs. Sumner, Mrs. Thorogood and Messrs. Alonzo and F. C. Thorogood. At the close of the performance a handsome hunter watch was presented to Mr. C. D. Gawthorpe, organist of the church, by the Rev. A. F. Asher, on behalf of the members, in recognition of his work as conductor during the season.

The Streatham Hill Choral Society gave a very successful performance of the 'Dream of Gerontius' on May 31 in aid of the Lord Mayor's Cripples' Fund. The choir of 150 voices, accompanied by an excellent orchestra, gave a very spirited rendering of the choral portion, under the direction of Mr. E. J. Quance, to whom much credit is due for the satisfactory result. The solo music was more than safe in the hands of Miss Alice Lakin, Mr. Gervase Elwes and Mr. Fred B. Ranalow. This is the second performance of Elgar's work given by the Society this season.

Musical Competition Festivals.

Hertfordshire and North Middlesex.

This is the most recently established festival. The committee was formed only this year, and to many concerned it seemed that it would not be possible to expect much support on the first occasion. But owing to the indefatigable, and one may say relentless, persistency of Miss Cecilia Hill, the originator and chief promoter of the scheme, the success was almost overwhelming. It was very fortunate that so commodious a venue as the Alexandra Palace was available. No other meeting-place within reach of the district appealed to would have sufficed to accommodate the throngs of competitors. Although the festival has a county title, it derives considerable support from the northern suburban district of London. That it so readily attracted competitors from these suburbs seems to prove that, notwithstanding the alleged inertness of the metropolis in musical matters, the awakening of latent musical forces is really only a matter of method and provision of a practical vent for musical energies.

The festival—held at the Alexandra Palace on May 23, 24 and 25—lasted three days, and many competitions had to go on concurrently in different rooms. The following is a synopsis of the entries:

INSTRUMENTAL AND SOLO SINGING.	
Solo pianoforte, violin, and vocal	120
Orchestras	7
Trios	6
String quartets	4
CHORAL.	
Female-voice choirs	12
Church and chapel choirs	12
Choral societies	17
School choirs	22

The adjudicators were Mr. Plunket Greene, Dr. McNaught, Dr. Somervell, Dr. Turpin, Mr. Allen Gill, Dr. Percy Buck, Mr. Philip Cathie (strings) and Dr. Walford Davies (composition). The standard of execution attained by a considerable number of the competitors gave great satisfaction. It is certain that the study of the art is pursued with serious purpose by amateurs in the district catered for. The chief results were as follows:

First-Prize Winners.

(There were no money-prizes.)

Large Elementary Schools: Tring Boys' School (Mr. Fells).

Higher Grade Schools: Wentworth Hall (Miss Cecilia Hill).

Female-voice Choirs: Mill Hill Madrigal Society (Mr. L. Cane).

Church Choirs, men and boys: (B) St. Mary's and St. John's, Hertingfordbury (Mr. J. R. Kennerell); (A) Parish Church, Winchmore Hill (Mr. Gilmour Laird).

Mixed-voice Choirs: Harringay Congregational Church (Mr. Charles Rowley).

String Quartets: Mr. Duncan Tucker's Quartet.

Small String Orchestras: Miss Macfarlane's Orchestra, New Barnet.

Large String Orchestras: Mr. Slocombe's pupils, Brondesbury.

Choral Societies.—Not more than seventy voices: Harringay (Mr. Wilfrid Pepper). Not more than sixty voices: Hertford Festival Choir (Mr. J. L. Gregory). Not more than forty voices: Hertingfordbury (Mr. J. R. Kennerell. Madrigal Class: Welwyn and District (Mr. T. Hassard). Open Class: Slough Choral Society (Mr. George Bower).

On the first and third evenings concerts were given, at which the prize-winners performed. Miss Marie Brema sang solos, and Mr. Allen Gill conducted on the first occasion. At the concluding concert the adult choralists, to the number of about 1,200, were massed in sections, upon the commodious orchestra. Each section sang the chief test-piece of its class, under the direction of Sir Walter Parratt, who throughout had taken great interest in the scheme. Mr. G. D. Cunningham was at the organ.

There is every prospect of a still more successful gathering next spring. A meeting of the committee, at which Mr. W. H. Leslie presided, has been held, and the dates, May 7, 8, 9, have been fixed.

Feis-Ceoil.

The Feis-Ceoil (Irish Musical Festival) was held in Dublin on May 20 and following days, all the competitions and concerts taking place in the Rotunda Buildings. Mr. Ivor Atkins (choral), Mr. Denis O'Sullivan (singing), Mr. Oscar Beringer (pianoforte), Mr. Hans Wessely (strings), and Mr. A. J. Dunn (wind instruments) were the adjudicators.

On Monday, May 20, an evening concert was given, at which Mr. Denis O'Sullivan sang, the other performers (all former prize-winners) being Miss Annie McCabe, Miss Alicia Keogh, and Miss Annie McCabe's ladies' trio (Miss Cissie Slevin and Miss Lucy Becker), Miss Emily Keady (solo violin), and Miss Mary Gallagher (solo violoncello). Miss Dorothy Bewley and Miss Sophie Allen played the accompaniments. At the concert on the following evening Miss Madeleine Macken and Mr. Denis O'Sullivan were the vocalists, and Miss Annie Lord (pianoforte) and Mr. Hans Wessely (violin) the instrumentalists. The Dublin Oratorio and Choral Society (conductor, Mr. Vincent O'Brien) sang madrigals and part-songs by Marenzio, Purcell and Sir R. P. Stewart, and two Irish airs arranged by Dr. Jozé. The remaining evenings of the week were taken up by choral competitions and the prize-winners' concert on Saturday. The following were the choral prize-winners :

Division I.—Female-Voice Choirs (6 entries): 1st, Mr. A. E. J. M'Creary's Choir, Belfast. 2nd, Dublin Glee Singers (conductor, Mr. Joseph Seymour).

Male-Voice Choirs (4 entries): 1st, Ulster Male-Voice Choir (conductor, Samuel Holmes), Belfast. 2nd, Phibsboro' Glee Singers (conductor, Peter P. Walsh), Dublin.

Mixed-Voice Choirs (4 entries): 1st, Mr. Loretto's Sligo Choir. 2nd, Amphion Choir, Dublin (conductor, G. B. White).

Division II.—Female-Voice Choirs (5 entries): 1st, Bangor Ladies' Choir, Co. Down (conductor, Robert Jones). 2nd, Rutland Square Ladies' Choir, Dublin (conductor, Thomas H. Weaving). Special 3rd prize, Messrs. W. & R. Jacob's Choir A (conductor, Thomas H. Weaving).

Mixed-Voice Choirs (2 entries): 1st, Brian Boru Gaelic League Choir (conductor, William M'Gouran). No second prize, as only two choirs competed in this class.

Commercial Choirs.

Mixed Voices (3 entries): 1st, Messrs. Pim Bros., Ltd., Choir, Dublin (conductor, T. F. Marchant). No second prize, as only two choirs competed.

Female Voices (3 entries): 1st, Messrs. W. and R. Jacob's Choir B, Dublin (conductor, Thomas H. Weaving). 2nd, Varian's Choral Society, Dublin (conductor, Robert O'Dwyer).

Male Voices (2 entries): 1st, "Independent" Choral Society, Dublin (conductor, Herbert Honohan). No second prize, as only two choirs competed.

Trade Choirs (2 entries).—1st, The Brushmakers' Choir (conductor, Robert O'Dwyer).

School Choirs, Class I. (2 entries): 1st, Sisters of Mercy, Gardner Street National School, Dublin (conductor, Miss Elizabeth Gorman).

School Choirs, Class II. (2 entries): 1st, Christian Schools, Sheriff Street, Dublin (conductor, Peter P. Walsh).

Choral Singing in Irish.

Mixed Voices (4 entries): 1st, Emmet Choir, Dublin (conductor, John Lawless). 2nd, Brian Boru Gaelic League Choir, Dublin (conductor, W. M'Gouran).

Female Voices (5 entries): 1st, Brian Boru Gaelic League Ladies' Choir (conductor, W. M'Gouran). 2nd, Colmcille Ladies' Choir, Dublin (conductor, John Maxwell); Emmet Female-Voice Choir, Dublin (conductor, John Lawless).

Male Voice (2 entries): 1st, Brian Boru Gaelic League Male-Voice Choir, Dublin (conductor, W. M'Gouran).

There was only one entry for the String Orchestra Class, in which Mr. Arthur Dalton's Orchestra was awarded a certificate of excellence.

Hull.

This was the second annual festival held under the newly-formed Hull and District Musical Festival Society. As yet it seems that the scheme has a greater attraction for the districts surrounding Hull than for that town itself, but it is anticipated that in future more local support in the direction of competitors and audience will be forthcoming. Without doubt the festival, worked as it is with high motives by the Rev. T. F. Jones, of Burstwick, the secretary, and Mr. C. H. Gore, M.A., the chairman, and their coadjutors, deserves all the civic, social and musical sympathy the town can afford.

The entries included 193 solo singers and instrumentalists, seven instrumental trios, four string quartets, three orchestras, and nineteen school choirs. The Hornsea school choir (Mr. H. Sykes) was very successful in these sections. Generally the execution in the junior classes was very satisfactory. The Darrington Ladies' Choir sang 'Sound sleep' (R. Vaughan Williams) and won a prize. The test in one of the adult sections was 'any chorus' or passage from Bach's cantata 'God's time is the best.' Four choirs sang, and the first place fell to Dr. Smith's Hull Choir. The finest choral performances heard at the festival were those by Dr. Ely's Scarborough Choir in 'Autumn' (Brahms) and 'Matona, lovely maiden' (Orlando di Lasso). The former piece made a profound sensation. Dr. McNaught, who adjudicated the vocal classes, stated that not at Morecambe or Blackpool had he heard a more masterly interpretation of this fine part-song. The most striking of the solo-singing winners was Miss MacBean, of Beverley, who displayed good musicianship, a fine voice and attractive temperament. Dr. W. H. Richards adjudicated in all instrumental sections except the orchestras, which were taken by Mr. George Halford.

Concerts were given in which the prize-winners participated. A performance of Moonie's cantata 'A woodland dream' was given by the Hornsea children, and the adult choirs combined to perform with orchestral accompaniment the cantata 'God's time is the best,' under the careful direction of Mr. C. Carte Doorly. The difficult solos in this work were the tests in the solo-singing competition, and the prize-winners sang the solos at the concert. It cannot be said that this plan worked satisfactorily, because the soloists were obviously unused to the orchestra. But in this matter, as all through the competitions, it was the aim of the organizers to put music before the competitors that was worth the trouble of studying. The festival took place on May 28, 29 and 30.

Berks, Bucks, and Oxon.

Held at Oxford on May 30, 31 and June 1, this festival was eminently successful in attracting large numbers of competitors in a great variety of classes. There were thirty-six choirs of divers sorts, about 100 vocal and more than 100 instrumental soloists, four stringed orchestras and four quartets. But the greatest triumph of the festival was the gathering of about 1,400 children from about fifty schools. The St. Margaret's orchestra (Mrs. Molyneux), Miss Campbell's String Quartet, Cogges and Ducklington Chorus (Rev. H. F. Pinder), St. John Baptist, Crowthorne (Mr. H. G. Sharpe), St. Giles' Church, Oxford (Mr. H. B. Wilsdon), the Rev. B. C. S. Everett's Choir, Windsor, Winslow Musical Society (Mr. Herbert Thompson), Abingdon Musical Union Female-Voice Choir (Mr. H. W. Wilsdon), Watlington Ladies' Choir (Mr. Bertram Storer), Crowthorne Choral Society (Mr. Tomlinson), St. Barnabas, Lissdale, Male-Voice Choir (Mr. Hedges) were among the first-prize winners in the senior sections. Newbury Wesleyan (Mr. Bowring), Datchet School (Mr. G. W. Page), Cowley St. John (Girls), Oxford (Miss Vincent), Marsten C. E. School (Mr. J. W. H. Brown), St. Stephen's College, Clewer (Miss Bowdler), Islip Juvenile Branch C.E.T.S. (Mr. J. Woolfall) were winners in junior choral classes.

A concert was given by the adult competing choirs, at which Sir Hubert Parry's 'Ode on St. Cecilia's Day' was performed under the baton of the composer. The programme also included what was announced as the first public performance of 'Laudate Pueri' from 'Vesperæ de Dominica' (Mozart). On the afternoon of the last day the children assembled in the Town Hall and sang many of their test-pieces, often with surprisingly good effect. Dr. Vaughan Williams conducted. H.R.H. the Princess Christian attended and gave away the prizes. The adjudicators were Dr. Walford Davies, Dr. Vaughan Williams, Dr. Ernest Walker, Mr. Maurice Sons and Mr. Henry R. Bird.

This festival is excellently managed. The chief honorary organizing secretary is Mrs. Commeline, and there is a strong committee. On the whole this county festival takes its place as one of the most successful held in the kingdom. It is worth while to note that there are no money prizes.

Lytham.

The festival held in this very pleasant and reposeful Lancashire seaside resort on June 6, 7 and 8, is now greatly appreciated by the townsfolk and visitors. Competitors are attracted from a wide area, and it would seem that the festival has reached the limit of its expansion in view of the accommodation the only two halls in the town afford. Solo singing is a speciality of the scheme. The test-pieces, which in this department were sufficiently exacting, were as follows :

Soprano: 'Omnipotence' (Schubert), 'Deh vieni, non tardar (Mozart).

Contralto: 'Agnus Dei' (B minor Mass) (Bach), 'Che Farò' (low-key edition) (Glück).

Tenor: 'Annabel Lee' (H. Leslie), 'Love in her eyes' (Handel).

Baritone or Bass: 'The Lute Player' (Allitsen), 'O star of eve' (Wagner).

Some of the competitors exhibited first-rate talent. This was particularly so in the soprano class, in which Miss Louie Attwater, of Preston, distinguished herself. Another strong feature was the junior solo singing. In the girls' section some of the singing, by virtue of its great expressiveness, much touched the large audiences. There were not many school choir entries, but those that came were of the highest standard. The Revoe (Blackpool) Council School (Mr. J. R. Rigby) sustained its reputation for beautiful tone, great expressiveness and skilful sight-singing. The action-songs by juniors provided a very attractive entertainment.

Twenty-eight adult choirs entered, and amongst them, in the male-voice section, were two of the finest organizations of this class to be heard anywhere in the country, namely, the Manchester Orpheus (Mr. W. S. Nesbitt), and the Habergham Choir (Mr. Ernest Hitchon).

The test-pieces in the class in which these male choirs, with two others, competed, were 'The phantom host' (Hegar), 'It's Oh! to be a wild wind' (Elgar), and 'A Franklyn's Dogge' (Mackenzie). The first-named piece was performed with electrifying vehemence and splendid tone by the Habergham Choir, and the other pieces also were finely sung, but the Manchester men on the whole exhibited more polish and subtlety in all three pieces, and were awarded the first place. In another male-voice choir section in which ten choirs sang, the Goodshaw Glee Union (Mr. B. Peel) came first. In the small mixed-voice choir section, All Saints' Church choir, Blackpool (Mr. H. Hanson), was victorious. The chief mixed-voice choir section brought eight excellent choirs. The tests were 'Gather ye rosebuds' (Blumenthal), 'Dim-lit woods' (Brahms), and 'Moonlight' (Faning). An exceptionally beautiful interpretation of the Brahms piece by the Blackpool Orpheus (Mr. Clifford Higgin) failed to atone for some weakness in the other pieces, and the first-prize fell to the Preston Vocal Union (Mr. H. Whittaker) for all-round good performances, and Mr. Hiram Ball's fine Bradford Vocal Union were very close behind. Dr. McNaught and Mr. C. H. Fogg adjudicated. The official accompanists were Mr. A. Vivian Jackson and Mr. T. S. Warburton. The secretary is Mr. Allon Wilson. Most of the success of the concert was due to the labours of Mr. Wilson and of Mr. John B. Crook, the chairman of the committee.

St. Cecilia Girls' Clubs.

The eighth annual competition of these working girls' clubs took place on June 18 and 19 at the Passmore Edwards Settlement, Tavistock Place. Ten intermediate grade clubs sang on the first evening. The tests were the two part-songs 'Under the greenwood tree' (Charles Wood), and 'O beautiful violet' (Reinecke), and a unison sight-test. The West Central Jewish Club (Mr. Harvey Grace) gained the challenge picture. Four clubs sang on the second evening. The tests were the trios 'Elves of the forest' (Mozart) and 'How merrily we live' (Este), and a two-part sight-test. St. Edward's, Oxford Circus (Mr. W. Holmes), gained the first position. There were no money prizes. Dr. McNaught adjudicated. Mrs. Herbert Lousada is the secretary.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Birmingham has now entered on its *saison morte*, and so far as the concert room is concerned there are no events of importance to record. The three weeks' season of promenade concerts at the Theatre Royal, given under Mr. Max Mossel's direction and under the conductorship of Mr. Landon Ronald, terminated on June 15, having proved a complete success, artistically and financially. These concerts are now quite an established institution, and will be continued annually. The orchestra, principally composed of local musicians, was the best yet heard at these concerts.

A concert worthy of notice was that given at the Edgbaston Botanical Gardens on June 8, under Mr. Oscar Pollack's direction, in inauguration of the summer season. Mr. Edwin Stephenson, organist and choirmaster of the Birmingham Cathedral, supplied the vocal items with his Birmingham select choir of mixed voices, who, under his training, are making rapid progress in the rendering of unaccompanied madrigals and part-songs, which on that occasion comprised examples by John Benet, Palestrina, Purcell, Stanford, Tomkins, Walmisley, Benedict, Elgar, Parry, Leslie, Barnby, Morley and others, given with evenly balanced ensemble and freshness of tone-colour. Several members of the choir also were heard to advantage in well-rendered songs and duets. The solo violinist was Miss Mari Krovelli and the solo pianist Miss Maud Nevill.

I regret to say that the annual series of ten orchestral concerts carried on by the Halford Concerts Society for the last ten years is likely to be discontinued in consequence of the reduction of a large guarantee fund, and the inadequate support given to these excellent concerts by the general public. The Society now propose only to give a series of four instead of ten concerts if sufficient guarantee is forthcoming.

A new scheme that came as a great surprise to local musicians was made known on June 10, according to which it is proposed to give eight orchestral concerts on a grand scale in the Town Hall next season. Of the eight concerts three are to be conducted by Dr. Hans Richter, with the Hallé Orchestra, three by Mr. Henry J. Wood, with the Queen's Hall Orchestra, one conducted by Mr. Max Fiedler of Hamburg, and one conducted by Mr. Landon Ronald. In order to carry out the scheme a guarantee fund will be raised, the circular referring to this matter being signed by Sir Edward Elgar, Mr. Granville Bantock, Prof. H. G. Fiedler, and Mr. Max Mossel (honorary secretary). Promises of support have already been received from the Lord Mayor of Birmingham, Alderman Charles Beale, Sir Oliver Lodge, Mr. Richard Peyton, Mr. G. H. Johnstone and Mr. C. B. Bragg. I may add that local orchestral players will be offered engagements to augment the ranks of the different orchestras, each of which is to consist of at least a hundred performers.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

As is usual in the examination-ridden May Term, but few concerts were announced, and the scanty original list was further reduced by the regretted non-appearance of Dr. Joachim. The Cambridge University Musical Society's concert on June 7 was a great success. With the exception of Brahms's 'Song of Destiny,' conducted by Dr. Gray, the programme was furnished by living composers, who were all present to conduct their works. Dr. Glazounow's splendid Symphony No. 6 made a deep impression, and Sir Hubert Parry's delightful 'Pied Piper' and Sir Charles Stanford's brilliant Irish Rhapsody were much enjoyed. All the works went well, and the different conductors had fine receptions from a very large audience.

Combinations of the organ with stringed instruments seem to be growing in favour. Mr. Inwards, our leading resident violinist, has joined Dr. Gray and Mr. Rootham in organ recitals at Trinity and St. John's respectively. At Pembroke College Chapel, Mr. W. L. Raynes, assisted by Miss Margery Pryor and Miss Porter, gave Rheinberger's rarely-heard Trio for organ, violin and violoncello.

Mr. Clive Carey, a promising singer and composer, gave a vocal recital on June 5. Concerts have also been given by Miss Madeline Booth and the Misses Eyre.

The honour conferred by the University on M. Glazounow and the performance of Elgar's oratorio 'The Kingdom' are referred to on pp. 454 & 474 respectively.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the summer term took place on May 13 in the Town Hall, when Herr Pachmann gave a delightful concert in conjunction with Madame Blanche Marchesi, the lady's first appearance here. Of all the Chopin pieces played by Herr Pachmann, perhaps the Barcarolle in F sharp (Op. 60) delighted the audience most, for he was cheered to the echo, and good-naturedly responded again and again. Of the three clusters of songs contributed by the lady vocalist, 'The stars,' by Joseph Holbrooke, and 'Songs my mother taught me,' by Dvorák, were specially notable and were beautifully rendered.

The next concert took place in the same building on May 16, under the auspices of the Musical Club, when the Kruse String Quartet, with the co-operation of Mr. Fransella (flute) and Dr. Walker (pianoforte), gave a chamber concert.

The principal items were Beethoven's Serenade trio in D (Op. 25), Mozart's Quartet for flute and strings in D major and Dvorák's Pianoforte quintet in A (Op. 81).

We can only mention the most important college concerts which took place in the 'Eights' week, the first being at Balliol, on May 26, when Mr. Alfred Gibson and his confrères gave a chamber concert, the pieces played being Brahms's Sextet in G, and Mendelssohn's Octet. A concert followed on May 28 at Exeter College, the chief items being Stanford's choral ballad 'Phaudrig Crohoore,' rendered by the Musical Society, under the careful baton of Mr. C. E. Winn, the organ-scholar, and a short tuneful Suite for orchestra composed for the occasion and conducted by Mr. F. Cunningham Woods, a former Exeter man. On the following evening Keble gave its concert, and perhaps the most notable feature was the excellent playing of the orchestra, Schubert's 'Rosamunde' overture and Mendelssohn's 'Fingal's cave' overture being admirably rendered. The programme also included Mozart's Pianoforte concerto in D minor, Mr. F. Shaw, a former musical scholar, playing the solo part in a musicianly manner.

The last concert of the Eights took place at 'Queen's' on May 31, the principal items being Schumann's Choral Ballad for men's voices, 'The Luck of Edenhall,' and Grieg's 'Landerkennung' (Op. 31). The band played the 'Peer Gynt' Suite, and essayed Wagner's 'Siegfried Idyll.' Mr. J. Reed (of the choir, Trinity College, Cambridge) sang Lohengrin's 'Narration' with excellent effect.

We must not omit to mention that on certain Tuesday afternoons organ recitals have been given at New College, and that the Sunday evening concerts at Balliol have been continued as usual.

Foreign Notes.

CHRISTIANIA.

An opera, 'Sjörmandsbruden' (The sailor's bride), text and music by Aspestrand, has been produced with marked success at the National Theatre. As the subject is also national, the work will probably enjoy a long run.

DRESDEN.

The annual meeting of the Allgemeiner Deutscher Musikverein was announced to take place here from June 29 to July 2. Among the important works set down for performance are the following: Operas—*Richard Strauss*, 'Salome'; *Max Schillings*, 'Moloch.' Orchestral—*E. N. von Reznicek*, Prelude and fugue in C sharp minor, for full orchestra; *Hans Pfitzner*, Overture 'Christelflein'; *Ludwig Thuille*, Symphonic Festival March (Op. 38); *Georg Schumann*, Overture to a drama(Op. 45); *Paul Scheinpflug*, 'Spring, a song of battle and life' (Op. 9), tone-poem for full orchestra; *Hans Sommer*, 'Forest idyll' (Waldfrieden), overture to the second act of the fairy play 'Riquet mit dem Schopf'; Chamber Music—*Bernhard Sekles*, Serenade (Op. 14) for eleven solo instruments—flute, oboe, clarinet, horn, bassoon, two violins, viola, violoncello, double-bass and harp. At the general meeting on July 1 the most important subject for discussion was to be the production of a complete edition of Franz Liszt's works.

MUNICH.

At the festival performances this year at the Prince Regent Theatre, Herr Felix Mottl will conduct the first and third cycles of the 'Ring,' and the four 'Tristan' performances; Herr Fischer, the second 'Ring' cycle and 'Die Meistersinger'; while the 'Tannhäuser,' performances will be under the direction of Herr Schalk.

ST. CLOUD.

A replica in bronze of the bust of Gounod, executed by Carpeaux at London in 1871, and placed in front of the church in this town, was unveiled on June 2. The composer often stayed at St. Cloud, where he died suddenly on October 17, 1893. After the Mayor, M. Belmontet, had spoken, M. Saint-Saëns delivered an eloquent speech. The ceremony ended with a few words from M. Dujardin-Beaumetz, Under-Secretary of State for the Fine Arts, and by the performance of some music by Gounod, sung by principal and chorus singers from the Opéra, under the direction of M. Henri Büsser.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinion expressed in this summary, as the notices are either collated from local paper, or furnished by correspondents.

Bishopwearmouth.—Mendelssohn's 'Hymn of Praise' was performed in Bishopwearmouth Church on June 11 by a choir of ninety voices and full orchestra (led by Mr. A. Bevan). The choir was well balanced and sang with spirit under the conductorship of Mr. James Bevan, and Mr. F. W. Joblin assisted at the organ. The solo vocalists were Miss Florence Boddy, Miss Laura Cameron, Mr. Henry Reay and Mr. George Swan.

Buckley.—The Choral Society gave a successful performance of 'Israel in Egypt' in the Central Hall on May 28. The choir and orchestra numbered 100 performers under the conductorship of Mr. Wilfred Jones. The solo vocalists were Miss Edith Davies, Master Hubert Jones, Miss Edith Randles and Mr. Gwilym Richards, the duet 'The Lord is a man of war' being rendered by Mr. Davies Hayes and Mr. Powell Edwards, both local singers. The orchestra was led by Mr. Horace Haselden, and Mr. Emlyn Davies presided at the organ. This Society, now in its eighth year, is carried on in connection with the Evening Continuation Classes under the Flintshire Education Council.

Kenilworth.—A Shakespearean Festival was held in the Castle grounds on June 20 by the combined choirs of the Leamington, Warwick, and Kenilworth Madrigal Societies numbering ninety voices, under the conductorship of Mr. E. Roberts West. The programme included the following part-music, 'Full fathom five' (Cunningham Woods), 'It was a lover and his lass' (A. H. Brewer), 'Sigh no more, ladies' (Stevens), 'When daffodils begin to peer' (H. Wareing), 'Let me the canakin clink' (J. B. McEwen), 'When icicles hang' (Mrs. Bernard Green), 'Under the greenwood tree' (A. W. Ogilvy), 'Good-night, good rest' (W. Macfarren), and the Shakespearean Tercentary song and chorus, 'Great Warwickshire Will.' Solos by Miss May Eaves and Mr. Sydney Miles (vocal), Mr. H. M. Freeth (violin), and recitations by Mr. J. C. Prodger and Mr. H. M. Vanderfelt completed the programme.

Answers to Correspondents.

Student.—(1) It is not altogether satisfactory to give a phonetic pronunciation of German words. In your city you should experience no difficulty in getting the Lied sung to you in the original language. (2) The final 's' in Saint-Saëns is sounded. (3) Rubinstein's 'Ouverture Triomphale' (Op. 43) was composed in 1856—possibly in connection with the Crimean war—and dedicated to Alexander II., Czar of Russia, who decorated the composer for his achievement. The work was performed at the Crystal Palace on July 4, 1874, when a reliable critic said: 'Clever and effective as it is in points, such a cumulation of noise can never have been intended for performance within doors.' (4) Tchaikovsky's '1812' overture was composed in 1880 for the consecration of the Cathedral of the Saviour, Moscow.

A. H. H.—Woldemar Bargiel (1828-1897), a step-brother of Madame Schumann, was born at Berlin and studied at Leipzig under Mendelssohn's supervision. He held various posts at Cologne, Rotterdam, and Berlin. As a composer Bargiel must be ranked among the foremost disciples of Schumann, though he lacked the genius of that master. For further details of his career see the biography of him by the late Edward Dannreuther, in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. i., p. 186.

K. R.—The following speeds are suggested for the pianoforte studies you name: Loeschhorn, in C, Op. 192, No. 3, crotchet = 104; Bertini, in G, Op. 137, No. 3, crotchet = 92; Czerny, in C, Op. 599, No. 18, crotchet = 132; Brunner, in A minor (No. 64 of Primula Series), crotchet = 80. Pauer's Gigue in G (No. 12 of Tutti Frutti) may be played at dotted crotchet = 120; and the first movement of Gurlitt's Sonatina in G (Op. 121, No. 1), at crotchet = 112.

F. L. B.—Schumann's 'Intermezzi' (Op. 4) for pianoforte are metronomised by Madame Schumann as follows: No. 1, *Allegro quasi maestoso*, crotchet = 120; *Più vivo*, crotchet = 132. No. 2, *Presto a capriccio*, dotted crotchet = 144; second part, crotchet = 138. No. 3, *Allegro marcato*, crotchet = 176; *assai vivo* = dotted minim = 69. No. 4, dotted crotchet = 50. No. 5, crotchet = 144. No. 6, crotchet = 160.

V. D.—(1) There is more than one way of dividing the words in the extract you send from 'But who may abide?' ('The Messiah'), and the one you have given is not the best. (2) The *closed* method of voice production may be briefly described as a placing of the voice at the back of the throat—swallowing the note, as it were; the *open* method is the direct antithesis of this.

Minim.—Duvernoy's pianoforte study in C (Op. 120, No. 4) may be played at crotchet = 132, and Loeschhorn's in E minor (Op. 192, No. 40) at crotchet = 96. The speed of the *Allegro* of Haydn's Sonata in C (No. 5 of Peters' edition, 713A) is about minim = 92; and of Burgmüller's 'La cloche des matines' (Op. 109, No. 9), crotchet = 84.

L. S. J. W.—(1) There is a Polacca by Tchaikovsky in No. 7 of his pianoforte pieces (Op. 72), and the polonaise from 'Eugen Onegin' has been arranged by Liszt. (2) The following duets for two contraltos are suggested: 'Frühlingszeit,' by Ochs: Duets, Op. 150 and 151, by H. Wenzel; and 'Fuyons,' 'Sous le feuillage' (for mezzo-soprano and alto), by Gounod.

F. R.—You would probably have no difficulty in getting a reliable opinion on your voice at Birmingham. Why not apply to the Secretary of the Midland Institute School of Music there? At your age, however, it would seem to be more desirable to retain your present employment rather than exchange it for the uncertainties of the life of a professional vocalist.

Elbe.—For Harvest and Dedication cantatas, see C. Lee Williams's 'A Harvest Song,' 1*s.* 6*d.*; Garrett's 'Harvest Cantata,' 1*s.*; Maunder's 'Song of Thanksgiving,' 1*s.* 6*d.*; Blair's 'Harvest-tide,' 1*s.*; West's 'Seedtime and Harvest,' 2*s.*; and the same composer's 'Lord, I have loved the habitation of Thy house,' 1*s.* All the above are scored for orchestra.

Music.—There is no reason why a working-man should not 'gain so lofty a position' as a doctor of music. Dr. Coward, of Sheffield, is a bright and shining example of such an attainment. You should seek the advice of a reliable and sympathetic teacher of music in your neighbourhood as to your ability and methods of study.

Sandgrounder.—The 'Ah' in Grieg's 'Solvejg's Lied' should not be hummed but sung *sotto voce*, just as if you were singing to yourself. The song may be sung at about the speed of crotchet = 84; the $\frac{3}{4}$ section, crotchet = 144 to 152.

Veronique.—The method of your violin teacher is quite right. You are learning the elements which make up the scale, in other words, you are making a short cut to ultimate scale playing. In this respect the Sevcik System is not new.

Jerne.—You will find a good article on Greek Music, by Mr. H. S. Macran, in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. ii., p. 223, and an article on the same subject in Stainer and Barrett's 'Dictionary of Musical Terms.'

Pianist.—You could not do better than prelude your study of Bach's '48' with the Twelve little preludes and the Fifteen two-part Inventions. The Partitas and Suites will also afford you keen enjoyment, and, at the same time, develop your technique and improve your musicianship.

H. C. S.—Baritones are plentiful. If only you were a tenor! We cannot recommend teachers, but you might become a student at the Guildhall School of Music and take some lessons from one of the competent professors at that institution.

A. B. C.—You will find the names of conductors of choral societies in the Midlands and the North in 'The Musical Directory,' published by Messrs. Rudall, Carte & Co. See pp. 63 to 77 of that useful book of reference.

R. M. W.—Mr. Hersant, 49, Lennox Road, Stroud Green, N., can be recommended as a reliable artist for the restoration of a spinet.

Theory.—The 'diminished 7th' question set for you to answer is perfectly absurd as to IV. and V. The practical value of such ridiculous questions is *nil.*

Tarquin.—John Amott was organist of Gloucester Cathedral, 1832-65; Townsend Smith, organist of Hereford Cathedral, 1843-77; and William Done, organist of Worcester Cathedral, 1844-95.

H. B. T.—Treatises on harmony by foreign writers that have been translated into English are those by Richter, Lobe, Jadassohn, and Büsser.

E. W. D.—You would have to wait until the winter in order 'to hear in London a good rendering of Haydn's "Creation."' Please write again—say in September.

A Lover of Music.—The books you mention are not of any intrinsic value.

J. A. M.—We strongly recommend you to study under a competent lady teacher of singing.

M. G. W.—An illustrated article on King's College, Cambridge, appeared in The Musical Times of April, 1902.

Mr. Kentish Bache writes: 'An English translation of Beethoven's *Studien* has been made by Henry Hugo Pierson, published in 1853 by Schuberth & Co., of Leipzig.

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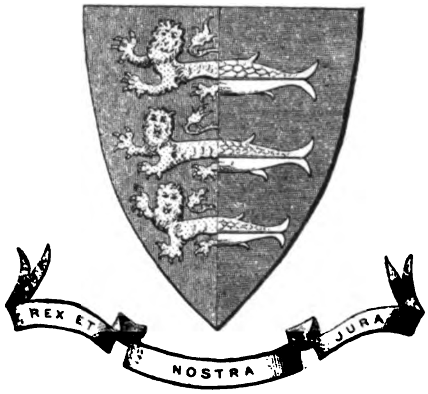
>
> When we got into the street (which was strange enough to me), and smelt the fish, and pitch, and oakum, and tar, and saw the sailors walking about, and the carts jingling up and down over the stones, I felt that I had done so busy a place an injustice; and said as much to Peggotty, who heard my expressions of delight with great complacency, and told me it was well known (I suppose to those who had the good fortune to be born Bloaters) that Yarmouth was, upon the whole, the finest place in the universe.
>
> . . . .
>
> I never hear the name, or read the name, of Yarmouth, but I am reminded of a certain Sunday morning on the beach, the bells ringing for church, little Em'ly leaning on my shoulder, Ham lazily dropping stones into the water, and the sun, away at sea, just breaking through the heavy mist, and showing us the ships, like their own shadows.—*David Copperfield.*

In order to enjoy a quiet look round, the visitor to Great Yarmouth should steer clear of its seasons—the 'herring' and the 'holiday' times. The high-water mark of enjoyment will be reached if, like the present writer, he should select a bright day in early May. Then the town of Peggotty and the land of Ham are seen at their best, and the sojourner there, as he inhales the invigorating ozone and gazes upon the glinting waters of the mighty deep, fully endorses the opinion of Steerforth that Yarmouth is 'a good, queer' place, which, however, can no longer be regarded as an 'out-of-the-way kind of hole.'

The history of Yarmouth may be briefly told. That it was a place of considerable commercial importance at Domesday is proved by the fact that seventy burgesses were then and there recorded. Henry I. appointed a provost as governor, at which time the population had grown to 'a great multitude'; and King John granted a charter of incorporation, making Yarmouth a free borough and conferring many privileges in consideration of a fee-farm rent of £50, which is still paid to the Crown. In 1261 Henry III. permitted the inhabitants to enclose the borough with walls and moats, and he granted 'a gaol for prisoners and malefactors, according to the laws of this land . . . commonly called by the name of the Tolhouse.' This building, which remains to this day, is now a show-place where visitors may descend into the old dungeon, the scene of Sarah Martin's labours, and peer into the cells where condemned prisoners were incarcerated. Although over 7,000 inhabitants are said to have died of the plague in 1348, Yarmouth supplied Edward III. with more ships and men for carrying on his wars than any other place in the kingdom. The good people of Yarmouth are now more peaceably employed in their various useful avocations, not the least important of which is the herring-fishing industry. Michael Drayton, in Part 2 of his 'Poly-Olbion' (1622), says of it:

> Whose fishing through the Realme, doth her so much renowne,
> Where those that with their nets still haunt the boundless lake,
> Here such a sumptuous feast of *salted Herrings* make,
> As they had robb'd the Sea of all his former store,
> And past that very howre, it could produce no more.



THE ARMS OF GREAT YARMOUTH.

In the autumn of every year many millions of herrings are landed at Yarmouth; for instance, during four months in 1902 (August 23 to December 20) the official figures gave a total of 611,379,418 herrings. Thomas Nash—who, by the way, was a native of the neighbouring town of Lowestoft—in his 'Lenten Stuffe' (1599), a burlesque panegyric of the red herring, says that the red herring (bloater) originated in this way. A Yarmouth fisherman, having caught more herrings than he could either sell or eat, hung some up in his smoky cabin. Some days afterwards he was astonished to find that they had changed their colour from 'white as whalesbone' to 'red as a lobster.' Nash concludes his eulogy of the bloater in these words: 'No more winde will I spend upon it but this—Saint Denis for Fraunce, Saint James for Spaine, Saint Patrike for Ireland, Saint George for England, and the Red Herring for Yarmouth!'

In regard to the town, its outstanding features are the Market Place, the Rows, and the Parish Church. Three acres in extent, the Market Place is one of the most spacious in the kingdom. Now devoted to sales and purchases of various kinds, its site has been the scene of strange doings—men and women whipped at the cart-tail for punishment, bull-baiting and bullock-roasting. Here stood the stocks and pillory, and at the Market Cross (now demolished) banns of marriage were proclaimed in Cromwellian times. And what shall be said of those unique thoroughfares, the long narrow passages known as the Rows? The origin of the name has been conjectured as derived from *rhodio* (to walk), the Saxon *rowa* (a rank), and, what is a more probable source, the French *rue*, a street or lane. These Rows are 145 in number and their total length exceeds seven miles. Six feet is their average width, but the narrowest—Kitty Witches Row—is only 2 feet 3 inches wide. (Of this a photograph is given on page 512.) Each of these quaint alleys was formerly known by name, but in 1804 the Corporation decreed that they should be numbered. Some of the names were very curious — Pot-in-hand Row, Post Office Hall Row, Split Gutter Row, and Snatchbody Row; the only musical designation was Horn Row. Various theories have been put forth as to their peculiar construction. One is, the limited space within the fortifications when the early builders had to meet the demands of a rapidly growing population, many people being attracted to the town for the flourishing fishing operations therein carried on. Manship, the historian of the town, writing in 1619, regarded the Rows as a means of defence; he says 'every householder to his private dwelling hath of all necessaries very convenient conveyance and the same in time of hostility, for the defence and safeguard of the town, is very meet and necessary, for one man against twenty, with shot and powder, is able to make resistance.' He goes on to say, in reference to their close quarters, 'yet is there not any more division in comeliness, to be by the eye discovered, amongst them, than unpleasantness to the ear in music, consisting of many discords which do make a perfect concord.' At one time these narrow passages were inhabited by the wealthy burgesses of Yarmouth, and many of the houses, now occupied by the poorer classes, have curiously panelled rooms, with decorated ceilings. Although the Rows are so narrow, they are kept beautifully clean and the inhabitants seem to thrive in their confined surroundings. Here and there flowers brighten the dreary brickwork of the houses—'wonderful nasturtiums and scarlet runners are reared from green boxes, filled with that scarce commodity, vegetable mould,' to quote from an article, entitled 'The Norfolk Gridiron,' in *Household Words* (edited by Charles Dickens) of April 16, 1853. In the same article we read:

> They [the Rows] are the chosen locality of numerous little shopkeepers. If you want a stout pair of hob-nailed shoes, or a scientifically-oiled dreadnought, or a dozen of bloaters, or a quadrant or compass, or a bunch of turnips the best in the world, or a woollen comforter and nightcap for one end of your person, and worsted overall stockings for the other, or a plate of cold boiled leg of pork stuffed with parsley, or a ready-made waistcoat, with blazing pattern and bright glass buttons—with any of these you can soon be accommodated in one or other of the paved rows.
>
> Here, you have a board announcing the luxurious interval during which hot joints are offered to the satisfaction of a salt water appetite; from twelve to two no one need suffer hunger. . . . Elsewhere is the notice over the door that, within, 'Live and boil'd shrimps are sold BY THE CATCHER.' Shrimps unadulterated, caught and sold by the very catcher himself, the original article, and no mistake! *

Before making our way to the Parish Church, reference may be made to the ancient Waits of the town. In 1555 the Corporation resolved that 'there be three waits who could play upon the shalmes (or shawms)', that they were 'to have wages as the old waits had' in addition to the sum of 6*s.* 8*d.* for their livery, every member of the Corporation being required to contribute to their support. In 1577 the Corporation decreed that the Town Waits 'should begin their service at the Nativity of Our Lady and end at the Annunciation: and such as should refuse them their wages, were to be committed to prison.' They had a house assigned to them as, in 1639, 'the Waits' house was ordered to be repaired and let.' In 1695 the Corporation resolved not to suffer any plays or shows in the town unless 'the town music' was employed: two years later the bailiffs and justices were called upon to reform the Waits and prescribe rules for their future government. These musicians, then five in number, were required to play before the bailiffs for the time being upon St. John's Day, St. Michael's Day, and at the Waters; as also upon all scarlet days and other public feasts when their attendance should be required; and to play about the town in a body together on the morning of every Monday, Tuesday, Thursday, and Friday, from mid-September to the 1st of March yearly (the winter months!); their salary was £4, with a cloak, or livery, every seventh year. In the 14th century they played on the leads of the Staple Wood House—'every Sunday for the most part in summer season, after Evening Prayer ended, the Waits or Musicians of Yarmouth do resound forth several consorts of musical instruments, most melodious and delightful harmony.'

Yarmouth has the largest parish church in England! No wonder the townsfolk are proud of this distinction, and a warm welcome is sure to be extended to the Church Congress which is to meet for the first time in the town in October. This noble building, dedicated to St. Nicholas, was founded and built by Herbert de Losinga, one of the chief ecclesiastics at the Court of Robert of Normandy. He came over to England with William Rufus in 1087; in 1091 he became the last of the ancient bishops of Thetford, and in 1094 procured the transference of the see from Thetford to Norwich. Consecrated in 1119, this Norman church was much smaller than the present vast edifice. Only the tower piers and Norman windows in the tower remain, and the great piles on which the pillars rest are the oldest part of the church. Between the years 1190 and 1200, in the reigns of Richard Cœur de Lion and John, the church was enlarged by the addition of narrow aisles, about thirteen feet wide, the 'string course' of which may be seen above the outside of the nave arches, and by lengthening the building to the point where the font now stands. The length of the chancel at that time is unknown.

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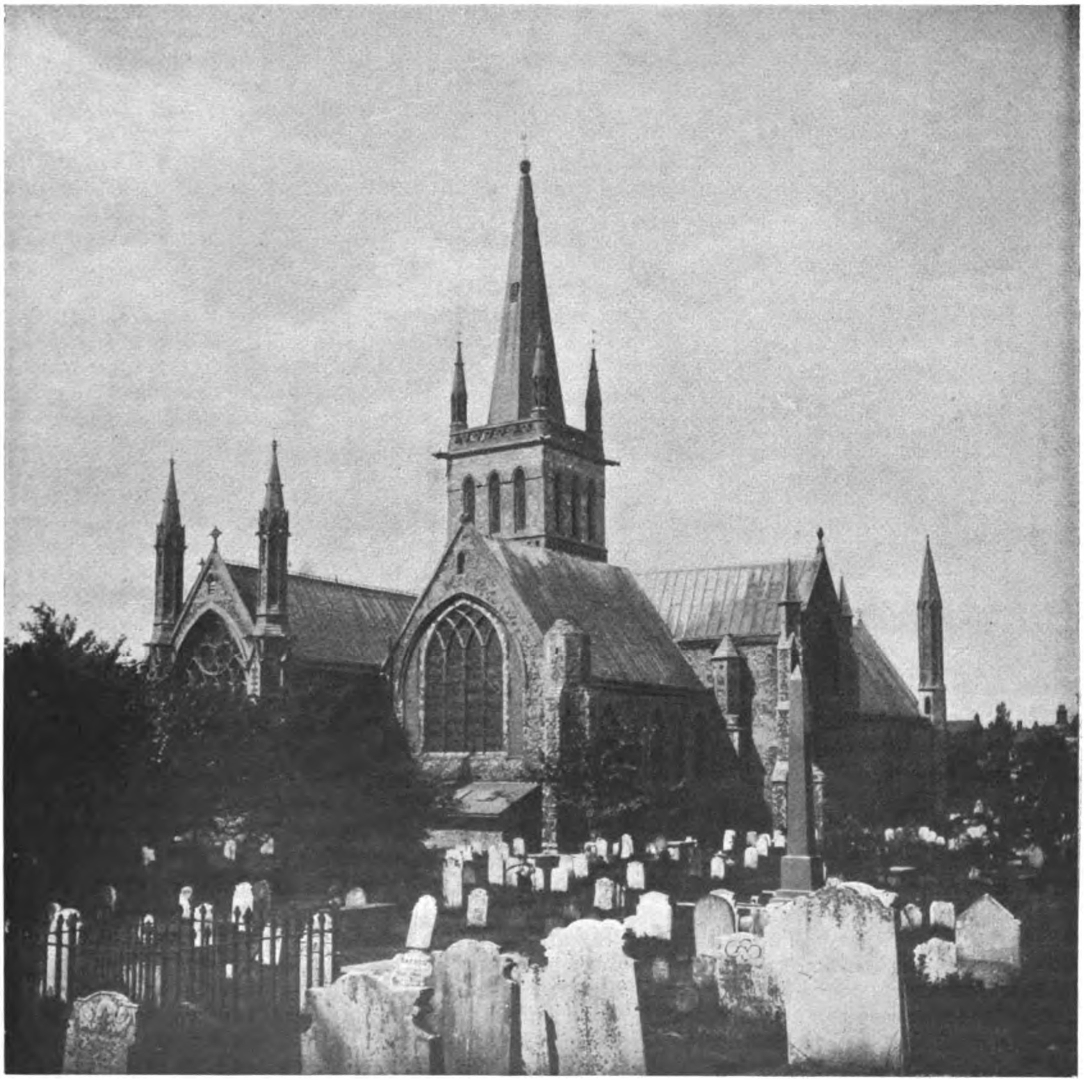
* For further details concerning these curious thoroughfares, see an interesting pamphlet entitled 'The ancient rows of Great Yarmouth,' by Mr. Edward J. Lupson, the venerable parish clerk.

In the reign of Henry III. the church was still further enlarged by the erection of the present spacious north and south aisles consecrated in 1251. These aisles were built, not for congregational purposes, but to provide room for the private chapels supported by the religious guilds for which 'Greate Yermouthe' was famous, and which were then coming much into favour and practical use. There were no fewer than eighteen of these chapels in St. Nicholas, but unfortunately no plan of them has survived, and, except the merest fragments of piscinæ, aumbries, and canopies, they have been destroyed. Splendidly appointed and richly decorated, the windows of these chapels were filled with priceless glass and the floor covered with costly sepulchral brasses of great magnificence. To this date (A.D. 1251) belongs the main porch. Thirty-five years later (1286), in the reign of Edward I., the chancel aisles were added and consecrated. The transepts were added between 1320 and 1330, therefore the church, which took about 225 years to complete, may be said to have assumed its present form in the year 1330. An enormous enlargement of the church, which would have made it as large as Gloucester Cathedral, was contemplated in the 14th century, but the 'black death,' which ravaged the town in 1348, put a stop to the building operations; the remains of the foundations of this proposed addition are still to be seen beyond the west door.

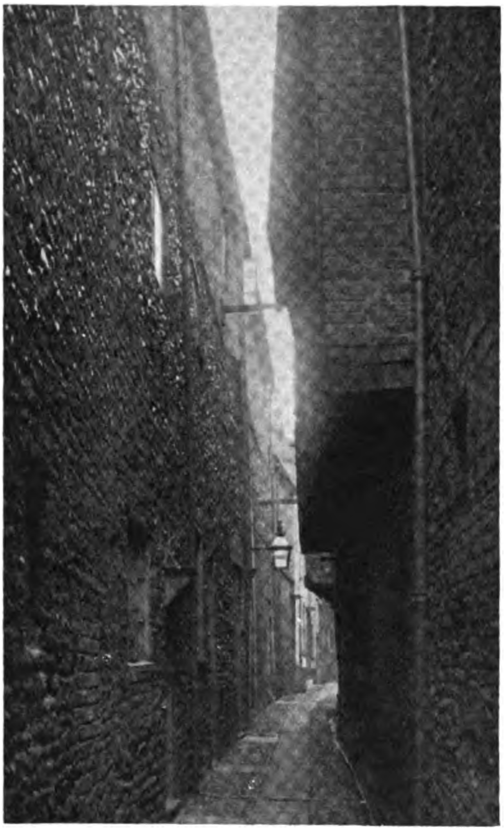
Much damage was done to the church in 1550-52 by the mistaken zeal of those who regarded beauty as inconsistent with true devotion, and for a hundred years the sacred edifice remained in a



ST. NICHOLAS PARISH CHURCH, GREAT YARMOUTH.

(Photograph by Mr. Alfred W. Yallop, Great Yarmouth.)

very desolate condition. In 1649 the church was divided by great walls into three places of worship, the Independents taking the chancel, the chancel aisles, and sanctuary; the Presbyterians the north aisle; while the Church of England were allowed to use the nave and south aisle. Huge and unsightly galleries had to be erected by the church folk in their allotted part of the building in order to provide the necessary space for their congregations. Although at the Restoration the edifice again came into the possession of the Church of England, the great dividing walls were not removed until 200 years later (in 1864); the chancel and north aisle were practically unused and allowed to fall into a ruinous condition—indeed at one time the whole church narrowly escaped being condemned as past repair. Now, however, this magnificent old church is open from end to end, and from north to south, in all its spacious stateliness. The length of the church is 236 feet; width, 112 feet (six feet wider than York Minster); width of transepts, 150 feet; the total area is 25,023 square feet, only 77 square feet less than Tewkesbury Abbey, and 1,008 square feet more than St. Michael's Church, Coventry.



A YARMOUTH ROW.

KITTY WITCHES ROW.

(*Photograph by Mr. Thomas Ayers, Great Yarmouth.*)

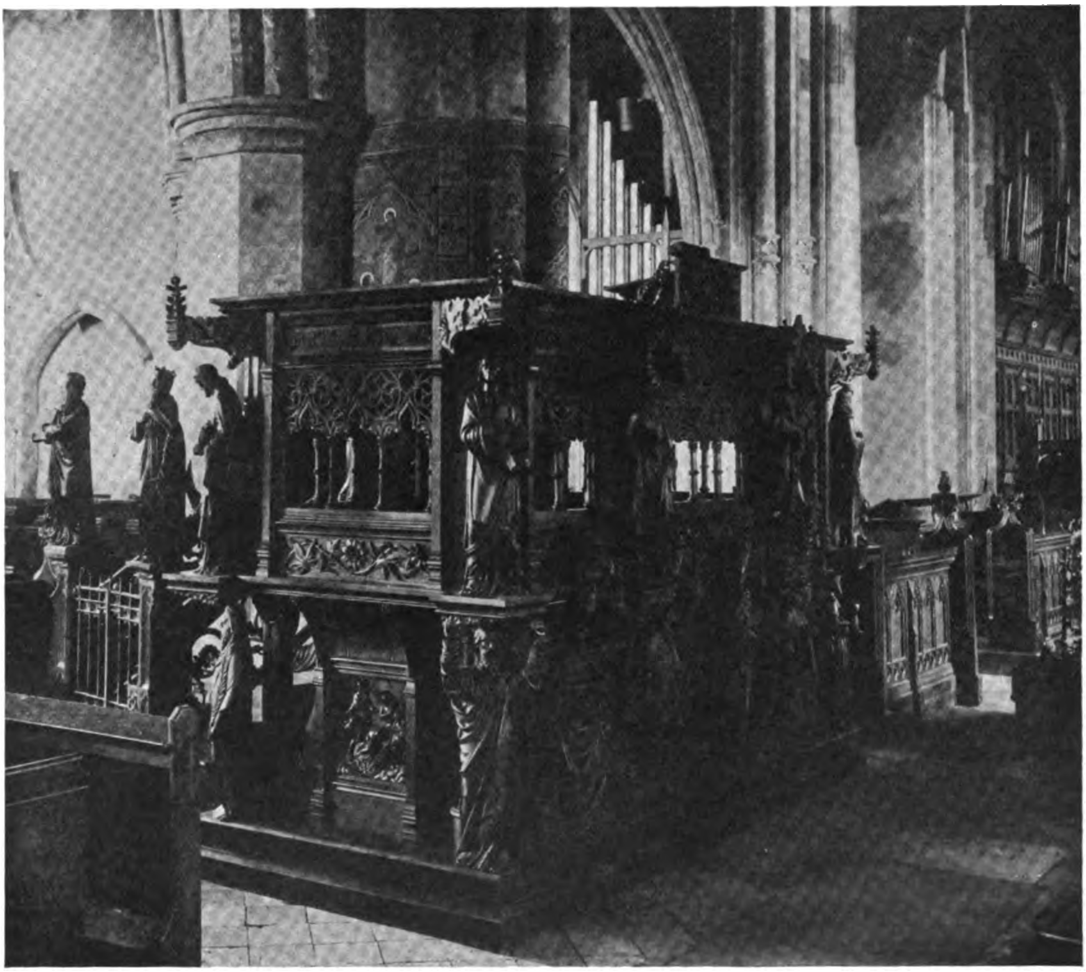
Great Yarmouth Parish Church has been the scene of some strange happenings during its long history. In the year 1287, the sea flowed into the building to the extent of four feet and the town was flooded. For more than a hundred years during the 15th and 16th centuries, sacred dramas and mysteries were performed in the church. In 1541 'four merchant heretics created a great disturbance during service'; this was on October 28, and five days afterwards 'a merchant and shoemaker were fined 2*s.* each for selling a last of white herrings in the Church.' Nelson visited Yarmouth on November 6, 1800, and went to the Parish Church, and as the great hero entered the building, 'See the conquering hero comes' was played on the organ.

Among the objects of special interest, the bowl of the font is the oldest, having been in the church for 700 years. In the centre of the south aisle wall is the tomb of Sir John Fastolf, the great warrior and a man of great influence in the reigns of Edward III. and Richard II.; he built Caister Castle and died in 1383. The finest window in the church, regarded from an architectural point of view, is the Early English window at the west end of the south aisle. The reredos was erected in 1880, and the remarkable pulpit (of which an illustration is given opposite) was completed in 1885 at a cost of £579 16*s.*, from the plans of Canon Venables, whose enthusiastic labours on behalf of the church of which he was formerly vicar are worthily commemorated in this handsome feature of the building. At the west end is the famous whalebone seat, formed from a portion of the skull of a whale fifty-one feet in length, which was cast up by the sea close to Caister in 1582. In 1606 the churchwardens invested eight shillings in giving the whalebone (or the whale-skull) seat a coat of paint! For more than 200 years this curious seat stood just outside the church, but for a very long time it has occupied its present recessed position. Standing in the north transept is another curiosity — an ancient revolving reading-desk (see the photograph on page 516). This ingenious and useful contrivance enables the student before he applies himself to his studies to arrange the works of reference he may require, and then to bring any of them before him by simply giving the desk a turn. It has six shelves, with an aggregate length of nearly 24 feet, and is so cleverly arranged mechanically that the shelves severally maintain one angle while the whole revolves.

Not the least interesting feature of the church is the library, which consists of about 320 volumes. Among the Bibles are Tyndale's, 1531; the Great Bible (or Cranmer's), 1541; the 'Breeches' Bible, 1582; and the 'Vinegar' Bible, 1717. Of the Fathers—are the works of St. Augustine (edn. 1528), St. Chrysostom, Cyprian and others. The collection includes an imperfect Roman Missal (Venice, 1547); a black-letter Prayer Book (1683) and 'a fine specimen of 17th century verbosity' by one Thomas Adams: it is a commentary on the second Epistle of St. Peter, a book in the Bible which consists of three short chapters, but Mr. Adams has so much light to throw upon it that his commentary occupies 1,634 folio pages! Here is also a manuscript roll containing the Book of Esther, exquisitely written in Hebrew unpointed and illuminated: it is probably the handiwork of a Spanish Jew late in the 15th century.

The custodian of the library is Mr. Edward J. Lupson, the author of a very interesting history of the Parish Church, who has held the office of parish clerk for nearly fifty years. Mr. Lupson says that he has officiated at no fewer than 12,479 marriages and that he has given away 1,324 brides! In the book above-mentioned he gives some quaint and amusing information from the church registers, especially the marriage section. Under *Similarity of Names* (the bridegroom's always being first) he gives Coe-Cole, Pye-Pyke; *Appropriate Combinations* include Orange-Black, Carrier-Porter, England-Brittain; specimens of *Jingles* are Cook-Took, Lark-Clark, Bell-Pell; and in regard to *Irregularities* we find King-Mouse, Lion-Herring, Whale-Swan. Mr. Lupson amusingly comments on about 180 of the 'extremely curious and accommodating combinations' of names he has found in the marriage registers; here are some samples of his wit:

Samuel Free Lydia Male	Anomalous. Samuel married a male: and Lydia accepted matrimonial bonds to become free.
Edward Wright Susannah Rivett	When Edward found the right rivet, he made the rivet wright.
John Trotter Hannah Lightfoot	How could a trotter go satisfactorily without a light foot?



THE PULPIT.

Photograph by Mr. Alfred W. Yallop, Great Yarmouth.)

From the burial registers, which date from 1558, Mr. Lupson has extracted the following: 'John Littleproud of yᵉ Musicianers'; this humble-named gentleman was probably one of the ancient Waits of the town.

It is now time to consider the musical associations of England's largest parish church. According to Henry Swinden, the antiquary and a historian of Yarmouth, two old church books contained the following memoranda in regard to the organs: 'Our Lady's organs' (1465), 'the old and new organs' (1485), 'the great old organs' (1486), 'Jesus' organs' and the 'new organs (1510).' H also speaks of 'a fine organ' erected, in 1545, on the north side of a chapel at the east end; and Manship, writing in 1619, says that on the north side of the chancel was 'a fair pair of organs.' The Corporation records show that, in 1588, an order was made for the payment to 'Andrew, the organ maker, of 2*s.* 6*d.* that was due to him for six years, and that the same be paid yearly by the church-wardens.' Here may be mentioned that so far back as 1462-63 one Arnold Johnson, of Gorleston, Orgglmaker, is mentioned in the Yarmouth Corporation records; in 1486-87, John, an organ-maker, is also referred to; while in 1493 Robert, the organ-maker of Norwich, was fined for selling beer within the town, 'contrary to the assize.'

Nothing definite as to the scope of the organ in the church is known before the year 1733, when a splendid new instrument was erected by the celebrated artificer Abraham Jordan, 'of the parish of St. John upon Walbrooke'; at the same time, he was ordered to build an organ for St. George's Chapel, a chapel-of-ease to St. Nicholas, at a cost of £500. The organ in the Parish Church—a remarkably fine specimen of Jordan's work—cost £900: it consisted of three manuals and contained the following stops:

GREAT ORGAN (13 stops).

Open diapason.
Open diapason.
Stopped diapason.
Principal.
Fifteenth.
Tierce.
Twelfth.
Sesquialtera (5 ranks).
Furniture (3 ranks).
Cornet (5 ranks).
Trumpet.
Trumpet.
Clarion.

CHOIR ORGAN (7 stops).

Open diapason.
Stopped diapason.
Stopped flute.
Principal.
Mixture (2 ranks).
Vox humana.
Vox humana.

SWELL ORGAN (7 stops).

Open diapason.
Stopped diapason.
Principal.
Cornet (3 ranks).
French horn.
Trumpet.
Clarion.

Compass of Great and Choir organs, long octaves, GG (no GG sharp) to D in alt = 55 notes:
Compass of Swell organ, C to D in alt = 51 notes.

This organ, enclosed in a handsome oak case (see the illustration opposite), originally stood in a gallery at the west end of the south aisle, then partitioned off from the rest of the church. It was opened on December 20, 1733, by Humphry Cotton, organist of Norwich Cathedral, who received a fee of two guineas for his services. The *Norwich Gazette* of December 8 thus forecasted the great event:

> On Thursday the 20th instant, the fine organ at the Great Church in Yarmouth, made by Messieurs Jordan & Harris, and approved of by most judges of musick in London as a masterpiece, will be opened with great solemnity, there being a sermon on the occasion; likewise Mr. Purcell's grand Te Deum and Jubilate, will be performed by several voices and instruments. In the evening will be an assembly, introduced by a concert of musick. The church will be opened at 10 in the morning.

The sermon preached by the vicar, the Rev. Dr. Thomas Macro, on that occasion was published 'at the request of the Corporation' under the title 'The melody of the heart.' The following is a short extract from that eloquent discourse:

> Since the organ, for its excellency and comprehensiveness, hath been adopted into the service of Christian worship, let the hand that plays it know its bounds, and make it minister to the end of true devotion, to the delight and edification of the people. . . . Let not the harmony of its sounds be frisking, airy, or ludicrous, which tends to dissipate the thoughts and break the attention of the mind; but let it be always accommodated to the pure and heavenly matter, and to the sublime and majestic style of those divine psalms and hymns that are appointed to be sung to it.

In 1793 the organ was repaired, at a cost of £104. 4*s.*, by Michael Crotch, of Norwich, probably a near relative of Dr. Crotch the composer. George P. England added an octave and a-half of pedal pipes in 1812, and Gray further enlarged the instrument in 1844. Twenty-five years later Hill removed the organ to a gallery at the west end of the north transept, when the CC compass and equal temperament were then adopted. It was opened by Henry Smart on February 3, 1870. The instrument was again removed in 1875, Messrs. Bishop undertaking the work, and placed in the two chancel aisles; thus it became a divided organ.

In 1903, Mr. James J. Binns, of Leeds, entirely reconstructed and enlarged the organ at a cost of £3,550 and placed it in its present position, the fourth it has occupied in the church! The following is the specification of this remarkably fine four-manual instrument:

GREAT ORGAN (17 stops).

	Feet.		Feet.
Double open diapason	16	Principal	4
Bourdon	16	Harmonic flute	4
Open diapason, No. 1	8	Twelfth	2⅔
Open diapason, No. 2	8	Fifteenth	2
Open diapason, No. 3	8	Mixture (4 ranks)	—
Open diapason, No. 4	8	Contra posaune	16
Harmonic flute	8	Posaune	8
Clarabella	8	Clarion	4
Stopped diapason	8		

SWELL ORGAN (16 stops).

Bourdon	16	Saube flute	4
Open diapason, No. 1	8	Fifteenth	2
Open diapason, No. 2	8	Mixture (4 ranks)	—
Hohl flöte	8	Contra faggoto	16
Stopped diapason	8	Horn	8
Gamba	8	Cornopean	8
Voix celestes (to tenor C)	8	Oboe	8
Principal	4	Clarion	4

CHOIR ORGAN (10 stops).

Lieblich bourdon	16	Dolce	8
Open diapason	8	Flute	4
Keraulophon	8	Principal	4
Hohl flöte	8	Harmonic gemshorn	2
Dulciana	8	Cor Anglais	8

SOLO ORGAN (11 stops).

Quintatön	16	Orchestral oboe	8
Harmonic flute	8	Vox Humana	8
Echo dulciana	8	Clarinet	8
Vox angelica (to tenor C)	8	*Enclosed in a separate Swell Box.*	
Flauto traverso	4		
Harmonic piccolo	2		
Contra bassoon	16	Tuba	8

PEDAL ORGAN (12 stops).

Double open diapason	32	Principal	8
Open diapason (wood)	16	Violoncello	8
Open diapason (metal)	16	Flute	8
Violone	16	Contra posaune	32
Dulciana	16	Posaune	16
Bourdon	16	Trumpet	8

Manual compass, CC to A = 58 notes; Pedal, CCC to F = 30 notes

COUPLERS.

Swell to Great.
Swell to Choir.
Solo to Great.
Choir to Great.
Great to Pedal (right side).
Great to Pedal (left side).
Swell to Pedal.
Choir to Pedal.
Solo to Pedal.
Solo octave.
Solo sub octave.
Swell to Great octave.
Swell octave.
Swell tremulant.
Solo tremulant.

ADJUSTABLE COMBINATIONS.

Five interchangeable combinations to Great and Pedal organs.
Five interchangeable combinations to Swell organ.
Three interchangeable combinations to Choir organ.
Four interchangeable combinations to Solo organ.

Accessories.

Five automatic interchangeable combination pedals to Great and Pedal organs.
One pedal giving full Great and Pedal organs.
Five automatic interchangeable combination pedals to Swell organ.
One pedal giving full Swell organ.
Three automatic interchangeable combination pistons to Choir organ.
Four automatic interchangeable combination pistons to Solo organ.
Crescendo pedal to Swell organ.
Crescendo pedal to Solo organ.

Wind Pressures.

Great Organ.—Flue work, 3½-in. and 6-in.; reeds, 6-in.
Swell Organ.—Flue work, 4-in. and 6-in.; reeds, 6-in.
Choir Organ.—Throughout, 3-in.
Solo Organ.—Throughout, 4-in., with the exception of Tuba, which is on a 10-in. wind.
Pedal Organ.—Flue work, 3½-in. and 5-in.; reeds, 9-in.

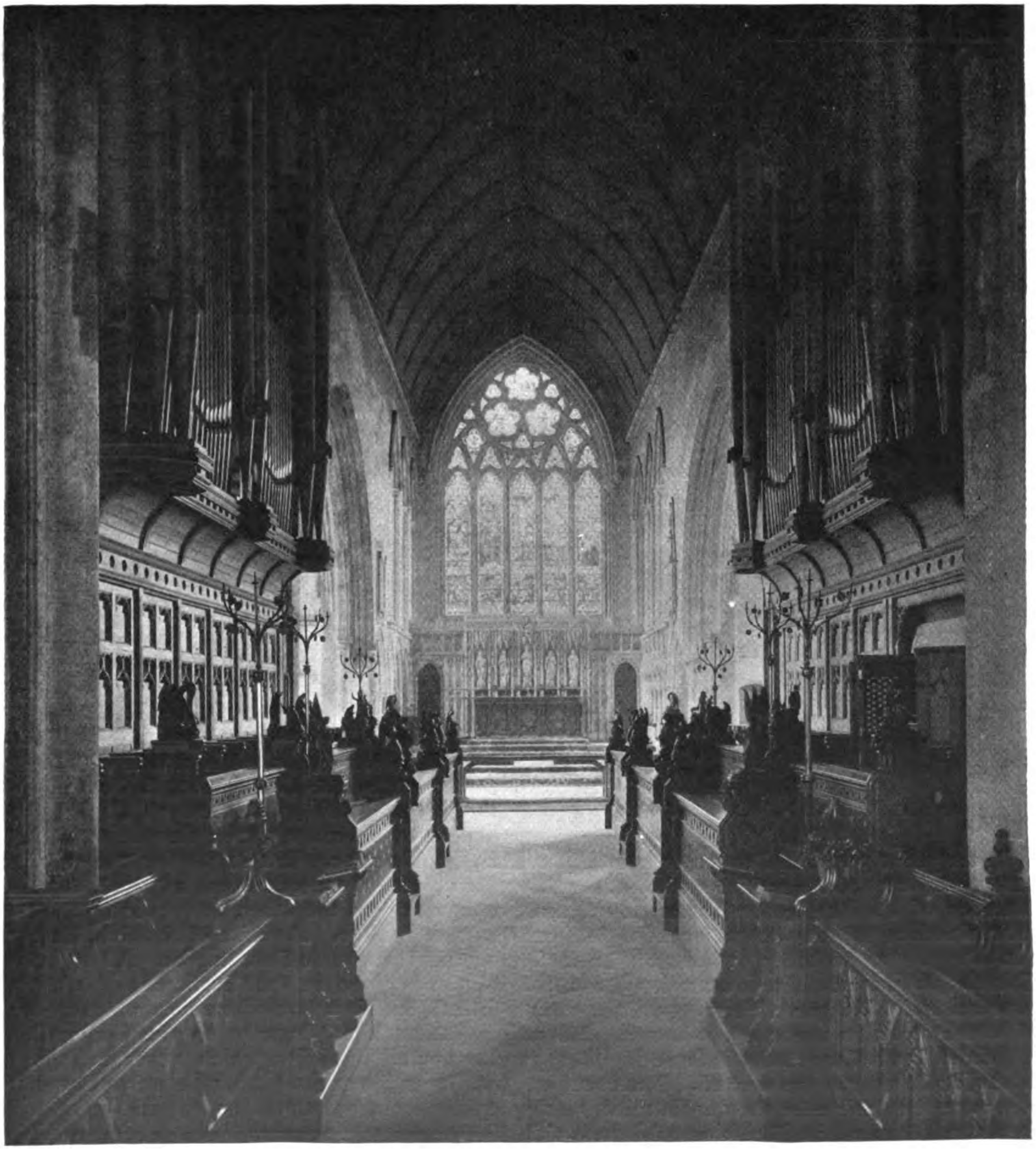
Contents of the Analysis of the Organ.

2 stops,	32 feet tone ..	42 pipes
14 ,,	16 ,, ..	632 ,,
34 ,,	8 ,, ..	1764 ,,
9 ,,	4 ,, ..	522 ,,
4 ,,	2 ,, ..	232 ,,
3 ,,	various.. ..	522 ,,
66 speaking stops	..	3714 pipes
15 couplers		
81 draw stops		

17 stops,	Great Organ..	1148 pipes
16 ,,	Swell ,, ..	1090 ,,
10 ,,	Choir ,, ..	580 ,,
11 ,,	Solo ,, ..	626 ,,
12 ,,	Pedal ,, ..	270 ,,
66 speaking stops	..	3714 pipes
15 couplers		
81 draw stops		

The action is Mr. Binns's patent tubular pneumatic system, and his ingenious invention in the way of stop control is applied to all the stops, this interchangeable combination action providing unlimited opportunity of variation to the player.

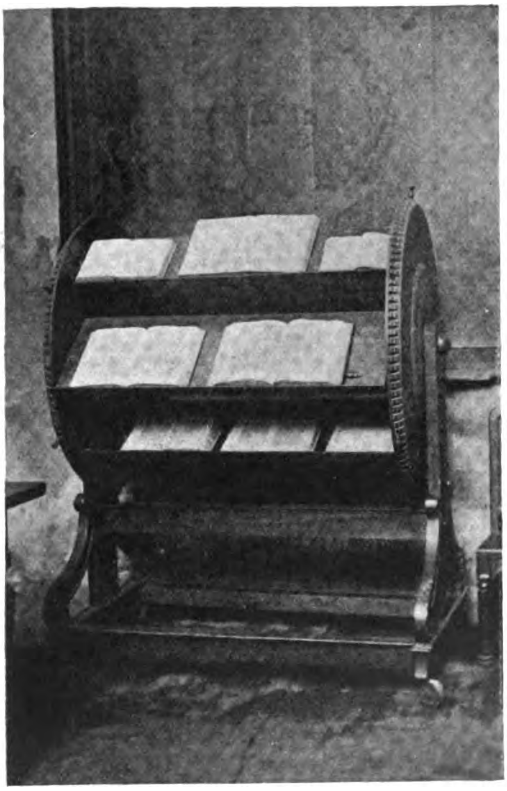
The wind is generated by two Sturtevant fans, propelled by a gas engine all placed in a separate building, and kept at an even temperature.



THE CHANCEL AND ORGAN.

(*Photograph by Mr. Thomas Ayers, Great Yarmouth.*)

As will be seen from the illustration on page 515 the organ is a divided one, placed behind each side of the choir stalls in the chancel, though the choir now occupy seats further westward in the church, to be nearer the congregation. An elaborate screen of wainscot oak encloses each portion of the organ. The *back* enclosures, however, consist of two fine old cases—that on the north is Jordan's imposing original case (see the illustration opposite), and on the south side is also another ancient case of stately design which came from St. Peter Mancroft Church, Norwich. It seems strange that these two old cases should form the *backs* instead of the fronts of the present organ, which would certainly have been more picturesque and added greatly to the dignity of the instrument.



ANCIENT LIBRARY READING-DESK.

In the year 1454 John Bowyer, organist, and ten others—among whom was Richard Southwell, Esq., Member of Parliament for Yarmouth—received their freedom of the town for 26*s.* 8*d.* each. Mr. Bowyer was probably organist of the Parish Church; but more definite information is available concerning Dr. Musgrave Heighington, the source of whose degree in music is not known. He was appointed (by the Corporation in those days) in 1733, when Jordan's organ was erected. The committee who were responsible for the appointment, 'taking into consideration his [Heighington's] great skill, recommended he be allowed £80 a year, he providing an assistant [to officiate at St. George's Chapel], and to keep both organs in tuneable repair, and to instruct the Hospital and charity children in singing to the organ the Psalm tunes now in use and such new ones as shall be thought proper.' It was further arranged that 'the Doctor and his assistant should play alternately every Sunday forenoon and afternoon at the Church and Chapel, also on every Holyday in the forenoon at each place, and every Wednesday in the forenoon at the Church; the Psalms and voluntaries to be used as in the parish churches in London where they have organs, and that at church every Sunday, scarlet days and Sessions, a voluntary be played before divine service when the Mayor and Corporation are going to their seats.' In 1745 the salary of the organist at the parish church was reduced from £60 to £40, 'to be paid by the churchwardens, and the chapel organist to have £20 a year, to be paid by the water bailiffs.' Soon after, however, on April 9, 1746, Dr. Heighington was 'discharged, having absented and removed himself and family from this parish.' *

Mr. Potts Crookenden was then appointed organist of the church and chapel at a salary of £40. He was probably succeeded by Johann Christian Mantel, a native of Erfurth, as his tombstone records. He had been previously organist of South Benfleet Church, Essex, as recorded by Eitner in his *Quellen Lexikon.* Eitner, however, makes no mention of the Yarmouth appointment, and the list of compositions is incomplete; nor does he give the date of Mantel's death, which took place on December 28, 1761, as his tombstone also records. Mantel composed two sets of 'Six lessons for the harpsichord or organ (Op. 1 and 2)—the latter were published by William Smith, at 'the golden Bass, in Middle Row, Holborn'—and 'Six concertos for the organ or harpsichord' (Op. 3); and there are some manuscript songs by him in the Fitzwilliam Museum, Cambridge. His successor, Henry R. Chicheley, a blind organist, is said to have had 'the soul as well as the hand of a master,' a precious and ofttimes rare combination of gifts in an organist. Isaac Lewis, a subsequent organist, held the offices of 'searcher and coast waiter at the Customs.'

Although not strictly organist of the parish church, John Eager must not escape notice. Appointed by the Corporation, in October, 1803, to the organistship of St. George's Chapel, Eager, like his predecessors, took turn about with the Parish Church organist in playing the services in both places, therefore he was as much organist of one church as the other, and probably the better man of the two. A native of Norwich, Eager was a rather remarkable East Anglian. A long account of him is given in the 'Dictionary of Musicians' (1824), but his more modern biographers are wrong in calling him 'Organist to the Corporation of Yarmouth,' an office which never existed: the St. George's organistship having been a Corporation appointment has doubtless caused the confusion.

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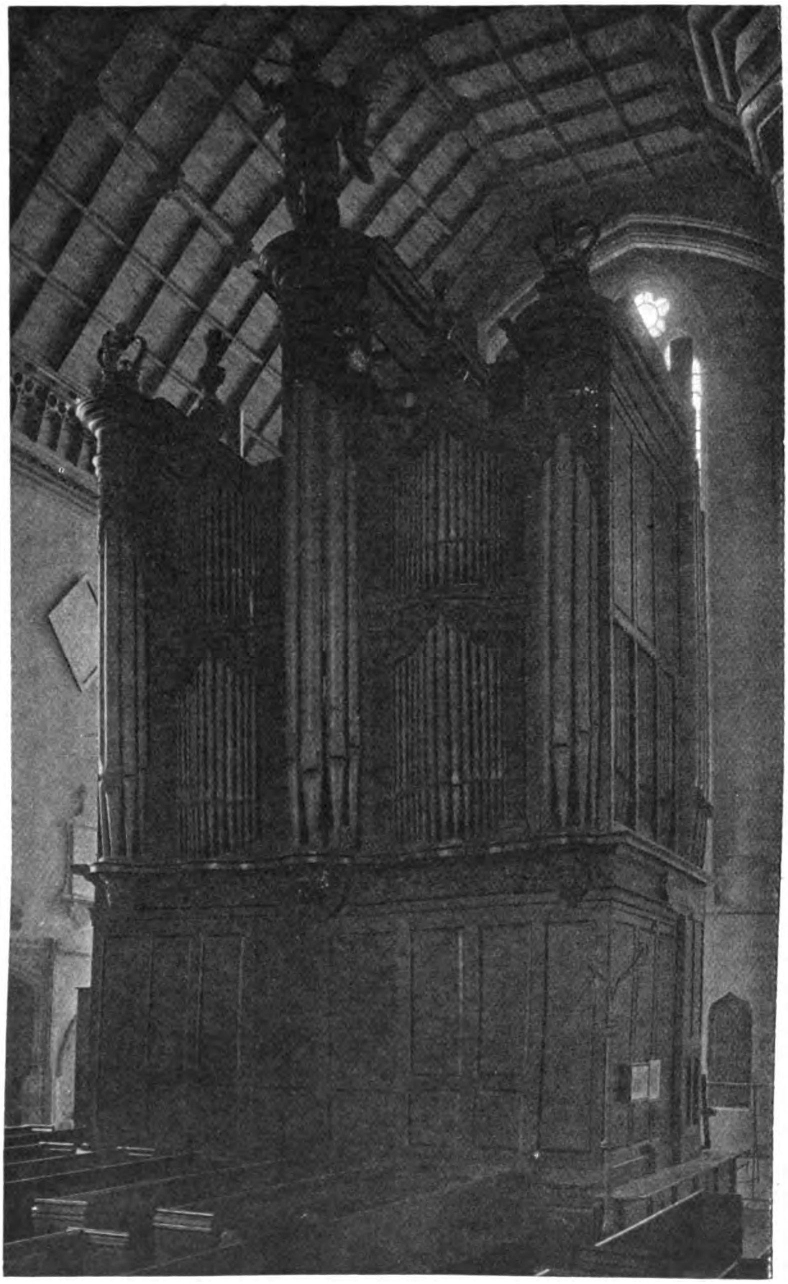
* These dates, obtained from official sources by Mr. Fred Johnson, correct erroneous ones in the various biographical notices of Dr. Heighington, who held the Yarmouth appointment from 1733 to 1746. Mr. Johnson's valuable researches were printed in the *Yarmouth Mercury* of June 14, July 5 and 12, 1902.



THE BACK OF THE PRESENT ORGAN-CASE (NORTH SIDE),
WHICH FORMERLY ENCLOSED THE WHOLE OF THE ORGAN BUILT BY JORDAN IN 1733.
(*Photograph by Mr. Thomas Ayers.*)

In August, 1804, Eager conducted performances of 'The Messiah' and 'Judas Maccabæus' in the Parish Church, on which occasion Dr. Beckwith presided at the organ, and, according to a preliminary announcement, 'the band will comprehend such professional talents as will render it in every respect complete.'

It is much more interesting, however, to learn that Eager hospitably entertained Samuel Wesley during his visit to Yarmouth in 1815. But Wesley may tell the story himself in a letter he wrote to his friend Vincent Novello, the original of which is preserved in the British Museum:

Yarmouth,
Dear N. Tuesday, July 18, 1815.

I was informed that you expected me to write from this place, and I almost believe that you said as much to me yourself: if therefore I am mistaken in both instances, your duty will be to make me refund the postage at our next meeting.

I and my coadjutor Charley Smith have had a mixture of good air, good bathing, good company, good cheer and cold attendance. . . . Our party [performances] ought to have taken place in the week of the races, when the town is always sure to be full and the people all mad for *any* public fun, from an Oratorio to Punch.

However, the people who *did* attend appeared all very much delighted, and some of them (especially the visitors from Norwich) were good judges, and of course much tickled with such a row as we gave them upon the most magnificent organ I have yet heard, and in which I think you would agree with me. Your MS. music-book has been of special service to us: the triple fugue in E♭ [Bach's St. Ann's] was received with the same kind of wonder that people express when they see an air balloon ascend for the first time. Smith, I believe, planted two or three spies to watch the effects of such sounds upon their *countenance* and consequently, *mind.*

The 30 Variations [Bach] we mean to try to-morrow upon the said organ: this will be a treat to Mr. Eager, the organist, at whose house I am staying and who wishes to be introduced to you on his arrival in London, which he expects to be in the next Christmas holidays.

You will find him rather an extraordinary man, and knowing several things well. As a musician he has had no advantages whatever but from his own industrious and persevering assiduity: he has therefore gained a pretty fair proportion of pretty *dry theory,* having fagged at more treatises than have done him much good, which you know is very easy to do: he is a bad player on the organ, a tolerable one on the piano, and a very good leader on the violin; has studied several wind instruments, viz., horn, trumpet, flute, clarinett, oboe, and bassoon, and can play them all tolerably. . . . He has read a good deal, and is a good grammarian in French and Italian . . . so that you ken, my gude mon, that this 'mine host of the garter' is not to be sneezed at, and I assure you he is quite agog for an introduction to you, which I rather wonder at, after my giving him *my* opinion.

I purpose with God's blessing, and the devil's assistance (or the coachman's, which is pretty much the same), to be in London on Friday morning by 9 o'clock: it is highly probable that I shall look in at your shop [church] either in the morning or evening of Sunday, when we may talk over some of my Yarmouth pranks more *ad longum.*

I did not mention the amount of our receipts. We share £22, which is better than losing as much, you know.

Adieu for the present, believing me as always

Yours most cordially,
S. Wesley.

To Mr. Novello,
No. 240, Oxford Street,
London.

The 'Charley Smith' of Wesley's letter was a well-known bass vocalist and composer, who had then recently married a Miss Booth, of Norwich: he and Samuel Wesley were evidently colleagues in their professional visit to Yarmouth.

In August, 1820, a 'Grand Musical Festival,' lasting three days, was held in St. Nicholas' Church and the Town Hall, Yarmouth, the programmes largely consisting of Handel, with selections from Mozart's 'Requiem' and Beethoven's 'Mount of Olives.' Mr. Eager 'conducted the instrumental band and Mr. Buck presided at the organ,' on which occasion the Parish Church 'presented a very brilliant appearance from the number of lamps and candles with which the orchestra (expressly built for the occasion) and the other parts of the edifice were decorated.' In addition to exercising his musical gifts in Yarmouth, Mr. Eager pursued the avocation of a dancing-master—Wesley designates him *Maître de Ballet*—and he was a doughty champion of the Logier system of teaching music. He afterwards settled at Edinburgh and died there June 1, 1853. The 'Dictionary of Musicians' (1824) places to his creative credit a Pianoforte concerto and a 'Collection of Songs,' but neither of these publications has found its way to the British Museum Library.

In December, 1843, George Warne, another blind organist, was appointed. Until that year he had been organist of the Temple Church, and thus he was the immediate predecessor of Dr. E. J. Hopkins in that appointment. Like Dr. Hopkins, Warne was noted for his interludes and improvisations, at that time played between the verses of the hymns. On Midsummer-day, 1850, Henry Stonex, a native of Norwich and a pupil of the celebrated Dr. Zachariah Buck of that city, was elected organist without competition by reason of his 'good abilities.' An excellent musician and an estimable man, Mr. Stonex discharged the duties appertaining to his office with conspicuous ability for over forty-four years: moreover, during that long period he rendered excellent service in the cause of music at Yarmouth. He died on January 10, 1897, much esteemed for his 'kindness of heart and never failing cheerfulness, even in the midst of trouble'; and to those who knew him 'his friendship and memory will always be lovingly cherished.'

MR. HAYDON HARE, MUS.B.

ORGANIST AND CHOIRMASTER OF GREAT YARMOUTH PARISH CHURCH.

(Photograph by Mr. Frank H. Sayers, Great Yarmouth.)

Mr. Haydon William Hare, Mus.B., the present organist of the church, was born at Stamford, Lincolnshire, July 2, 1869. He began his musical career as a chorister of St. John's Church, Stamford, and studied the pianoforte and organ under the organist of that church, Dr. A. Gore Mitchell. He afterwards became a chorister at Peterborough Cathedral, singing as one of the four boy altos, there being no men altos at that time in the choir. He gained a musical scholarship from the choir, and a King's scholarship at the King's School at Peterborough. At the breaking of his voice in 1884, he became an articled pupil of and afterwards assistant to Dr. Haydn Keeton, organist of Peterborough Cathedral, and in the same year, aged fifteen, he obtained his first organ and choirmaster appointment at Ryhall Church, a village near Stamford. One year later, aged sixteen, he was appointed organist and choirmaster of All Saints' Church, Stamford, his native town, an office he held with distinction for ten years. His vicar, Canon Oldfield, testified to him as 'a man of persevering and unflagging energy,' and as one who 'neglects nothing and takes pains with every trifle.' During his Stamford appointment he discharged the duties of choirmaster, from 1893 to 1895, at Bourne Abbey church. Early in 1895 he obtained his present post, that of organist and choirmaster of Great Yarmouth Parish Church.

As a choral conductor Mr. Hare has had a varied and successful experience of nearly twenty years. In 1888 he became conductor of the Stamford Musical Society (band and chorus of 120 performers), from 1890 to 1895 he conducted the Bourne Choral Society, and since 1895 the Great Yarmouth Musical Society has had the advantage of his skilful leadership. The Society—founded by Mr. Stonex in 1857 and conducted by him for many years—has given excellent performances, under Mr. Hare's baton, of the following works between the years 1895 and 1907, with a band and chorus numbering 200 performers:

Messiah (twice)	*Handel.*	Ancient Mariner	*Barnett.*
Creation (twice)	*Haydn.*	Golden Legend (twice)	*Sullivan.*
Last Judgment	*Spohr.*	Martyr of Antioch	,,
Elijah (twice)	*Mendelssohn.*	Phaudrig Crohoore	*Stanford.*
St. Paul	,,	Ode on St. Cecilia's Day (twice)*	*Parry.*
Hymn of Praise (twice)	,,	St. John's Eve	*Cowen.*
May Queen	*Sterndale Bennett.*	Hiawatha (Parts I. & II.)	*Coleridge-Taylor.*
Bride of Dunkerron	*Smart.*		
Jacob	,,		

* One performance was conducted by the composer.

In co-operation with Mr. Ernest Tunbridge (stage manager) he has conducted successful performances of the following Sullivan operas: 'Patience,' 'Iolanthe,' 'The Mikado,' 'Yeomen of the Guard,' and 'The Gondoliers' (twice). In 1895 Mr. Hare was selected to train the Great Yarmouth contingent (about forty voices) of the Norwich Musical Festival chorus, and this year, in succession to Dr. A. H. Mann, he was appointed chorus-master of the festival to be held at Norwich in 1908.

In regard to academic distinction there can be placed to Mr. Hare's credit the following diplomas: 1889, Associate of the Royal College of Organists, and in 1890, the Fellowship; 1892, Bachelor of Music at the University of Durham; and, 1894, Associate (organ) of the Royal College of Music. His published compositions consist of part-songs: he has also written a highly-effective *Te Deum* and an excellent Communion Service for male voices, both of which are in constant use at the church.

To return to Great Yarmouth Church. The choir consists of sixty-six voices—forty boys and twenty-six men, most of the latter being volunteers. The Vicar, Canon Willink, not only takes a very warm and practical interest in the music of the church, but regards Mr. Hare as a valuable colleague in the conduct of services that are as beautifully rendered as they are devotionally inspiring. One of the special services is a united Harvest Festival, which has been held for the past nine or ten years. On this occasion all the choirs of the town take part, making a great choir of 250 voices: it is not surprising to learn that this service is thrilling in its thanksgiving uplift of jubilant music. The church is seated for 3,000 persons; but frequently during the holiday season the vast edifice is filled in every part by some 4,000 worshippers; at such times the sight of so vast a concourse of people and the sound of their congregational song is peculiarly impressive and solemn.

THE REV. JOHN WAKEFIELD WILLINK, M.A.,

VICAR OF GREAT YARMOUTH AND HON. CANON OF NORWICH.

(*Photograph by Mr. Alfred W. Yallop, Great Yarmouth.*)

In the concluding words of an interesting paper on the church, read before the Norfolk and Norwich Archæological Society, Canon Willink said: 'Our forefathers have loved this church and have worshipped here and worked for it through many generations. From countless hearts and from countless lives it has drawn forth the best things that man has got to give to God, and many indeed are they who will have cause to thank God throughout eternity for the Church of St. Nicholas.

In addition to the authorities above named, thanks are due to Dr. A. H. Mann, organist of King's College, Cambridge, for the loan of his valuable 'notes' on East Anglian music.

Dotted Crotchet.

MR. HARRY EVANS.

'The Eisteddfod is taking hold in an increasing degree—I will not say upon the masses of the people, because I think they have always given it sympathy, but upon all classes of the community. Here . . . . you meet for the purpose of giving it a recognised, an impartial, a universal means of countenance and support. May these meetings flourish; and may the attachment of the Welsh people to their institutions and their tongue always have fair play, and result in their being maintained, not only for the gratification of their tastes, but, as I believe, for the elevation of their characters, and for the promotion of the best and highest welfare of the country.' These words, spoken by Mr. Gladstone nearly twenty years ago, may serve as a fitting prelude to the career of a worthy son of the Eisteddfod, who forms the subject of this biographical sketch.

Mr. Harry Evans was born, on May-day, 1873, at Dowlais, Glamorganshire, the famous iron-manufacturing town of South Wales. Dowlais has always been noted for its singers (solo and choral) and conductors. Miss Megan Watts (Mrs. Watts-Hughes), Eos Morlais, Mr. Daniel Price (who gained one of the first open scholarships at the Royal College of Music and is now on the teaching staff of that institution), and Miss Maggie Davies—all these may be instanced as vocalists who have made more than a local reputation. 'In the seventies,' says Mr. Evans, 'Dowlais was held in great repute in the Principality as a choral town possessing choirs and conductors, that struck terror into the hearts of other competitors at Eisteddfodau. Not the least distinguished among those choral conductors was my father, John Evans (Eos Myrddin), who left behind him a long and creditable record of honest work in the cause of music. Left an orphan at five years of age, he was brought up by an uncle and aunt, and at the age of nine he had to go to the colliery to help his uncle: of education he had practically none. After reaching manhood he became known locally as a bass solo-singer and the winner of many prizes at competitions. He had a phenomenal voice in regard to quality, volume, and compass—low C (2nd basses) and high A (1st tenors) were often patterned by him in the course of a rehearsal. He also played the flute and became a fairly good performer on the violoncello.

'When Eos Morlais, the famous choral conductor, left Dowlais, my father conducted the principal choir in the town, and for thirty years led a busy life in his spare time as a choir-trainer. Competitions absorbed most of his energies, but he conducted the first performance of the "Messiah" ever given in Dowlais! In a few years he established something like a record with his Bethania choir, winning eighteen first-prizes out of twenty-one competitions, dividing two prizes and losing only one. Those were the days of small prizes, but the conductor generally got a trophy in the form of a medal, metronome, baton, or oak chair, and these prizes we, his children, value very highly. His choir consisted entirely of working people—colliers and iron-workers; at that time even most of the sopranos worked either at the pit-head or in the ironworks, and all the altos were boys. Scarcely any of these singers could read music, and my father used to have them to our house, in batches of six or seven at a time, and teach them by ear. They were quick to learn and never forgot. There were no pianofortes used in those days—everything was unaccompanied and "dropping in pitch" was unknown. My father, who was a good reader of the staff notation and knew nothing of tonic sol-fa, possessed unbounded energy and enthusiasm for music. He was an ordinary iron-worker—a roller of steel plates for the Admiralty—and only a pair of tongs separated him from the white heat of the iron he welded into shape. When he worked at nights he would, during his supper-hour, rush down to the school-room in his leather clothes and conduct the choir until it was time for him to return to the furnace. He was known to take a choir to a competition, win the prize, return home, get into his working clothes, and then work all night! In his later years it was a great pleasure to me to play to him his favourite choruses, while he, with closed eyes, would fight his battles over again. He was precentor of Bethania Congregational Church for forty years, and died suddenly one Saturday evening in August, 1905, at a religious meeting held in the same schoolroom and near to the exact spot where he had stood and toiled as conductor for so many long years.' No comment is necessary on the interesting life-story of this typical Welshman, in whose soul burned the fire of the love of music, to become, like the iron furnace at which he stood day by day and night by night, its own refining influence.

The fifth child of a family of ten children, Harry Evans learned the tonic sol-fa notation from his eldest sister, and at the age of five he could play hymn-tunes from that notation on the harmonium. His father taught him the staff notation, and at the age of seven he made his first public appearance at a penny reading, when he played a solo on the harmonium. Although it was a small instrument he could scarcely blow it, but the audience were so pleased with the little fellow's performance that they made a special collection for him, which amounted to something over five shillings. 'This was my first fee,' he says, 'it was given me all in coppers, and I well remember how proud I felt in handing the coins to my mother.' In 1883, at the age of ten, Master Evans was appointed 'organist of Gwernllwyn Congregational Church, a post that had been previously held by his friend Dan Price. As a matter of fact, the 'organ' was a large Alexandre harmonium, and the youthful 'organist' was so small that the precentor (father of Mr. Price) arranged a special blowing apparatus at the back of the instrument. His blower, now a thriving tradesman in Dowlais, was 'a most capable and faithful assistant.' Instead of a salary, the good people of Gwernllwyn decided to pay for some pianoforte lessons for their boy-organist. He was accordingly placed under the tuition of the late Mr. Edward

Lawrance, whose pupil he remained for two years. Mr. Lawrance, a former pupil of Moscheles at Leipzig, was very kind to the boy and took a great interest in his progress. He carefully graded his technical studies, building upon the foundations of Bertini, Cramer and Moscheles, and forming his taste with Bach, Beethoven and Mendelssohn, giving him nothing lighter than the last-named composer's 'Songs without words.' 'I could play,' he says, 'some of Beethoven's sonatas, and I passed "with honours" the Local Examination held by the Royal Academy of Music (now the Associated Board). This was all the teaching I have had. During the whole time of my lessons with Mr. Lawrance I had no piano to practise upon, so I used to go two or three times a week to the house of a kind lady friend, a member of the church.'

Ever solicitous for the welfare of their young organist, the congregation thought it desirable that he should have an instrument of his own, so they arranged a concert, with the proceeds of which they bought him a small pianoforte. This he still greatly values. He was in great request as a pianist and accompanist, accomplishments rather rare in South Wales at that time, and was regarded as something of a prodigy. 'My friends,' Mr. Evans says, 'were very anxious to send me to London that I might adopt a musical career; but my father, always wise and far-seeing, insisted upon my securing a good general education first, for which I am now very grateful. When I passed through the elementary school I had to compete for a scholarship at a higher grade school. This I won and remained there until I was fourteen. Music, however, was ever the ruling passion, but my father decided that I should enter the scholastic profession that I might be well-equipped educationally and be certain of a livelihood. "After that," he said, "you can do as you like about taking up music." This was a great disappointment to me. For some time I rebelled against my father's decision, and it was only his ultimatum—that if I did not take up the appointment which was awaiting me and that I had secured by examination, I must go to the *iron works!*—that finally pulverised my opposition. But it was with a heavy heart that, on a certain Monday morning, I, a fourteen-year old pupil-teacher, trudged to the Abermorlais Schools, Merthyr Tydfil, to begin my scholastic career.'

In 1887, simultaneously with his pupil-teacher appointment, Mr. Evans became, by competition, organist of Bethania Congregational Church, Dowlais, where his father was precentor, an office he held with much acceptance for nineteen years, until August, 1906. Up to that time, he had no knowledge whatever of an instrument with pedals, but he soon became passionately fond of the organ. With the exception of St. David's Church, Merthyr Tydfil—of which Mr. Lawrance, his teacher, was organist—organ recitals were then unknown in those parts of Wales, and Mr. Evans was the first Welsh organist to give them in that district. At the same time he worked so assiduously at his scholastic duties that he passed with distinction the South Kensington examinations in mathematics, science and art, winning the district prize in art for the best freehand and perspective drawing. It was a hard life. 'I started from home,' he says, 'at 7.30, in order to be at the morning class (two miles away) by 8 o'clock. School began at 9: the dinner-hour was devoted to study; evening classes lasted till 8.30; and then very often I finished the day with a wild rush up to Dowlais to accompany the choir for an hour or so. I do not know how I managed to get through it all; but I had an indulgent head-master, who let me off to fulfil engagements as accompanist at Eisteddfodau and concerts. Saturday was a *free day*, but only so far as school duties were concerned, as I was occupied in teaching the pianoforte and organ from early morning till late at night.'

At the end of his pupil-teacher course he entered for the Queen's Scholarship examination for admission to a training college, and, though his attention had been divided between music and school-work, he headed the list in the district; moreover, he came out eighty-eighth on the list for the whole of the United Kingdom and was the top man in his College—Bangor Normal College. Then came the crisis in his life. Acting upon the advice of a medical friend he gave up all idea of Bangor, to adopt music as a profession. But the way did not seem clear. With the scholarship he could remain as a teacher at the Merthyr school at a salary of £40 a year against the £20 he had previously received. 'This meant something to me,' he says, 'as what I earned by music I spent in going about to hear good music, and in purchasing organ, pianoforte and theoretical works. Without consulting anybody, I studied hard at music, and after a year's work went to London in July, 1893, and, to the great surprise of Dowlais, passed the examination for the Associateship of the Royal College of Organists!' He sent in his resignation to the School Board, and at once began to extend his music-teaching connection, acted as pianoforte accompanist to all the famous choirs in the neighbourhood, and was in great demand for organ recitals.

In the autumn of 1893 a representative choral society of 200 voices was formed at Dowlais with Mr. Evans as conductor, and Handel's 'Samson' was performed, with full orchestral accompaniment, before a crowded and enthusiastic audience. 'Acis and Galatea' followed, but the question had to be answered, 'What can Harry Evans do at the Eisteddfod?' Therefore, except for an occasional oratorio, the next few years were devoted to choral competitive work. Success varied—sometimes a first, at other times a second prize; but after the choir had won a £100 prize at Tonypandy in the spring of 1897, Mr. Evans decided to stop the competitive work of the choir. Early in that year he had qualified for the Fellowship of the Royal College of Organists, he and one other candidate being the first Welshmen to obtain this diploma. For the next few years he coached various choirs, one of which, in 1905, won the chief choral prize at the National Eisteddfod. In 1898 he formed a ladies' choir at Merthyr Tydfil, which continued for some years with great success. In 1900 these ladies, all of social position, combined with his Dowlais male-voice choir in a performance of 'Hiawatha's Wedding-feast,' an occasion which proved the levelling influence of music, as many of these fair vocalists sang on the same platform with the working men whom their fathers employed. 'But these working-men,' Mr. Evans proudly observes, 'were all gentlemen, and they could *sing*—indeed, the result was in many ways the best singing I have ever secured. The Dowlais male-voice choir was formed by me in 1899 with a view of competing at the Liverpool National Eisteddfod of 1900. We worked hard for twelve months, and when the fateful day arrived we sang tenth in the order of eleven choirs, one of them being the Manchester Orpheus, which has since achieved fame; but we came off easy winners: thereby was saved the honour of the Welsh nation, as all the other choral prizes that week had been won by English choirs. This Dowlais choir gave concerts in various parts of South Wales, and during Easter, 1901, we sang at six concerts in London with success.'

At the Royal National Eisteddfod of 1901, held at Merthyr Tydfil, Mr. Evans conducted a memorable performance of 'Israel in Egypt,' with a chorus of 500 voices, and at one of the concerts the 'Tannhäuser' overture and Beethoven's C minor Symphony were played under his baton, an orchestral concert being a novelty at this important national meeting. At the Llanelly Eisteddfod, held in the following year, he conducted the choir which won the £200 prize; but that was his last appearance in this capacity, for owing to his increasing engagements as an adjudicator he thought it desirable to give up being a competitor. He, however, kept the choir together for some time, giving performances of 'Elijah,' 'St. Paul,' 'The Revenge,' 'Hiawatha,' 'King Olaf,' and his own 'The Victory of St. Garmon,' and on three occasions he took the choir to London, where they sang at Welsh concerts given at Queen's Hall and elsewhere.

The great change in Mr. Evans's life-work was foreshadowed five years ago, but the story may be told in his own words. 'In the autumn of 1902 I was invited to become conductor of the Liverpool Welsh Choral Union, and although I was aware that there were 100,000 people of Welsh descent in Liverpool, and also that the city had a very fine Eisteddfod choir in 1900, it was all in the nature of an experiment, and I had not the slightest idea that the Society would develop into such an important organization, neither did I think it would be the means of alluring me away from my native heath. The first work we gave was Handel's "Samson," and after that performance and two months' experience of the choir at rehearsal, I found that there were great possibilities here and just the right kind of people to work for Art's sake, with no external considerations other than doing what they could to uphold the reputation of Wales as a choral nation. The decision to restrict the membership of the Society to persons of Welsh descent seemed to be attended with some risk, but now that it has been amply justified in the results, we are proud of that restriction. We began with a membership of 150 voices: now we number 300, each singer having to undergo a test before being admitted to the Society. We had to overcome much prejudice, for instance that Welsh choralists could only sing Handel and Mendelssohn. This we have disproved in our performances of "Hiawatha" and "The Golden Legend," and especially in Bach's "St. Matthew" Passion and the "Dream of Gerontius." We were somewhat doubtful as to the reception the choir would accord the "St. Matthew" Passion, but they sang Bach's music as if they had been accustomed to it all their lives, and the public showed their interest in Bach by the fact that the Philharmonic Hall was sold out ten days before the concert.' That the Liverpool Welsh Choral Union (Undeb Corawl Cymreig Lerpwl) is in a flourishing condition financially as well as musically is shown by the report of the fifth season (1906-07), when the three concerts yielded a profit of £71 6*s.* 6*d.* ('Hiawatha'), £120 11*s.* 3*d.* ('Messiah'), and £78 4*s.* 3*d.* ('St. Matthew' Passion), and that there is a credit balance of £135 7*s.* 1*d.* in the hands of the treasurer, a result upon which the energetic conductor and the able business men on the committee of the Society are to be warmly congratulated. The works selected for performance next season are 'The Martyr of Antioch' (Sullivan), 'Samson' (Handel), and 'The Apostles' (Elgar).

In 1906 Mr. Evans decided to settle in Liverpool, where he leads a busy life, teaching singing, conducting the Liverpool Welsh Choral Union, and holding the appointment of organist and choirmaster at Great George Street Congregational Church. As a composer he attracted considerable attention at the Cardiff Musical Festival of 1904 by his dramatic cantata, for baritone solo and chorus, 'The Victory of St. Garmon,' produced and very favourably received by the public and the critics. For the Royal National Eisteddfod of 1908, to be held at Llangollen, he has composed a dramatic cantata on a Welsh subject, 'Dafydd ap Gwilym.' Like several musicians whose careers have been recorded in The Musical Times, Mr. Evans testifies to the value of 'picking up': he says 'My musical education has been mainly obtained from experience—coming into contact with and learning much from singers, composers, and conductors; spending my savings in going about for many years, to London in particular—Covent Garden Opera, Queen's Hall symphony concerts, Albert Hall oratorios — Birmingham, Leeds, and Three Choirs Festivals. I never came away from any of these performances without having picked up something fresh, and I have always made it a point, and still do so, of hearing anything new, whatever it might cost, and this I consider has been invaluable to me in my musical development.'

In response to a request for his views on the Eisteddfod, Mr. Evans says: 'Well, some of us are much concerned as to its future. I claim to know something about it, being a "child of the Eisteddfod," and owing a great deal to it. This ancient and national institution has undoubtedly rendered great service to music in the past, and many of our best native musicians have been "discovered" there. It is thought that the Eisteddfod—which of course must live in Wales—could be of great service in guiding young people into true artistic paths. There was a time when choirs competed purely for the love of music, when the prizes were small, £10 and £15, and when sight-singing was always included. But now the prizes are enormous, £200 for instance, and no sight-singing is required. But worse than all, the test-pieces do not make for progress. A comparison of present day programmes with those of twenty years ago, reveals the fact that no more demands are made to-day in vocal music, either from the executive or interpretative point of view. Also the same test-pieces are selected over and over again, and are sung by the same choirs. In many instances these test-pieces are not worth the attention of the splendid voices that sing them. Eisteddfod committees have actually been known to be compelled to change a test-piece (which might be somewhat new) at the instance of these choirs, who promise to attend the Eisteddfod only on the condition that one of their favourite "chestnuts" is chosen. The result is that it is a common thing to hear a choir sing one of these pieces in an inferior manner to what they did in previous years. And then what becomes of all the magnificent choirs that have been heard in Wales of late years? What is their artistic record? The winning of prizes is not an artistic record! The same thing applies to solo singers. At these competitions we often hear most magnificent voices: what becomes of them? In most cases they drift into mere pot-hunting—singing the same things over and over again—gradually deteriorating, losing the finer feelings, and ultimately disappearing altogether. Mr. D. Emlyn-Evans — our most capable critic in Wales—draws attention to these facts in striking articles which have recently appeared in the Welsh press. The great success that has attended English competition festivals has set some of us seriously thinking. In England we have heard test-pieces sung that are upon a much higher level as test-pieces than anything we have ever had at the Eisteddfod. The same thing applies to sight-reading. If this can be done in England after only a few years' existence of these festivals, surely our ancient institution could do likewise. First of all, what we want is a judicious selection of music for competition, and it has been often suggested that the National Eisteddfod Association should take this matter in hand and, with the co-operation of the leading musical men in Wales and the directors of the chief local Eisteddfodau, an *Advisory Board* should be formed of, say, a dozen capable men, to select the programme of test-pieces for the National Eisteddfod, and the local committee to carry it out. Such a plan would prevent local jealousies and obviate heart-burnings, and while it would eradicate wire-pulling, this method would ensure an artistic programme and above all would prevent the constant repetition of the same test-pieces, or pieces of a similar type.

'Let it not be thought that all the music selected at the National Eisteddfod is unworthy —far from it. There are cases where excellent and suitable pieces have been chosen, but generally speaking Eisteddfodic selections are of a haphazard and promiscuous nature, with no thought of artistic development. If the National and the chief local gatherings could only be induced to fall into line, the smaller ones would follow. At present, choirs generally exist solely for competitive purposes, and the competitive spirit—which has become unhealthy owing to the large money prizes—has such a firm hold upon the choirs that it is almost impossible to induce them to undertake serious work for Art's sake. One fears that in singing the test-pieces their thoughts are centred on winning the prize and beating the neighbouring choirs rather than on the music they are performing. This is all very heart-breaking to those who, like myself, know that our countrymen are capable of attaining to the very best and the very highest in choral music. We have heard certain kinds of music sung at Eisteddfodau in such a manner that would satisfy the most exacting critic, at the same time electrifying the audience. We also know that were these choirs properly equipped they could worthily interpret Bach and modern music like Elgar's. The deep religious feeling so essential to a true performance of Bach, combined with the "mystic" in Elgar, would not be in the least foreign to the Welsh temperament; on the contrary, such feelings are a part of a Welshman's nature and up-bringing. This has been very forcibly brought home to me by the singing of Bach and Elgar by the Liverpool Welsh Choral Union. I am a great believer in my own dear Welsh people, and if their energies can only be directed into the proper channel, there is a great future for us as a musical nation. But unless something is done, and that speedily, to stem the strong tide of Eisteddfodic anti-progress, the future will indeed be a gloomy one.'

Have you anything to say about the religious fervour of the Welsh people as exemplified in their worship-song? we ask Mr. Evans. 'Yes; in one respect we Welsh people stand alone — in our congregational singing. One has only to attend a Sunday evening service at a Welsh chapel in order to realise this. And much more so at one of the popular Psalmody Festivals—Gymanfa Ganu—when a number of churches in the district combine for a day's singing of hymn tunes, chants, anthems, and, occasionally, choruses. Some of this combined singing is truly wonderful, and much might be done in these gatherings to instil the right artistic ideals into the people. I have for many years conducted such singing festivals all over Wales. Some of them have left a lasting impression on me, and I shall never forget the effect of 10,000 people singing in the Carnarvon Pavilion in 1904.'

Asked as to his methods in chorus-training, Mr. Evans replies: 'The great thing is to arouse the enthusiasm of the singers and to make them feel that their part in the presentation of a work is as important and sometimes even more so than that of the principals. I give my singers a general idea of the purport of the work at the outset, and arouse their interest by playing over the main themes and climaxes, and explaining the dramatic situation of each chorus. Then, when they have become thoroughly acquainted with the music, attention is paid to phrasing, accentuation and colour. To acquire unity of vowel tone, and absolute control over *crescendo* and *diminuendo*, I practise them in sustained chords, beginning *pp*, *cres.* to *f*, and *dim.* to *pp*, and so on. The phrasing receives much attention, not only the proper accentuation of words and poise of phrase, but a *cantabile* style, which ensures the presentation of the phrase as a whole with clear enunciation, and not in *detached bits*. The danger of too much attention to enunciation may result in an absence of breadth of melodic phrasing and the detaching of one note from the next. This "speaking on a sustained tone" is a most difficult thing to acquire, but once achieved it is an invaluable asset in choral singing. I always get my choir to understand the significance of what they perform, and the exact position of everything they sing in a work, with the result that they sink individuality into one common whole—are animated by the sole desire faithfully to convey the composer's idea. They are always to regard themselves as actors in the drama, so to speak. I seek to avoid any exaggeration by keeping in view the main idea or sentiment and never being led astray by individual words or detached phrases. I believe in "pattern" teaching, showing the singers how a passage ought *not* to be done as well as how it ought to be done. It is also well for choirs to remember that they have a whole night's work to do and that therefore they should not expend their force at the outset. In my case the result generally is that they finish up a work with a great climax, which is in reality a climax and which they have had in view all through the evening's work. I am a great believer in getting choristers to realise their importance as *artists* in the performance of works.'

Surely nothing more than a fervent *Amen* need be said as a conclusion to this biographical sketch of so true a Welsh artist as Harry Evans.

The Prince of Wales presided, on July 22, at Marlborough House, over the eighteenth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, of which His Royal Highness is president. The report showed that in the local centre examinations 4,014 candidates entered in the year 1906-07, and that the number of candidates in the school examinations was 14,618. On the same day and under the presidency of the Prince of Wales, the annual meeting of the Royal College of Music was held.

IN A MUSICAL LIBRARY.

To the real lover of books there are few more pleasant ways of passing a spare half-hour than on a roving commission along the shelves of a well-furnished library. The pursuit probably starts with some definite object in view, but this is soon lost sight of as the attention is arrested, generally on the top of the library steps, by some interesting or half-forgotten volume.

Such a chance led the writer to take down a curious book which had been long out of mind. The somewhat pedantic title of the work (and no truly learned old German is content with a title in one language) is 'Stentor Ὑαλοκλάστης, sive de Scypho vitreo per certum humanæ vocis sonum fracto.' Kiloni, 1683. The author was Daniel Georg Morhof, a man of some celebrity, about whom a word must be said. He was born at Wismar, in the Duchy of Mecklenburg Schwerin, in the year 1639, where his father was a notary-public and assistant clerk of the Town Council. The young Morhof showed a disposition for music from his earliest years, and became distinguished in all the branches of a liberal education at a time when learning was valued for its own sake and not for the mere purpose of passing examinations. Having been appointed to the professorship of Poetry in the University of Rostock, before entering on his duties he visited both Holland and England, making a long stay in Oxford to make use of the treasures of the Bodleian Library. In 1665 he was invited to accept the professorship at the recently founded University of Kiel—a town better known to us in these days as forming the entrance of the great German Ship Canal than as a seat of learning—and here it was that the work of his life was carried on. Many and various subjects formed the occupations of his active mind, but the work by which he is best known is the 'Polyhistor Literarius, Philosophicus et Practicus,' in which he proposed to survey the whole field of human knowledge as existing in literature. It may be readily believed that in so vast a scheme the various departments of learning are not treated with equal success, but the work even in the present day is not without a certain value. It is a little disappointing to the musician that his art is but slightly touched on.

With these few preliminary remarks about the author, I return to the volume of which I have already given the title, and this I will now translate: 'Stentor the glassbreaker, or an account of a glass vessel broken by a certain sound of the human voice.' It is hardly needful to say that Stentor was a Greek celebrated for the power of his lungs. The name is one met with not unfrequently in musical literature; for example, in a tract of equal rarity, Sir Samuel Morland calls the speaking trumpet, the invention of which he claims, 'Tuba Stentorophonica.'

As addressed to men of learning, the book is of course in Latin, as was the practice of those days. The account which Morhof gives of the discovery of the possessor of this remarkable power is as follows:

> When I was living at Amsterdam I made the acquaintance of Jodocus Plumer, a celebrated bookseller of that place. He was the first to speak to me, I know not how it came about, of a certain tavern-keeper, Nicolas Petter, living in the street called 'Prince Gracht,' at the sign of the Gustavsburg, who had the power of breaking glass vessels with his voice. As it seemed to me wonderful and contrary to all experience, I did not cease to beg the bookseller to take me to the man. This he did, and when he asked him to perform the experiment in my presence, the man produced several bowl-shaped (*ventricosos*) glass vessels, with banded stems, which in the vulgar tongue we call 'rummers' (römer), which did not exceed a pint in capacity.

May I say here that a 'rummer,' as found by the result of questions addressed to several young people, is a vessel unknown to the present generation, but in the old days of early dinners, followed by a leisurely supper, the 'rummer,' *i.e.*, a tumbler mounted on a foot, was the invariable vessel for mixing the grog which was habitually produced with the 'churchwardens' after that meal. It would seem that its name was not derived, as might be supposed, from that spirit which was Mr. Stiggins's favourite vanity, but from the Dutch word as quoted above, and this indeed is the derivation given by Dr. Johnson in his dictionary. It may also be noted that the author seems to look on a drinking-glass of something under a pint in capacity as moderate in size. In these degenerate days it seems a goodly jorum. If not a consummation of the wish—

> Oh that a Dutchman's draughts might be
> Deep as the rolling Zuyder Zee,

it was at least a step in the right direction!

To continue Morhof's narrative:

> I was invited to choose any vessel which seemed to me the strongest; this he wished me to do so that I might have no suspicion of any trick. Then, having first ascertained the pitch of the glass he lent over towards me as I held it in my hand, and placing his mouth in contact with the middle of the bulb, singing against it a note of the same pitch. Immediately the glass gave out the same note, the vibration of which was communicated to the hand. As he continued to hold the note with a long breath, the glass broke with a noise, in such a manner that the crack extended through the bowl from the stem to the rim.

Morhof goes on to say that Petter was equally successful with glasses of other shapes, but that he himself could never succeed in performing the experiment from the fact that his voice was duller (*obtusior*) and less steady. It was easy to see, as the wine merchant acknowledged, that success depended on the even holding of the note, which required to be so accurate that the slightest variation resulted in disappointment. By constant practice he had so learned to manage his voice that he was invariably successful. He also had a son who excelled in the same way, and even more quickly, as he had a voice more acute in pitch. If the note sounded was to be that given out by the glass, the relevance of this last remark is not apparent.

The copy from which I have been quoting is really the third edition of Morhof's work. The first was published in 1672 and was at once translated into Dutch, but by whom the author himself does not seem to know. From a note in this translation it appears that in January, 1672, a number of distinguished persons met at Petter's house for the purpose of having an exhibition of his skill, when he succeeded in breaking no fewer than twenty-five glasses within the half-hour, a result which must have proved convincing.

The last circumstance proves that this remarkable phenomenon had at once excited the curiosity of the scientific world. The great Mersenne unfortunately died in 1648, a victim of the heroic surgery of that age, but we cannot help regretting that so remarkable a scientific fact was unrecorded before his decease, as it would have proved to him a source of great delight and of many speculations. Strange to say, Athanasius Kircher, who was generally disposed to accept any statement, however wonderful, in this case expresses some doubt, at which Morhof seems a little hurt, on the grounds that it wants further confirmation, as many had tried the experiment without the success they had hoped for. A learned Jesuit, Bartoli, in his treatise 'Del suono de' Tremori armonici,' published in 1680, takes the question more seriously and tries to find an explanation, as indeed does our author, quoting freely from the learned men of the day, including the Englishmen, Boyle and Dr. Hooke. It is not possible to follow him through his arguments, which extend to 247 quarto pages, but it may be mentioned that he thinks the phenomenon tends to throw some light on the overthrow of the walls of Jericho.

I confess that I should like to see the experiment repeated, especially if some kind reader will undertake to pay for the rummers, if such vessels still exist in 'the trade'! As far as I am aware, no later record exists of any such attempt, although I have been informed, on credible evidence, that the late Henry Blagrove, the well-known violinist, whose tone was remarkably pure and powerful, on one occasion set a glass shade into such strong vibration that it cracked from top to bottom.

JAMES E. MATTHEW.

REFORM OF WELSH EISTEDDFODAU.

The best known Welsh musicians are united in the opinion that Welsh Eisteddfodau are not making for a healthy development of the great natural musical capacity of the nation. There are signs and portents that this discontent is coming to a crisis, and therefore high hopes of a renaissance that will place Welsh art on the high plane which it ought to occupy. What is needed is that the party of reform should band themselves together and resolutely deal with the problem. Isolated jeremiads have proved futile. The ruts of habit have worn deep, and it has become the line of least resistance for promoters of Eisteddfodau—who are impelled to make the gatherings business successes—to live and move in their restrictions. The outward sympathy and inward pachydermatousness of these genial and popular hard workers, when reforms are suggested, recalls the Chancellor in Tennyson's 'The Day Dream,' who:

> In courteous words return'd reply:
> But dallied with his golden chain
> And, smiling, put the question by.

Reform and progress will call for many a self-denying ordinance, but young Wales should be equal to this ordeal.

Mr. D. Emlyn Evans, a deeply respected and outspoken critic, in commenting on the article on competition festivals, printed in our July issue, says of the Eisteddfodau, 'We have travelled a considerable distance on the downward path . . . One looks back with regret on the period when the most capable of our choirs, led by our ablest conductors, were content to enter the arena of song solely for art's sake, and to be proud, not of the performance of certain announced test-pieces alone, but to submit themselves also to a more trying ordeal technically speaking, namely, "reading at sight."'

The above considerations give much point to the opinions of Eisteddfodau expressed by Mr. Harry Evans on page 523. There can be no doubt that one of the most pressing reforms called for is a drastic change in the method of selection of test-pieces. At present, at many if not most events, the choice of pieces is dictated by the choirs, a clear case of the tail wagging the dog. It would be well for the future if for some years it was resolved that no piece that had been previously used should be used again. This course is adopted at the most important English festivals, and has resulted in a great widening of outlook. Then while it is just that Welsh creativeness should be stimulated, it is surely easy to see that this patriotic object can in the long run be better achieved by the close acquaintance and constant comparison of the finest old and modern exemplifications of the art of other nations, than by an excessive and narrow insularity of choice. In connection with programme making, Eisteddfodau music committees are fettered by far too many personal clamourings which force compromises they would be glad to avoid. Compare the chief pieces selected by the Blackpool Festival, to be held next October, with those selected for the Royal National Eisteddfod at Llangollen in 1908:

BLACKPOOL TESTS.

FEMALE VOICES.	Ricerari	Scarlatti.
	Slumber song	Arensky.
MALE VOICES.	The patriot's vow	Cornelius.
	A war song	Granville Bantock.
	Sorrow's tears	Cornelius.
	The Crusaders	E. A. MacDowell.
MIXED VOICES.	Footsteps of Angels	J. Holbrooke.
	Fest und Gedenkspruche	J. Brahms.
	O fly not, love	Thos. Bateson.
	Throne of Mercy	Cornelius.
	My dearest love	Sweeting.
	Angel Spirits	Tschaikovsky.

All the above must be sung unaccompanied.

LLANGOLLEN TESTS.

FEMALE VOICES.	Bring we blossoms	Schumann.
	Blodau Mai (Flowers of May.)	J. Owen Jones.
MALE VOICES.	Trysorau'r Dyfnder (Treasures of the deep.)	J. H. Roberts.
	Meibion Gwalia (Sons of Gwalia.)	D. Jenkins.
MIXED VOICES.	Dan wawd yn gaeth (Insulted, chained.)	D. Emlyn Evans.
	Ye nations	Mendelssohn.
	* Bryn Calfaria (The Hill of Calvary.)	J. H. Roberts.
	* Y lefndeg afon lithra'n mlaen (The gliding river.)	J. Price (Beulah).
	Cydgan yr Angelion (The Angels' Chorus.)	Miss A. J. Williams (Eurgain).

* Only these pieces are marked to be unaccompanied.

Of the nine pieces in the Llangollen programme, seven are by Welsh composers—we do not doubt their talent—and one ('Ye nations') is a piece that has done duty at innumerable gatherings during the last thirty years or more. It may be said that as Welsh music is generally ignored in the programmes of English festivals, there is no other vent than the Eisteddfodau for the creative impulse of Welsh composers. This contention might provoke a cheap caustic reply that we have no desire to make: we prefer to say that composers who can boast of Welsh extraction succeed best when they merge themselves in cosmopolitan art.

It is significant that Mr. Granville Bantock has withdrawn from the position of adjudicator at Llangollen on the ground of the inadequacy of the programme to the importance of the event.

The money prizes offered at Blackpool in the above classes amount to £108, and in each class there are at least three prizes. At Llangollen the money prizes in the same classes amount to £270, and only first-prizes are offered. However near the second in order may be to the first, it has to go empty away. The prize in the chief choral section is £150.

In common with many other well-wishers to Wales, and, we may add, believers in the musical future of the nation, we hope that the healthy ferment now apparent will lead to great results.

The University of Durham has conferred upon Mr. Thomas Lea Southgate the degree, *honoris causa*, of Doctor of Laws—a distinction upon which he is to be warmly congratulated; and a number of ladies subscribed together for the purchase of the robes appertaining to the degree. These were presented to Dr. Southgate at an afternoon tea held at Messrs. Broadwood's establishment, Conduit Street, on July 3. Dr. Cummings presided over the meeting, at which Dr. Annie Paterson invested the guest of the afternoon; Dr. Southgate gratefully acknowledged the gift, Sir Frederick Bridge echoed the sentiments expressed by the chairman in regard to Dr. Southgate, and a selection of music agreeably diversified the enjoyment of the occasion.

Occasional Notes.

O Care! thou wilt dispatch me,
If Musick do not match thee:
So deadly thou dost sting me,
Mirth only help can bring me.
Fa la.

Hence, Care, thou art too cruel!
Come, Musick, sick man's jewel,
His force had well nigh slain me,
But thou must now sustain me.
Fa la.

From 'Madrigals of 5. and 6. parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 1600.

At the Encænia on June 26 the University of Oxford conferred the degree of Doctor of Music, *honoris causa*, on Camille Saint-Saëns. The occasion was of special interest in that it was the first appearance at an important function of Lord Curzon the new Chancellor of the University, who, we understand, himself drew up the list of those to be honoured, which included such distinguished men as the Speaker, Rudyard Kipling, and Mark Twain. The following is an English version of the Latin speech delivered by the Professor of Music (Sir Hubert Parry) when he presented the eminent French composer to the Chancellor:

Most Serene Chancellor,

We may be permitted to rejoice that fortune having called you by a great majority of votes to preside over the Muses, you look round for opportunities to confer benefits not only on our own people but on those of other countries. There stands here an illustrious representative of a race to which we are bound by ties of warm friendship, and one most accomplished in music, Camille Saint-Saëns, whose name in our own language seems to suggest to the popular ear the flow of melody. Who will not perceive the possible alleviation of the sickness of the sea when the Senate and people of Dieppe (his native town) have decreed, as a striking enhancement of honour, to augment the title of the Rue St. Saëns to Rue Saint-Saëns Doctor of Music of the University of Oxford? How highly you esteem this particular Degree is evident; since to this illustrious man alone is it given among the other honours bestowed at this day's solemnities. He shines out, as you may see, not only by his vestments, but also by his own distinction 'as the moon among the lesser lights.' Who is it that will not endorse your judgment? Who will not embrace the bard, who is learned and expert in every branch of Music, whether it be the music of the Theatre, or the Chamber, or the Church, most ready in device and most sweet in the power of adornment? He has poured forth with incomparable versatility the immense waves of Chorus and the complexities of Symphonic melody. But indeed I take it to be the highest proof of worth that it is altogether superfluous to recount the details of distinction. 'What sea, what land, knows not the name of Camille?' Believe me, it will be as a latter day Dolphin that you will permit me to bear him here, that he may be admitted to the ranks of Doctors of Music, amidst universal acclaim, *honoris causa*.

The General Council of the Incorporated Society of Musicians have arranged to give an orchestral concert during the Conference at Harrogate in January next, 'at which,' according to official information, 'it is hoped to bring forward some compositions by Members of the Society.' Applications are to be made to the Committee of Selection, care of Mr. Hugo Chadfield, 19, Berners Street, W., at the earliest possible moment.

London will soon have lost all its landmarks associated with the great masters of music. Within the last few weeks has been demolished the house in Great Portland Street in which Carl Maria von Weber died eighty-one years ago. The composer of 'Der Freischütz' was the guest of Sir George Smart, who then lived in Great Portland Street in the house numbered 91, but which for many years has been numbered 103, and is now no more. There Weber drew his last breath away from his beloved Fatherland; but he was affectionately tended in the last stage of the disease (consumption) which terminated his life, by such friends as Smart, Göschen and Moscheles. He died, in his sleep, during the night of Sunday, June 4, 1826. For sixty-eight years this historic house remained unmarked, until the present writer called the attention of the Incorporated Society of Musicians (London section) to such shameful neglect, with the result that, in 1894, a memorial tablet was placed between the ground-floor windows of 103, Great Portland Street. Three years ago, in the same thoroughfare, the house in which Mendelssohn lodged during four of his visits to London met with the fate that has now overtaken the death-place of Weber. Thus Great Portland Street is bereft of its former musical associations. By a curious coincidence the numbers of the above two houses became interchanged in the process of re-numbering the street—Weber's 91, so to speak, became Mendelssohn's 103, and *vice versâ*.

Paesiello's 'Il Barbiere di Siviglia,' produced about the year 1780 at St. Petersburg, was so successful that Rossini was considered very bold to write an opera on the same subject. Again Beethoven's 'Leonore,' as he wished his 'Fidelio' to be called, threw into the shade Paer's opera of the same name. And now there is a second 'Cavalleria Rusticana,' by a composer named Domenico Maleone. The work has already been given, and, it is said, with success, at Amsterdam, but an attempt is being made to produce it on Italian stages. Objections have naturally been raised by Mascagni and his publisher Sonzogno, but at present accounts differ with regard to the result of the lawsuit.

The Promenade Concerts at Queen's Hall, under the conductorship of Mr. Henry J. Wood, are announced to begin on August 17 and terminate on October 26. The list of artists who have been engaged includes 19 sopranos, 12 contraltos, 10 tenors, 13 basses, 11 violinists, 5 violoncellists, and 21 pianists; these, with 14 other instrumentalists, make a grand total of 105 solo performers! As in former years, new compositions by British composers find several places in the scheme of selected works. Here is a list of the native novelties:

Aug.	20.	—Symphony in E flat	Marshall Hall.
,,	22.	—Overture. Princess Maliene	Cyril Scott.
,,	27.	—New Serenade	Roger Quilter.
,,	29.	—Holiday Tunes	H. Walford Davies.
Sept.	3.	—Concerto for Violin and Orchestra	F. C. Barker.
,,	5.	—Three Orchestral Scenes from 'Endymion'	Arthur Hinton.
,,	10.	—Suite No. 2. The Mysterious Rose Garden	Garnet Wolseley Cox.
,,	12.	—English Suite	Havergal Brian.
,,	19.	—Lalla Rookh	Granville Bantock.
,,	26.	—Overture. Shylock	Felix H. White.
Oct.	2.	—Concerto in C sharp minor for Pianoforte and Orchestra	Edward Isaacs.
,,	3.	—Symphonic Poem. Isabella	Frank H. Bridge.
,,	8.	—Overture. For Valour	Havergal Brian
,,	15.	—Rhapsody for Orchestra	Frederic Austin.
,,	17.	—Concertstück in D minor for Violin and Orchestra	Ethel Barns.
,,	22.	—Concerto in C minor for Pianoforte and Orchestra	Fritz Delius.
,,	24.	—A Comedy-Overture	Hamilton Harty.

M. Paderewski was a welcome guest at the Royal Academy of Music on June 27, the object of his visit being to give a short recital to the students. When the great pianist appeared on the platform he received an ovation such as must have been peculiarly gratifying to him. Commencing with his Variations in E flat minor, M. Paderewski followed with his latest composition, the new Sonata, which was most brilliantly performed. This was followed by Chopin's Nocturne in F sharp and the Study in F minor, played with exquisite feeling. The programme concluded with a fine interpretation of Liszt's Rhapsody No. 13. In a few graceful sentences, Sir Alexander Mackenzie tendered to the distinguished visitor the grateful thanks of the governing bodies and of the students for his amiable and generous action in coming to the Academy to freely give them these splendid examples of his art, both as an executant and a creative master, and he, the Principal, predicted that the event would long survive in the memory of those who had the good fortune to be present.

This visit of M. Paderewski recalls a similar favour conferred upon the students of the Royal Academy of Music by Rubinstein about thirty years ago, when, on that never-to-be-forgotten occasion, he electrified his audience with his masterly performances. Similar enthusiasm was witnessed in the same concert room when Liszt was present at a short concert given by the students on April 6, 1886—a concert which celebrated the endowment of the Liszt scholarship. To quote from The Musical Times of May, 1886:

> The young performers having been duly presented to the master, applause arose on all sides and continued for some minutes, until at last the Abbé appeared to become conscious that the students wished to hear him play. With a self-deprecatory gesture he arose, and made his way on to the platform amidst uproarious excitement. His was, indeed, literally a 'flowery path,' for every girl had a posie to cast at the feet of the great pianist, and every youth who sported a 'button-hole' willingly offered his tribute. The consequence was that when Liszt reached the pianoforte, he found it half full of flowers—another Elizabethan basket, in fact—and had to wait some time until the strings were cleared. Then he began—with a tender caressing touch, such as no other pianoforte player ever possessed—his fingers stealing over the keys, until the melody merged in Chopin's 'Chant Polonaise.'

In response to the ringing cheers of the students, the great pianist played his own 'Cantique d'Amour,' to the further delight of his appreciative audience.

M. de Fourcaud, writing about M. Messager's *comédie lyrique* based on Musset's 'Le Chandelier,' declared that a literary piece could not effectively be transformed into a lyric work. M. Saint-Saëns, a critic whose opinion is of value, and whose pen is not lacking in sharpness, replied as follows: 'I do not say that he [M. Fourcaud] is wrong. I only venture to remind him that though some critics may agree with him, composers and the public have always been of a contrary opinion. In proof of which I mention—at a venture—Iphigénie en Aulide, Lucrezia Borgia, Rigoletto, Il Barbiere di Siviglia, Nozze di Figaro, Faust, Romeo et Juliette, La Tosca, Fédora!'

The dancification of classical compositions is not unknown, and more than one such metamorphosis can be met with. A somewhat recent example of this kind of sacrilege is 'The F.M.B. Lancers,' a dance-piece which, as the title implies, is concocted of Mendelssohn melodies. The 1st figure consists of the first movement of the 'Italian' symphony; for the 2nd figure 'I'm a roamer' and a part of the 'Ruy Blas' overture are employed; in the 3rd figure the 'Sonntagslied' is actually turned into a dance-tune !; while the 5th figure is a potpourri embracing the *Scherzo* from the 'Scotch' symphony, the Dance of clowns from 'The Midsummer Night's Dream' music, a little bit of the G minor Pianoforte concerto, the 'Reiselied,' 'Gruss' and 'Maiglöckchen' songs, and a theme from the 'Scotch' symphony. No comment on such a travesty is needed.

An interesting souvenir of the tour of the Yorkshire Chorus in Germany last year has recently been issued in the form of an attractive quarto volume of four full-score pages, or a double forty, for which those vociferous singers are so noted. This fully-illustrated book gives an account of all the journeys, concerts, social functions, &c., in addition to the flattering press notices which those excellent singers from Leeds and Sheffield so fully deserved. The souvenir is sure to be treasured as a record of an undertaking which, as we remarked at the time, 'reflected credit on all concerned,' and, we may add, especially Mr. H. C. Embleton and Dr. Henry Coward.

On October 28, 1853, there appeared in the *Neue Zeitschrift für Musik* the last article Robert Schumann ever wrote, viz., 'New Paths' ('Neue Bahnen'), in which, after making acquaintance with Brahms's three sonatas in C, F sharp minor, and F minor, and other works, he prophesied for the young composer a great future. Schumann's autograph of that famous article has been presented by one of Brahms's heirs to the Brahms Society of Vienna. The document, which the composer doubtless regarded as one of his most valuable treasures, must have been a constant reminder that he should try to fulfil that prophecy to the very utmost.

This comes from Scotland, and is contained in a newspaper paragraph headed 'The nightingale':

> A nightingale sang from about 4 a.m. till at least 12 midnight . . . . His highest note was C in det. In the Pastoral Symphony Beethoven brings in the nightingale's trill in G, a fourth below, but there it is the Cauld Fermo to the cuckoo and the quail, and the effect is realistic if the pitch is too low.

Exactly, in spite of the cooling influence of the 'Cauld Fermo.' And how much that nightingale was 'in det' to C for his highest note.

At a Welsh watering-place, where music is being well cared for at the present time, the programme of a recent concert contained the information that:

> The Novelty Bohemians will perform daily at 3 p.m. at the Pier Head; if wet inside the Pavilion.

From the same pink-paper programme we glean that the following piece was duly brought forth:

> 4. Piano and orchestra, 'Cappricio Brilliantine, Op. 22, *Mendelssohn.*

This should surely have been placed at the head of the programme.

SOME INTERESTING MANUSCRIPTS.

The well-known sale-room of Messrs. Sotheby, Wilkinson & Hodge has been specially attractive from a musical point of view during the past month. Bach led the way with a manuscript belonging to Mr. Stuart M. Samuel, M.P., which was shown at the Exhibition of the Musicians' Company three years ago. This autograph consists of the whole of the continuo part (six folio pages) of the church cantata 'Christ unser Herr zum Jordam kam.' It was presented to Sigismund Neukomm by August Eberhardt Müller, one of Bach's successors as cantor of the Thomasschule, Leipzig, and the valuable treasure was bought at the sale by Mr. Quaritch for £63. Six 'Canzonettes Italiennes, paroles de Metatase' by Meyerbeer (unpublished) realized £22. The manuscript bore the inscripton 'Presentées à Mademoiselle Beyme, au moment de son départ de Darmstadt, par l'Auteur.' If this Darmstadt reference is to the time when Meyerbeer, aged nineteen, went there to study under the Abbé Vogler's roof, these canzonettes must be youthful productions of the composer's. Paganini manuscripts are rare, and the sum of £20 was paid for fourteen folio pages of 'notes and words' entirely in his handwriting, the autograph being described in the catalogue as 'a charming and most valuable relic of this great musician.'

No fewer than eight autograph manuscripts of Franz Schubert changed hands at the same sale. They were described in the catalogue as follows, and we have added the prices realized:

	£
Miriam's Siegesgesang, Op. 136, MS. vocal score, dated Marz, 1828, 34 pages, signed - - -	100
Cantata, dated August, 1819, 18 pages, signed (probably unpublished) - - - - - - -	65
Trinklied, Op. 155, dated Juli, 1825, 4 pages, signed (the words translated from Rittgraft's Historical Antiquities) - - - - - -	28
Auf den Rinsenkuppe, dated Marz, 1818, 6 pages, signed - - - - - - - - - -	38
Frühlingsgesang, Op. 16, No. 1 (unsigned, no date), 2 pages - - - - - - - - -	11
Der Geistertanz, dated October 14, 1814, 2 pages, signed (one leaf of the MS. is apparently missing)	13
Grablied, dated 24 Juni, 1815, 2 pages, signed (on the back is another song, entitled: 'Das finden Kosegarke,' signed and dated 25 June, 1815) - - - - - - - - -	23
Strophe, von Schiller, dated November, 1819, 5 pages, signed - - - - - - -	18

The first four of the Schubert manuscripts, as well as those of Meyerbeer and Paganini, were acquired by Mr. C. Fairfax Murray.

No less interesting were the treasures that were entrusted to Messrs. Sotheby to dispose of on July 19. In accordance with the will of the late Mr. Otto Goldschmidt, there was sold an interesting relic of Handel, thus described in the catalogue:

> Handel's score of the 'Messiah,' in the handwriting of J. Christopher Smith, the composer's friend and amanuensis, three volumes oblong folio, in original calf binding; this valuable copy was at one time in the possession of Dr. William Hayes. Together with the manuscripts there are notes by Mr. Otto Goldschmidt, the result of careful comparison of his manuscripts with two important manuscript scores in Smith's handwriting (the 'Dublin' and the 'Hamburgh'); also other papers and important letters by Dr. Chrysander, Sir Frederick Ouseley, Sir Frederick Bridge, Dr. W. H. Cummings, Dr. Ebenezer Prout, &c.
>
> In 1885 Sir Frederick Gore Ouseley wrote to Mr. Otto Goldschmidt as follows: 'I suppose it would be impossible to say *for certain* which of the MSS. was the earlier? But probably it would be *mine*, because it was used at the first performance of the work. Yours would then exhibit Handel's last revisions and *in that sense* would be the most valuable.' The two manuscripts mentioned are the one known as the 'Dublin' and the manuscript in question. . . .
>
> The volumes would seem, from a written statement in the manuscript, to have been used by Handel at performances of the oratorio; some grace notes have been added, possibly by Handel himself, in 'I know that my Redeemer liveth'; these added notes are of great interest, as it was customary in Handel's time for the singers to add ornamental notes and cadences to the airs, their own, or in some cases those of the composer.

Messrs. Sotheby's catalogue goes on to state:

> Professor Ebenezer Prout in the preface to his edition of 'The Messiah,' published by Messrs. Novello & Co., says: 'Another valuable and most interesting MS. score, also in the handwriting of Smith, is that belonging to Mr. Otto Goldschmidt, who has most kindly allowed me to collate it. This copy—at one time the property of Dr. William Hayes, whose name is written on the fly-leaf of each of the three volumes in which it is bound—has an advantage over both the autograph and the Dublin score in being quite complete. Mr. Goldschmidt has also collated it with the Hamburg conducting score, formerly in the possession of M. Victor Schoelcker; by its aid I have been able to verify more than one doubtful reading; and thus to make use (at second-hand) of the Hamburg score, also in Smith's handwriting.'

The Messiah manuscript which belonged to Mr. Goldschmidt was sold for £100.

Among the 'other properties' in the same catalogue were the following manuscripts penned by four great masters of music—Beethoven, Mozart, Wagner and Weber, described as follows, with a few additions, including the prices realized at the sale:

BEETHOVEN. Autograph letter (unpublished), written to M. de Bigot, to whose wife, a fine pianist and interpreter of his works, Beethoven presented the autograph of his F minor (Appassionata) Sonata. The Letter, signed, though without date, was most probably written towards the end of the year 1808. In it Beethoven requests some pianoforte parts, probably lent to Mme. Bigot, to be returned to him, for a concert which he is arranging. The letter is highly characteristic of the composer, and a very fine specimen of his handwriting. [£15 10*s*.]

BEETHOVEN. Autograph orchestral sketch of the *Coda* of the Scherzo of the Ninth Symphony, presented by Ignatz Moscheles to his friend Henry Phillips, the singer, on June 14, 1846. [£26.]

MOZART. Three autograph sketches. The first, a fragment of a fugue in E flat, is a fine specimen of the composer's handwriting. The date at which these 27 bars were written is not exactly known, but it is supposed to be somewhere about 1772. In the second edition (1905) of the Koechel catalogue, edited by the late Count Waldersee, a copy of this fragment with completion by Sechter is mentioned, but the autograph is said to be unknown! The second and third sketches, each of 11 bars, consist of passages in canonic imitation; they are on the same page as the autograph sketch mentioned above, and are therefore not noticed in Koechel. [£31.]

WAGNER (R.). Eight autograph letters written to Madame Henriette Moritz, during the years 1851-3. This lady, a highly-talented actress and vocalist, was a sister of August Roeckel, who in 1850 was condemned to death for the part he took in the May rising at Dresden in 1849, the sentence being afterwards commuted to imprisonment; in these letters there are inquiries respecting Roeckel and his poor wife. It was through the influence of Madame Moritz that Wagner's 'Tannhäuser' and 'Lohengrin' were produced at Schwerin and other German towns, and the letters touch largely, though not exclusively, on these matters. In one, dated May 20, 1853, Wagner, in thanking her for the interest she is taking in his works, warns her 'lest in troubling about one who is so dangerous to the state, you find yourself on the black book' (*Schwarzes Register*). In Mr. W. Ashton Ellis's 'Life of Wagner,' Vol. III., there are references to the Schwerin and other productions of 'Tannhäuser'; but from several statements it is evident that these letters were not known to him.

A letter from Richard Wagner to Edouard Roeckel, dated 'Enge bei Zürich, March 15/51,' 4 pages of close writing is most interesting; in it Wagner refers to the closing days of the Dresden rising, to his flight to Weimar, and his meeting there with Liszt. [£46.]

WEBER (C. M. von). Autogragh score of the overture to 'Oberon,' 6 pages oblong 4to, endorsed 'Presented to Mr. Kearns by W. Hawes, May 30th, 1827, as a token of regard and friendship. Weber's original copy': also a very interesting drawing of Weber's head, taken after death by John Cawse, while preparations were being made for the cast of the composer's features, and another small drawing. This is Weber's autograph manuscript of the original composition of the overture to 'Oberon,' in close score, arranged for the pianoforte. He finished the overture at the house of Sir George Smart in March, 1826. After Weber's death, in June, 1826, the manuscript passed into the hands of William Hawes, a well-known singer and composer, who, on May 27, 1827, presented it to W. H. Kearns, in whose family it has since remained. [£59.]

It is a pathetic coincidence that the same month which saw Sir George Smart's house demolished (see p. 527 of the present issue) also saw this autograph of Weber's sold in London.

FESTIVAL NOVELTIES.

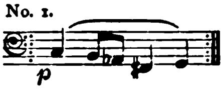
Among the new works to be produced at the Cardiff musical festival in September are a setting of Mrs. Browning's poem 'The sleep' ('He giveth His beloved, sleep'), by Dr. F. H. Cowen, conductor of the festival, and of 'Sir Patrick Spens,' by Dr. A. Herbert Brewer.

DR. COWEN'S 'HE GIVETH HIS BELOVED, SLEEP.'

In setting Mrs. Browning's poem 'The sleep,' Dr. Cowen has adopted as the title of his work 'He giveth His beloved, sleep,' that being the golden thread which runs through the poem. Dr. Cowen's setting is for contralto solo, chorus and orchestra.

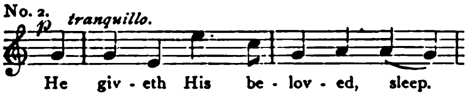
The work opens, *adagio sostenuto*, with the following mysterious phrase, played against holding C's in the upper parts:

No. 1.



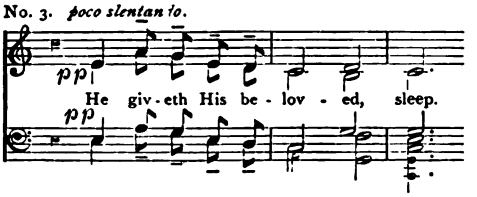
To the contralto soloist is assigned the first stanza of the poem, the last line of which and the predominant thought throughout furnish another *leit motif:*

No. 2.



to which the chorus immediately respond thus, the first (unison) bar being unaccompanied:

No. 3.

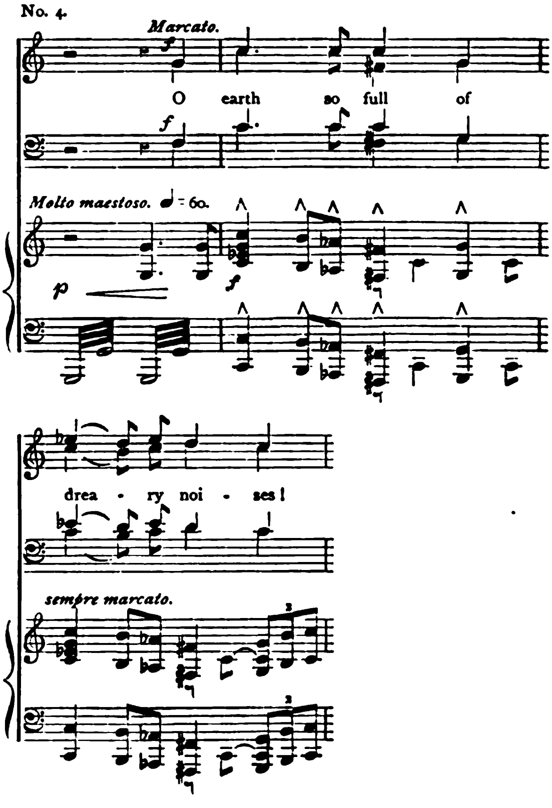


To a triplet accompaniment, a device much employed in the work, the soloist, in expressive tones, asks the question 'What would we give to our beloved?' which is preluded by the phrase of Ex. 1, and followed by Ex. 2, in the key of A.

The next stanza is cast in responsive form, solo and chorus with tranquil semiquaver accompaniment, a beautiful effect being obtained by a dreamy diminished seventh chord, altos and basses singing the low B natural in unison and the solo voice A flat, the orchestra supplying the remaining notes of the chord.

A change of key (A flat) and rhythm (triple) occurs at the words 'Sleep soft, beloved,' which, still in responsive form, are treated in that delicate and felicitious manner so characteristic of the composer. To this succeeds, as the text demands, a strenuous outburst:

No. 4.



followed by strident strains which illustrate the 'dreary noises,' the wailing and the strife of this stanza. The tranquil note is resumed when the soloist sings 'His dews drop mutely on the hill,' and the chorus (altos and basses in octaves) gently whisper 'He giveth His beloved, sleep.' The work then quietly proceeds to its peaceful, slumberous close, the final strains consisting of Ex. 2 (sung *pianissimo* by the chorus in four-part harmony) and Ex. 3, the last four bars containing Ex. 1 and the chords of C major, played as softly as possible.

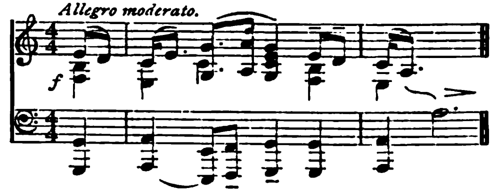
As may be inferred from the above skeleton outline of this festival novelty, Dr. Cowen has not failed to reflect the solemn beauty of Mrs. Browning's lines. His music flows steadily on, without repetitions of words, and it need scarcely be said that the vocal writing will be found grateful to both solo singer and chorus.

DR. BREWER'S 'SIR PATRICK SPENS.'

The old ballad of Sir Patrick Spens is familiar by the glorious unaccompanied 'ballad-dialogue in ten real parts' (as the composer called it) of R. L. de Pearsall. He, however, only set a portion of the poem; on the other hand, Dr. Brewer has wooed all the stanzas and mated them to descriptive music, he being the first composer to select the entire ballad for a musical setting. The work is set out for baritone solo, chorus, and orchestra.

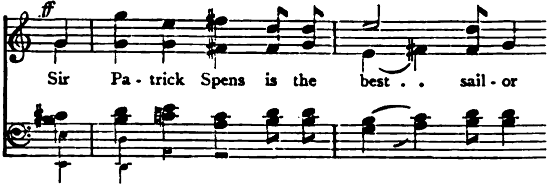
The 'Scotch flavour' which would naturally infect the music is manifested almost at the outset of the instrumental introduction to the first chorus by the 'snap' in the following *leit-motiv :*

No. 1.


Allegro moderato.
f

A few bars later the 'Sir Patrick Spens' motif asserts itself in a strenuous *fortissimo* and, as applicable to a great man, is to be given *largamente.* It has a nautical flavour and loses none of its effectiveness when it is declaimed by the full chorus in most emphatic tones :

No. 2. *Largamente.*

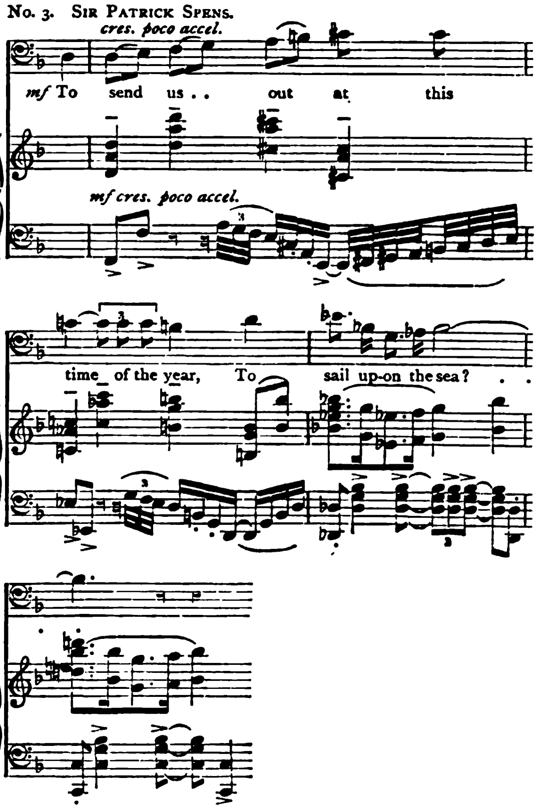

ff
Sir Pa - trick Spens is the best . . sail - or

Sailors are proverbially brave, and Sir Patrick Spens was no exception to the rule. Any fears of danger that he may have had in sailing to Noroway at the winter time of the year were soon dispelled by the king's call to duty:

> O who is this has done this deed,
> And told the King of me,
> To send us out at this time of the year,
> To sail upon the sea?

In setting the last two lines of the above stanza, Dr. Brewer forecasts what happens later in the stormy music of the accompaniment:

No. 3. SIR PATRICK SPENS.


cres. poco accel.
mf To send us . . out at this
mf cres. poco accel.
time of the year, To sail up-on the sea? . .

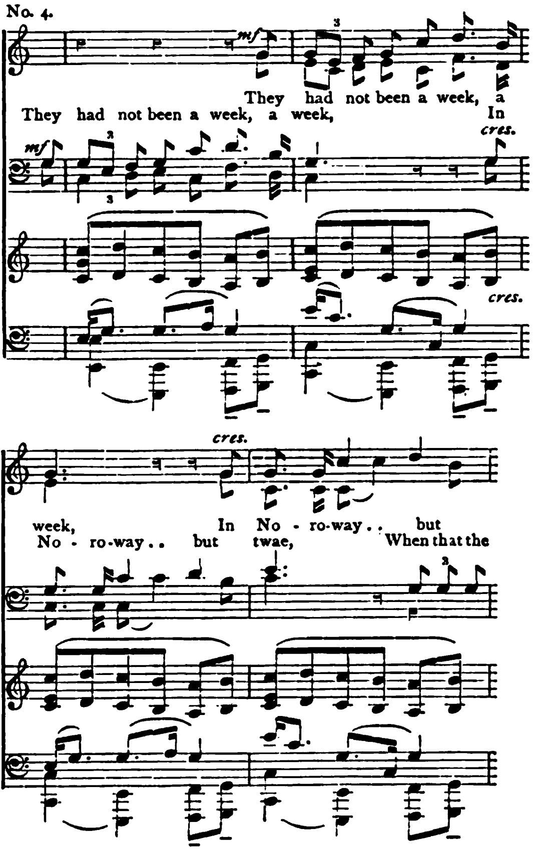
The third bar of the quotation is frequently used.

As the ill-fated vessel in which Sir Patrick Spens sailed does not appear to have struck a rock or a sandbank, it might be hypercritical to question the propriety of introducing a ground-bass into this nautical ballad, but any such objection may be waived when it is noticed with what skill the composer has employed this effective device to accompany the words:

> They hoisted their sails on Monenday morn,
> With all the speed they may.

This ground-bass (only one bar long) is subsequently inverted in an ingenious manner when it appears in the *upper* part of the accompaniment and a new ground-bass (not that the ship itself has grounded) is introduced in the depths below : between this running fire, so to speak, of this pair of ground-basses, the Scotch 'snap' (Ex. 1) makes itself heard, and at the same time the chorus have points of imitation :

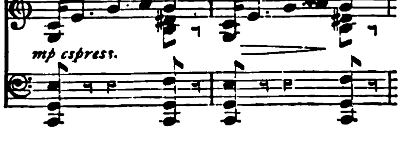
No. 4.


mf
They had not been a week, a
They had not been a week, a week, In
cres.
mf
cres.
cres.
week, In No - ro-way . . but
No - ro-way . . but twae, When that the

The superstition of the sailors, who 'saw the new moon late yestreen with the old moon in her arm,' is graphically suggested in the accompaniment to the vocal phrase in which fragments of the Scotch 'snap' and the ground-bass are deftly interwoven.

The storm, which had such ghastly consequences, is then vividly depicted, both chorally and instrumentally. Thereafter comes the grief of the bereaved ones—the ladies who 'wrang their fingers white,' and the maidens who 'tore their hair.' The preludial bars of this dirge-like section contain the re-appearance of the Scotch 'snap' (Ex. 1):

No. 5.


Andante.
mp espress.

and the Sir Patrick subject (Ex. 2) brings the work to a tranquil conclusion.

Such is a brief outline of a concise work which does credit to its composer. The music is as straightforward as it is descriptive, and Dr. Brewer has wisely avoided that dreary development which is often a weariness of the flesh to those who listen and a weariness of the voice to those who sing. A composition on a human subject, such as this, that so largely employs the chorus to tell the story, deserves a hearty welcome. The Cardiff choralists, with their deeply emotional temperament, are sure to give a good account of the music, and other choirs up and down the country will find in Dr. Brewer's 'Sir Patrick Spens' a fine outlet for their vocal powers and dramatic perception.

Consideration of Sir Hubert Parry's new work for the Cardiff festival, 'The vision of life,' must be deferred till next month.

Church and Organ Music.

THE OLD SCOTTISH PRECENTOR.

Like the old parish clerk in England, the old Scottish precentor has been almost exterminated. It is not so very long ago that Presbyterian ecclesiastics in Scotland anathematised the organ; but now, largely owing to the munificence of Mr. Carnegie, the 'unclean thing' has brightened up many a service in kirks north of the Tweed. It is well, however, to be reminded of those bygone days in Scotland when the 'chief musician' of the kirk was not an organist but—a precentor. Therefore, a warm welcome is due to an interesting book by Mr. W. Milne Gibson ('Ex-Laternist') entitled 'The Old Scottish Precentor,' which has been recently issued from the office of the *Aberdeen Daily Journal*. Mr. Gibson ably treats his subject from four points of view—historical, biographical, anecdotal and reminiscent. Let us dip into his readable pages.

The Sang Schules in Scotland date back to the 13th century. A distinctly Scottish institution, they were not only to be found in the cathedral cities, but in several of the smaller towns, *e.g.*, Ayr, Dumbarton, Lanark, Cupar and others; indeed they found their way to the far north, as in 1544 Bishop Reid founded and endowed a Sang Schule in Orkney. We learn that 'these old institutions had not a little to do in the making and "upkeep" of the old-time "letter-gae," or "uptaker of the psalm"; moreover, 'for a long time prior to the Reformation, and, indeed for some considerable time afterwards, much attention was paid to the musical part of the Church service by the magistrates and councils of the various towns and burghs where a Sang Schule existed.' The teaching at these schools was originally restricted to the three M's, 'music, morals and manners,' but after the Reformation the three R's were added to the three M's of the curriculum.

As an Aberdonian, Mr. Gibson is naturally proud to assert that music first began to be taught in the granite city about the year 1256, when the master of the school was required to see to the due attendance of four singing boys at divine service in St. Nicholas Church, in which an organ was introduced somewhere about the year 1457. The Town Council in 1541 granted to 'Robe Portair and Robe Nicholsoun ilkane of thame fourthy shillings to bye thame clayse, to be given thame yeirly sua thei continew the Sang Schules, and serf in thair queir.' Three years later (in 1544) Sir John Fethy, or Fethe, was appointed one of the prebendaries of St. Nicholas queir, 'to have the organs and Sang Schule for instructing the bairnis.' It is recorded that 'this man was the first organist that ever brought in Scotland the curious new fingering and playing on organs.' There is much interesting information in these pages concerning the Sang Schule at Aberdeen, the *alma mater* of many a precentor. This institution came to an end in 1758: what a pity it was not continued.

Under the heading 'The first Aberdeen psalters,' Mr. Gibson says: 'In comparatively early times Aberdeen played an important part and occupied an honoured place in the history of Church music, and its reformation and improvement in Scotland.' In the matter of publishing psalters, Bon Accord was also not far behind. In 1625 Edward Raban, the 'toune's printer'—or, 'the Laird of Letters,' as he proudly called himself—published 'The Psalmes in Meeter, together with the tunes diligently revised and amended by the most expert musicianes in Aberdene'; and in 1633 there came from the same publisher a second volume, 'The Book of Common Order' with 'the psalmes in prose and meeter with tunes.' As Mr. Gibson says, it is somewhat remarkable to find music-type thus early in use at Aberdeen; he goes on to say that this psalter of 1625 'was among the most complete works of the kind that up to that period had been produced in Scotland.'

The multiplication of hymnals in the present day is a matter of common knowledge, but at Aberdeen, in the days of the old-time precentor, there seems to have been no end to the making of 'Musick Bookes,' from the semi-official, authorised psalters down to the attempts made privately by the precentors themselves to provide in printed form copies of the tunes they sang on Sunday. The titles of these works were often amusing. A great favourite was 'The Psalme Singer's Delightfull Pocket Companyon.' 'In one of these,' says Mr. Gibson, 'we find that persons of the meanest capacity may learn more of the true grounds of musick in a month by this booke than can be learnt in 12 months by any other work in Edinburghe'—a serious reflection on Edinburgh! We are told that 'the bookseller seems to have kept an eye on the main chance'—what Scotsman does not?—'for after announcing in a weekly news print of the day his stock of psalters and "other musick bookes," one dealer added this very pat note: "N.B.—At the same place there is a neat mahogany press-bed for sale."'

The word 'innovation' has occupied a very prominent place in Scottish ecclesiastical history. 'I hear you have introduced an innovation in your kirk,' said one minister to another, 'you read the Ten Commandments.' 'Quite true,' replied the other, 'and that is not the only innovation; we are going to try our best to keep them.' Even the pitch-pipe was regarded as rank profanity. One 'R. G.' of Aberdeen, writing to the *Scots Magazine* of April, 1755, said: 'There is a profanation of the Sabbath introduced by singing the psalms at church with a herd-boy's instrument of music, which gives offence to many serious Christians.' He goes on to say that, in place of the proper duties of meditation and prayer, the young folk 'meet to whistle and fife' before and after sermon 'to improve themselves in this exercise'; and as for singing in parts 'R. G.' characterises that as 'nothing but what was begun by a profane heretic a thousand years ago'! Any improvement in the musical service—what there was of it—created much prejudice. 'Weel, Janet,' said a mistress to her servant after attending a kirk where the psalm-singing had been improved, 'how did ye like it?' 'It was verra bonnie, mem; but oh! yon 's an' awfu' wye o' spendin' the Sabbath'! One old Elder was so loud in his denunciation of good, bright singing in the kirk that he pronounced it to be an 'invention of the devil,' solemnly adding, 'after a' it was naething but sacred pleesures.'

Mr. Gibson conveys much 'pleesant' information about old precentors, their achievements, incompetence, occupations, and especially their eccentricities. One was a mole-catcher named 'Moudiewort,' who, when he rose to precent the first psalm, saw a dog walk quietly up the 'middle pass' of the kirk. The animal, sitting on its haunches and opening wide its jaws, became an interested listener. Little wonder that no voice, save that of the precentor, was heard! At the end of the first verse 'Moudiewort' closed his book and laid it down with a bang on the desk, exclaiming 'Did ye think I cam' here to sing to dogs? I'll sing nae mair'! Immediately the dog rose, walked solemnly out of the kirk, and was never known to enter it again. No wonder!

Pawky humour and Scotch repartee find their rightful place in these entertaining pages. 'I wish you wadna pitch your tune sae high, Jeems,' observed a minister to his praise-leader; 'they say your singin's sharp.' 'It's a guid job, sir, we haena baith the same faut,' was the reply, 'for the folk say your discoorses are dreadfu' flat.' On one occasion a precentor failed to hit upon the tune, and kept on reading the line 'Teach me, O Lord, the perfect way,' hoping at last to succeed. After these repeated attempts had failed, an old farmer, who could no longer stand those vain repetitions, blurted out: 'Aye, mon, I'm thinkin' the Lord has muckle need to teach ye.' When one Sandy C——, a precentor, was practising his 'young fowk,' they 'went to bits' over a new tune. After struggling alone for a few minutes Sandy himself succumbed. He looked about him and said: 'Boys, ye're oot, an' I'm oot, an' we're a' oot thegither.'

And now our space is 'oot.' But enough has been said to induce many readers to turn to Mr. Gibson's informing and amusing pages. The book, which is a valuable contribution to the subject of which it treats, contains fifteen illustrations, which add to its attractiveness.

APPOINTING AN ORGANIST.

That interesting and informing book 'English Local Government,' by Mr. and Mrs. Sidney Webb, contains an account of the curious method of appointing an organist to the Parish Church, Woolwich, in the year 1762. A competition was held in due course, and as the adjudicators were the parishioners, who voted according to the respective merits of the candidates, 'elaborate arrangements were made for eliminating all personal favouritism on the appointed day.' The Vestry decreed that 'When the several candidates shall be in the organ loft, and the curtain sewed together (!), the organ-blower shall attend them, and no person whatever to be admitted into the gallery, or any person admitted into the church but those who are parishioners and have a right to vote.' After the candidates had cast lots for precedence in playing, each in succession had to play a voluntary which lasted about fifteen minutes. When all had competed, the assembled parishioners (their names being duly recorded) declared by secret ballot which performer they preferred, the votes being there and then counted and the successful candidate elected.

Mr. Walter Scott, organist and choirmaster of St. Margaret's Parish Church, Roath, Cardiff, has been presented by the congregation of the church with a handsome solid silver salver as a token of their appreciation of his 'faithful work' for a period extending over thirty-five years. Mrs. Scott was at the same time presented with a beautiful gold brooch set with pearls and turquoises.

Mr. John S. Bumpus, honorary librarian of St. Michael's College, Tenbury, has compiled an interesting brochure entitled 'Memorabilia, 1906,' being a record of the fiftieth anniversary of the consecration of the church connected with Sir Frederick Ouseley's munificent foundation. This attractively got-up publication gives a full account of the services, the four sermons that were preached, the social functions, and a full list of the services and anthems sung during the Festival week, from September 28 to October 6, 1906. In a brief foreword the Warden (the Rev. John Hampton) says: 'At the request of many old boys and old friends in all parts of the world for some memento of our jubilee, these pages have been put together,' and, we may add, they have been well put together by Mr. Bumpus. An excellent portrait of Ouseley prefaces the book, which also contains two excellent photographs, taken by Mr. F. Lowe, lay-clerk and sacrist of the church.

The death, after only four days' illness, on July 5, of Mr. Frederick Edward Hollingshead, organist and choirmaster of St. Andrew's Church, West Walcot, Bath, is recorded with regret. A Fellow of the Royal College of Organists and an Associate of the Royal College of Music, Mr. Hollingshead was an excellent organist and choir-trainer; moreover he was a man of sterling worth and genial personality, and his premature death, at the age of thirty-three, has called forth many expressions of regret.

Mr. T. H. Spiers, for the past fourteen years organist and choirmaster of St. Luke's Church, Leicester, has been presented with a handsome illuminated address and to Mrs. Spiers was given a case of silver, in commemoration of their silver wedding. The presentation, which took place at the Vicarage, was made by the vicar, the Rev. David Dewar, in the presence of the clergy, churchwardens, and choir of the church.

Dr. F. H. Torrington has resigned the organistship of the Metropolitan Church, Toronto, which he has held for thirty-four years.

The third number—the first that has attained to the dignity of print—of the 'Lichfield Cathedral Choristers' Magazine' has reached us. Its contents are of a very varied and readable nature, including a poem entitled 'The Dean and Chapter's bodyguard,' by a young gentleman aged eleven. May all success attend this literary effort put forth in the city of Dr. Johnson.

The quincentenary of Peterborough Parish Church was commemorated on June 26 by two services in which music was a prominent feature. The choir, augmented to ninety voices, was accompanied by Mr. B. Manders, who has ably held the organistship of the church during thirty years and who gave an organ recital with much acceptance. The service music included Smart's *Te Deum* in F, the anthem 'O Lord, my God' (S. S. Wesley), and the chorus 'To thee, cherubim' from Handel's *Dettingen Te Deum*.

At St. Luke's Church, South Kensington, on July 5, the newly-formed Choral Society in connection with the church sang Mendelssohn's 42nd Psalm, with Miss Ada Forrest as soprano soloist, and a quartet of tenors and basses from the church choir. The accompaniments were played by an orchestra, and Mr. W. H. Hickox was at the organ. The orchestra and organ played Handel's overture to 'Samson' and Elgar's 'Sursum Corda' and 'Imperial March.' Mr. Charles Hoby conducted.

The organ in St. Mary's Church, Stoke Newington, originally built by Messrs. Gray & Davison in 1858, has been completely remodelled and restored by Messrs. W. Hill & Son according to the specification of Dr. H. T. Pringuer, organist of the church. On three successive Sundays short organ recitals were given respectively by Dr. Davan Wetton, organist of the Foundling Hospital, Mr. Fountain Meen, organist of Union Chapel, Islington, and Mr. Ernest W. Agate, organist of Caterham Parish Church.

An interesting organ recital was given at the Dutch Church, Austin Friars, by Mr. Rudolph Loman, organist of that historic sanctuary, on July 22. The well-played organ solos were agreeably interspersed by some violoncello pieces (with organ accompaniment) ably performed by Mr. Jacques Renard, of the Queen's Hall Orchestra, and Miss Edith von Elischer sang some sacred airs with acceptance, her selection including Mr. Willem Coenen's 'Father, forgive them.'

The following are the names of the successful candidates at the recent examination for the Fellowship of the Royal College of Organists :

H. Blades, Wimborne.
W. Crossley, Radcliffe.
J. R. Crowley, London.
H. Danby, Leeds.
H. E. Darke, London.
A. E. Davies, Swansea.
H. H. Dawton, Paignton.
H. B. Derry, London.
C. N. Hartshorn, Burton-on-Trent.
C. S. Heap, Darwen.
Miss A. M. Ibbetson, London.
T. W. Lardner, London.
P. J. Mansfield, Torquay.
E. V. Pickersgill, West Hartlepool.
E. Read, London.
E. J. Rendell, Cardiff.
R. C. Rodham, Longtown.
J. S. Selby, Nottingham.
H. A. Smith, London.
J. K. Smith, Small Heath.
G. G. Stocks, Oxford.
C. A. Suthers, Todmorden.
L. H. Torr, Swansea.
F. E. Wilson, London.

ORGAN RECITALS.

Mr. W. Wolstenholme, Guildhall School of Music.—Benediction nuptiale, *Hollins*.

Mr. C. H. Moody, Ripon Cathedral.—Evening Song, *Bairstow*.

Mr. James S. Duckworth, Parish Church, Newington.—Finale in B flat, *Wolstenholme*.

Mr. John Pullein, St. Peter's, Harrogate.—Fantasia on the plain-song melody 'Ad cœnam Agni,' *Healey Willan*.

Mr. H. Gaukroger, St. John's, Windermere.—Grand Chœur in A, *Salomé*.

Mr. W. F. Kingdon, St. Michael and All Angels, Little Ilford.—Fugue in C, *Wesley*.

Mr. W. Henry Maxfield, Albert Memorial Church, Manchester.—Grand Chœur in A flat, *Faulkes*.

Mr. J. A. Meale, Queen's Hall, Hull.—Scherzo, *Hoyte*.

Mr. Montague F. Phillips, Christ Church, Newgate Street.—Toccata, *D'Evry*.

Mr. W. W. Starmer, Newick Church.—Fugue on the name Bach, *Schumann*.

Mr. C. E. Mott, Parish Church, Much Hadham.—Andante, *Garrett*.

Mr. R. W. Whittle, Parish Church, Daventry.—Cantilene, *Wolstenholme*.

Mr. Wilfrid Sanderson, Parish Church, Doncaster.—Sonata in E flat minor, *Rheinberger*.

Mr. C. M. Gibson, Christ Church, Harrow Road.—Two romances, *Chuckerbutty*.

Mr. R. J. Madden Williams, St. Margaret's, Upton.—Offertoire, *King Hall*.

Mr. J. W. Day, Presbyterian Church, Germiston, Transvaal.—Berceuse in D, *Roger Ascham*.

Mr. Albert E. Workman, Wesleyan Methodist Church, Hoylake.—Sonata in A minor, *Capocci*.

Mr. G. Stephen Evans, English Congregational Church, Aberystwyth.—Sonata No. 1, *Guilmant*.

Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool.—Fantasia in D, *Stewart*.

Mr. Paul Rochard, St. Mary's, Hinckley.—Andantino in D flat, *Lemare*.

Mr. Edward Potter, St. Stephen's, Walbrook.—Fantasie and Finale from Sonata, No. 10, *Rheinberger*.

Mr. Andrew Freeman, Congregational Church, Newbury (dedication of new organ built by Messrs. A. Hunter & Son).—Pastorale (Op. 19), *César Franck*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. D. Boseley, Holy Trinity Church, Sunningdale.

Mr. Thomas Carpenter, Parish Church, Moreton-in-Marsh, Gloucestershire.

Mr. James A. Crapper, Gilfillan Memorial Church, Dundee.

Dr. G. Norman Meachen, St. Paul's Church, Canonbury.

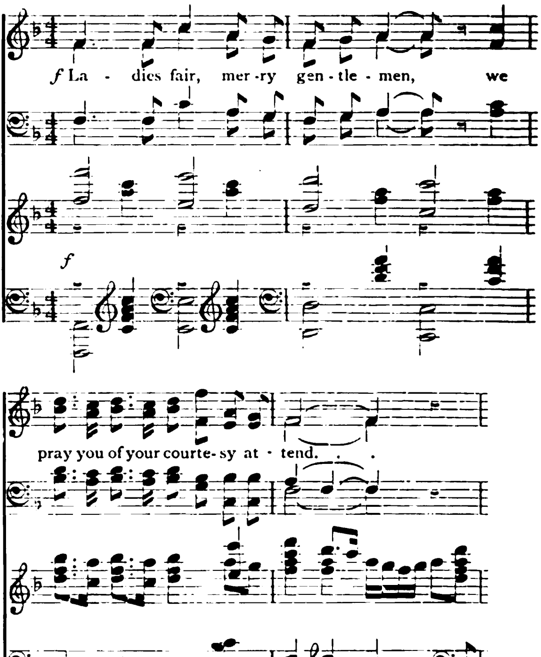
Mr. E. C. Scholfield, Mayfield Parish Church, Edinburgh.

Mr. Llewellyn Roberts (Bass), Durham Cathedral.

THE ST. ALBANS PAGEANT MUSIC.

There has been a positive craze for historical pageants this year, but all such forms of spectacle, worthy of encouragement as they are, seem to offer little chance for a composer to distinguish himself. The music here, as in the theatre, is regarded as a mere accessory, expensive and troublesome, but indispensable. Now the really gifted musician will rise to the occasion and show that even under these circumstances he can make his strength felt. The music to the beautiful pageant at St. Albans was as superior to that at any of the displays in other towns as *Die Meistersinger* is to any other comic opera. The composer, Mr. W. H. Bell, has been for some fifteen years before the world; he has written important orchestral works of great brilliance and originality, and these have been heard, highly praised and straightway forgotten. Like many another of whom any other country would be proud, his great talent is suffered to remain without reward. An excellent and experienced conductor, as well as a highly dramatic composer, his condition offers an instructive commentary on the recent outcry for schools of dramatic music and scholarships for conductors.

The very first bars sung by the Narrative Chorus in the St. Albans pageant :


f La - dies fair, mer-ry gen-tle-men, we
f
pray you of your courte-sy at - tend.

set the pattern of dignity and virile energy that is splendidly sustained throughout. Whether in the numerous narrative comments (so difficult for the musician to do anything with), or in the funeral music, or the battle scenes, or the stately Elizabethan dances, Mr. Bell has with each number produced a work of art. The all too short *Sanctus* which accompanies the martyrdom of Alban is a singularly original conception; a movement in 6-8 time with an accompaniment of semiquaver figures all in chords of the sixth high up in the treble, forming a halo of glory over the voices. The stately *Pavane*, too, with its quaint rhythm, is another gem. The sixteen principal numbers have been printed in vocal score by Messrs. Chas. Avison, and will be looked upon, we earnestly believe, with pride and respect by the music-lovers of a later generation.

The Musical Times, August 1, 1907.

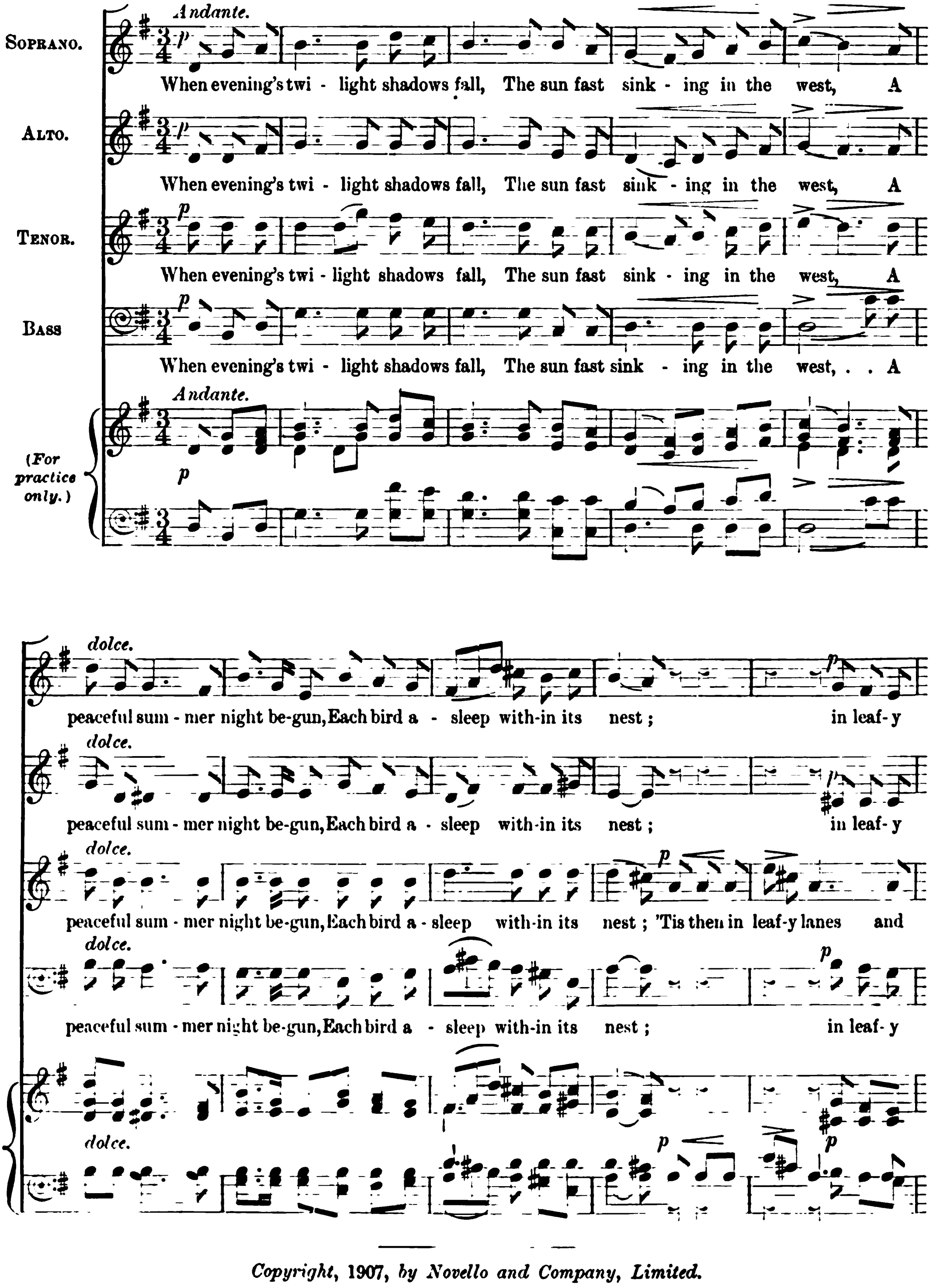
An old story.

FOUR-PART SONG.

Words by Onslow Frampton.

Composed by H. Waldo Warner.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante.
Soprano.
Alto.
Tenor.
Bass
(For practice only.)
p
When evening's twi - light shadows fall, The sun fast sink - ing in the west, A
When evening's twi - light shadows fall, The sun fast sink - ing in the west, . . A
dolce.
peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest; in leaf-y
peaceful sum - mer night be-gun, Each bird a - sleep with-in its nest; 'Tis then in leaf-y lanes and

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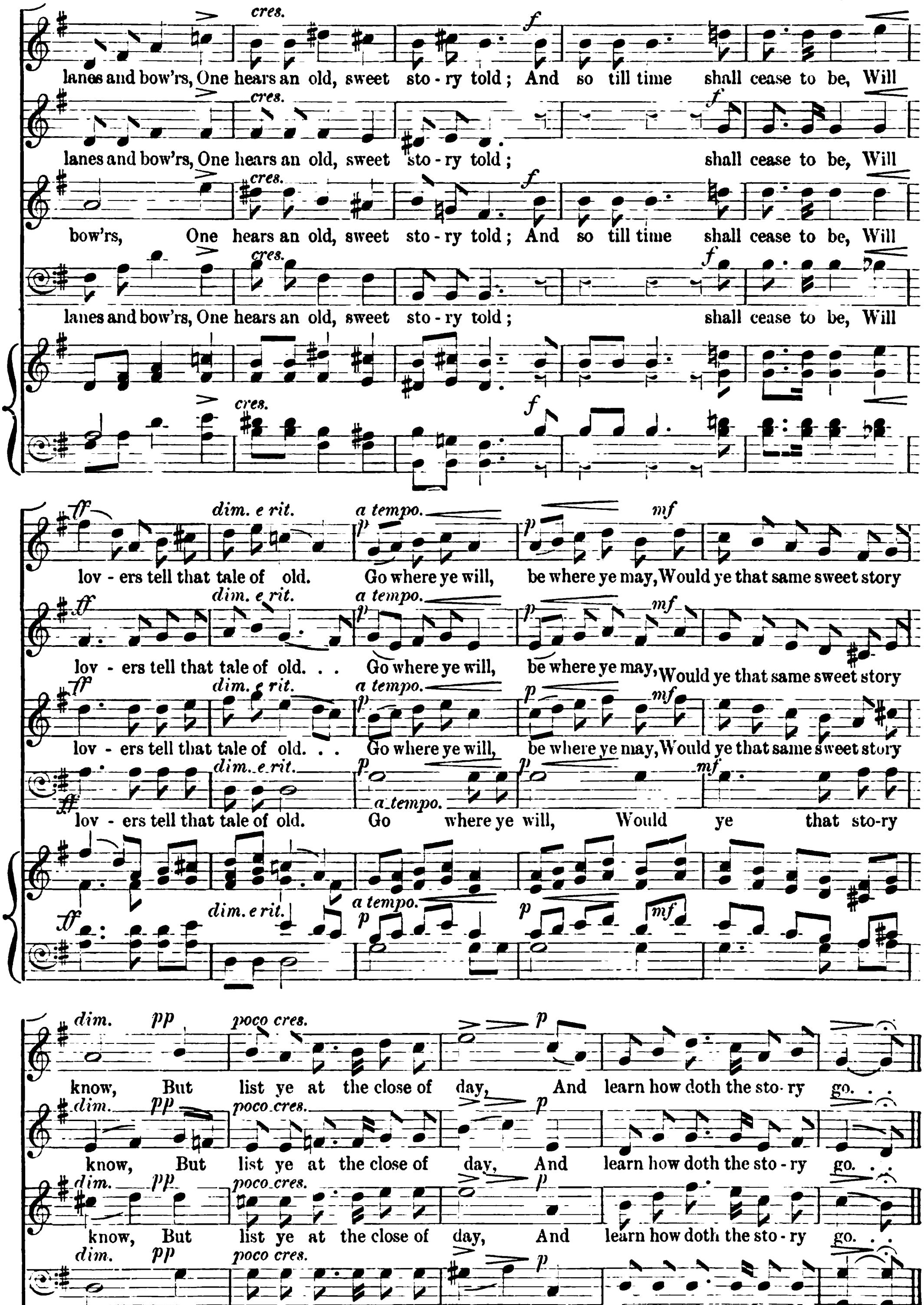
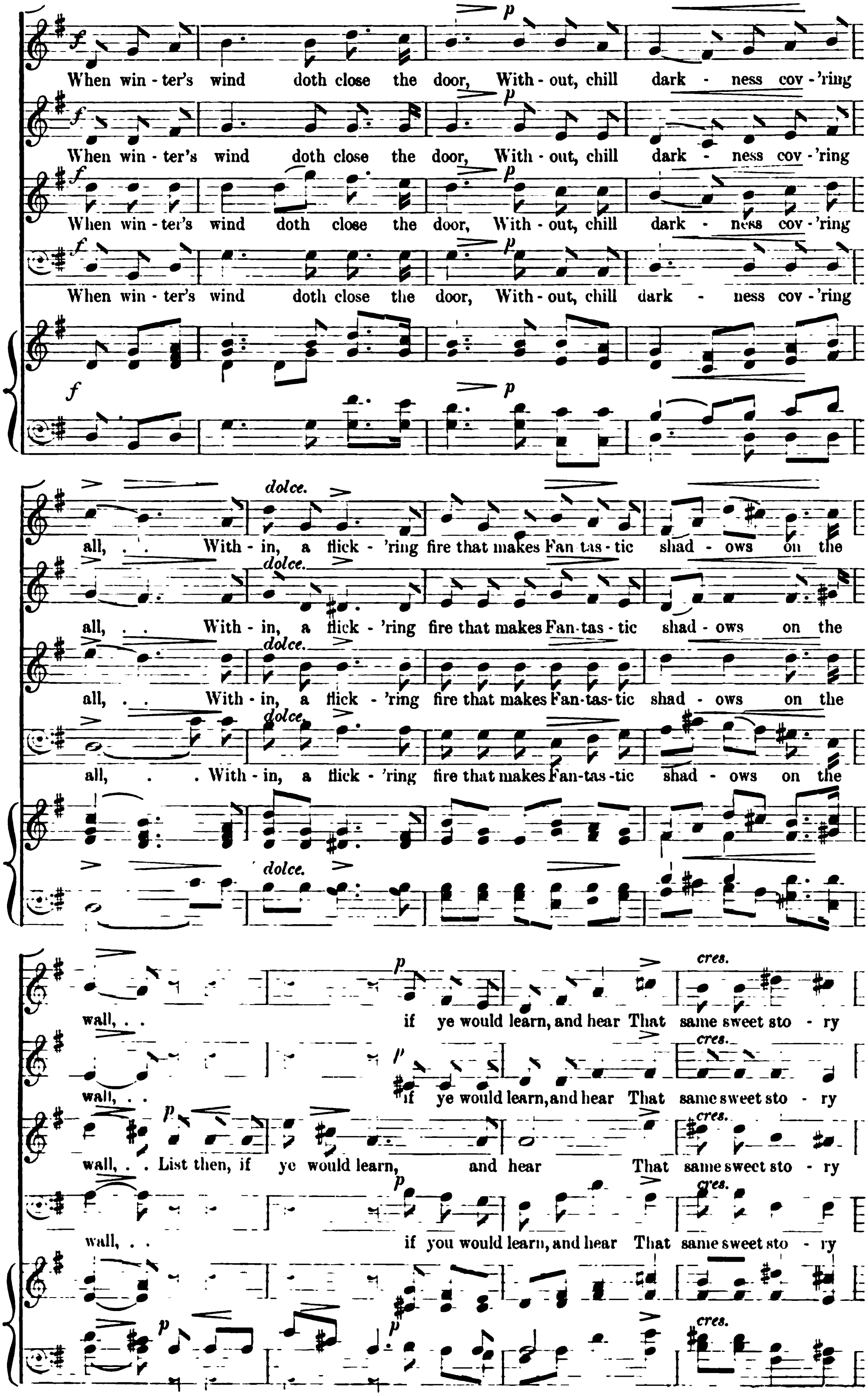
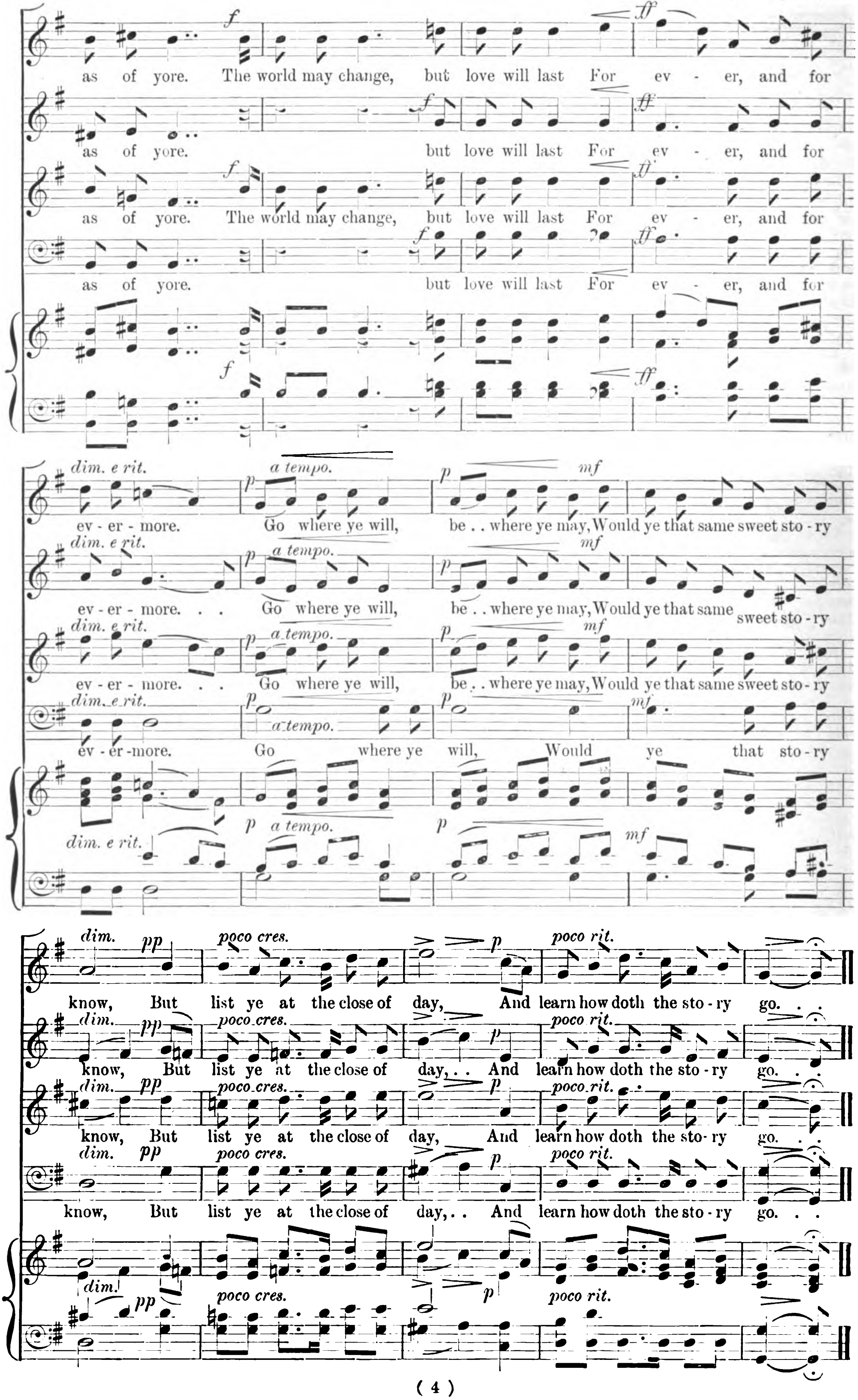

cres.
f
lanes and bow'rs, One hears an old, sweet sto - ry told; And so till time shall cease to be, Will
lanes and bow'rs, One hears an old, sweet sto - ry told; shall cease to be, Will
bow'rs, One hears an old, sweet sto - ry told; And so till time shall cease to be, Will
lanes and bow'rs, One hears an old, sweet sto - ry told; shall cease to be, Will
ff
dim. e rit.
a tempo.
p
mf
lov - ers tell that tale of old. Go where ye will, be where ye may, Would ye that same sweet story
lov - ers tell that tale of old. . . Go where ye will, be where ye may, Would ye that same sweet story
lov - ers tell that tale of old. . . Go where ye will, be where ye may, Would ye that same sweet story
lov - ers tell that tale of old. Go where ye will, Would ye that sto-ry
dim.
pp
poco cres.
know, But list ye at the close of day, And learn how doth the sto - ry go. . .
know, But list ye at the close of day, And learn how doth the sto - ry go.
know, But list ye at the close of day, And learn how doth the sto - ry go.
know, But list ye at the close of day, And learn how doth the sto - ry go. . .


f
When win - ter's wind doth close the door, With - out, chill dark - ness cov - 'ring
p
When win - ter's wind doth close the door, With - out, chill dark - ness cov - 'ring
When win - ter's wind doth close the door, With - out, chill dark - ness cov - 'ring
When win - ter's wind doth close the door, With - out, chill dark - ness cov - 'ring
dolce.
all, . . With - in, a flick - 'ring fire that makes Fan - tas - tic shad - ows on the
all, . . With - in, a flick - 'ring fire that makes Fan - tas - tic shad - ows on the
all, . . With - in, a flick - 'ring fire that makes Fan - tas - tic shad - ows on the
all, . . With - in, a flick - 'ring fire that makes Fan - tas - tic shad - ows on the
cres.
wall, . . if ye would learn, and hear That same sweet sto - ry
wall, . . if ye would learn, and hear That same sweet sto - ry
wall, . . List then, if ye would learn, and hear That same sweet sto - ry
wall, . . if you would learn, and hear That same sweet sto - ry


as of yore. The world may change, but love will last For ev - er, and for
as of yore. but love will last For ev - er, and for
as of yore. The world may change, but love will last For ev - er, and for
as of yore. but love will last For ev - er, and for
f
ff
dim. e rit.
a tempo.
p
mf
ev - er - more. Go where ye will, be . . where ye may, Would ye that same sweet sto - ry
ev - er - more. . . Go where ye will, be . . where ye may, Would ye that same sweet sto - ry
ev - er - more. . . Go where ye will, be . . where ye may, Would ye that same sweet sto - ry
ev - er - more. Go where ye will, Would ye that sto - ry
dim.
pp
poco cres.
poco rit.
know, But list ye at the close of day, And learn how doth the sto - ry go. . .
know, But list ye at the close of day, . . And learn how doth the sto - ry go. . .
know, But list ye at the close of day, And learn how doth the sto - ry go. . .
know, But list ye at the close of day, . . And learn how doth the sto - ry go. . .

Reviews.

NEW SETTINGS OF THE 'TE DEUM.'

Te Deum in G. By Alan Gray.
Te Deum in B flat. By Haydn Keeton.
Te Deum in B flat. By John Pointer.
[Novello & Co., Ltd.]

Dr. Alan Gray's setting of the great Eastern hymn is laid out in accordance with the view of the Rev. Dr. Burn that the ancient hymn proper consists of three parts. The first ending with the *Ter Sanctus*, is the praise of creation; the second, ending with the line 'We believe that Thou shalt come to be our Judge,' is the praise universal; and the third, concluding with the prayer for salvation, is the praise of the congregation. Here the original hymn ends, the subsequent verses being a series of versicles and responses taken, with one exception, from the Psalms, the exception being 'Vouchsafe, O Lord,' which is found in the service of Compline and also as an antiphon to the *Gloria in Excelsis*. Dr. Gray has indicated these divisions by short interludes for the organ and also by a certain distinction of style for the different sections. The result is clearness and significance. Four-part choral writing has been chiefly adopted until the antiphon 'O Lord, save Thy people,' which is written for a bass solo, the choir answering with the words 'Govern them, and lift them up for ever.' This method is pursued until the close, the bass soloist having the words 'O Lord, in Thee have I trusted,' and being answered by the choir with 'Let me never be confounded,' the latter sentence being directed to be sung *forte*, a somewhat unusual proceeding at the present day. The general character of Dr. Gray's music will be surmised when it is said that considerable use is made of the third Gregorian tone.

A jubilant expression characterizes Dr. Keeton's music, and the setting would be specially suitable for a festival service. The composer adopts the idea that the choirs of heaven and earth join in praise in singing the words 'Holy, Holy, Holy, Lord God of Sabaoth,' which are directed to be delivered *fortissimo e marcato*. The verse 'When Thou tookest' is set contrapuntally, and a *fortissimo* outburst comes with the words 'Thou didst open the kingdom of heaven to all believers.' The music allied to 'We believe that Thou shalt come' is impressive, and the remainder of the work contains some very effective part-writing. Dr. Keeton has also set the *Jubilate* in the same key, but in a simpler style.

The music by Mr. John Pointer makes less demands on the capabilities of the choir than either of the preceding settings, and will be found well adapted for ordinary use. The composer indulges in points of imitation, but not of a complex kind. The 'Holy, Holy, Holy' is set in massive *fortissimo* chords against slow scale passages in the organ accompaniment, and the three verses beginning 'The glorious company' are severally set for the basses, tenors and sopranos in unison. A good effect is made by the organ being silent while the choir sings (in four parts) 'When Thou tookest,' a climax being subsequently worked up from the words 'Thou didst open.' The *tempo* and tonal force are diminished in the last verse, which ends devotionally.

Alfred Bruneau. By Arthur Hervey. Living Masters of Music Series. [John Lane.]

Himself a critic and a composer, it is natural that Mr. Arthur Hervey should write upon so eminent a critic and composer as M. Bruneau; moreover, his well-known sympathies with French music, as evidenced by the two valuable volumes on the subject from his pen, qualify Mr. Hervey in no narrow degree for this congenial task. If there is any fault to find with Mr. Hervey's readable monograph, it is in the comparatively small space he allots to the strictly biographical portion of his subject, only sixteen pages of the eighty-six which form the book. One would like to know a little more of the early years and the struggles—if he had any—of Louis Charles Bonaventure Alfred Bruneau, to give his full name. If considerations of space prevented the amplification of M. Bruneau's life-story, a few pages of the critical matter, excellent though it be, might have been spared for this purpose. But Mr. Hervey has done his work well. The chapter on 'The artist and his methods' will be perused with special interest, and the operas 'Le Rêve,' 'L'attaque du Moulin,' 'L'enfant roi,' and others, are commented upon in a thoroughly able and judicial manner. The chapter on 'The musical critic' gives an all too brief account of M. Bruneau as a distinguished music critic. In this connection Mr. Hervey says: 'His criticisms impress one as eminently sincere, logical, and well thought out, besides which they are remarkable for excellence of literary style.' This attractive volume is prefaced with an excellent present-day portrait of M. Bruneau, and contains seven other illustrations; it is sure to be widely read. We may mention, by the way, that the date of M. Bruneau's birth as here given—March 3, 1857—does not agree with that of March 2 in Grove's 'Dictionary of Music and Musicians' (new edition); and there is a discrepancy in the dates of the production of the opera 'Kerim,' Mr. Hervey giving 'June 9, 1887,' and the Dictionary 'May' of that year.

ANTHEMS BY OLD COMPOSERS.

Holy, Lord God Almighty. By Thomas Bateson. Edited by James Fitzgerald.
Teach me Thy way, O Lord. By Edmund Hooper.
Sing we merrily unto God. By Adrian Batten.
Let my complaint come before Thee, O Lord. By Adrian Batten.
Save me, O God. By Dr. William Boyce.
Look upon mine adversity. By Dr. John Blow.
[Novello & Co., Ltd.]

The first of the above anthems is an extremely interesting example of 17th century church music. It is believed to have been written as the composer's 'Exercise' for his degree of Bachelor of Music, which he took at Trinity College, Dublin, about the year 1615. The anthem was included in one of the volumes of the Musical Antiquarian Society, and Mr. Fitzgerald has adopted the text from this edition; he has also added a condensed version of the choral score for the purposes of practice, but the work is intended to be sung unaccompanied. For this a well-trained choir is necessary, and sufficiently numerous to sing in seven parts, the sopranos, altos and tenors being divided. Given an intelligent and capable choir, this anthem would be very impressive.

The remaining anthems in the above list have been edited by Mr. John E. West, and with his usual insight concerning the needs and average abilities of church choirs. The anthem by Edmund Hooper, organist of Westminster Abbey from 1606 to 1621, is a good example of the diatonic style of the period. The music is of course contrapuntal in style, but it will be found easy to read. Adrian Batten's anthems are similar in character to that by Edmund Hooper, and to them the same criticism may be applied.

'Save me, O God,' by Dr. Boyce, is deeply devotional in character, the part-writing is flowing and dignified, and the conclusion most impressive. Dr. John Blow's setting of 'Look upon mine adversity' is also extremely reverent, and the part-writing is sure to interest the singers.

BOOKS RECEIVED.

L'esthétique de Jean-Sébastien Bach. By André Pirro. Pp. 539. (Paris: Librairie Fischbacher.)

Studies in Music Graces. By Ernest Fowles. Pp. 164; 3*s*. (The Vincent Music Company, Ltd.)

The Violin: Its History and Construction. Translated from the German of Abele and Niederheitmann by John Broadhouse. Pp. viii. and 207. (William Reeves.)

The Choir Psalter. Arranged by Francis H. D. Smythe. Pp. 270. (Novello & Co., Ltd.)

The Free Rhythm Psalter. Edited by Francis Pott and (in respect of the music) by Arthur Henry Brown. Choir and people's edition, revised. Pp. 424; 3*s*. (Henry Frowde.)

Songs from the Ravel. (Opus 30.) By Ernest Austin. Pp. 119. (William Reeves.)

Notes on Conductors and Conducting. Third edition revised and enlarged. By T. R. Croger. Pp. 76; 1*s*. (William Reeves.)

Lohengrin (*Wagner*) and *The Bohemian Girl* (*Balfe*). The great opera series, edited by J. Cuthbert Hadden, with coloured illustrations by Byam Shaw. 1*s*. each. (T. C. & E. C. Jack.)

Correspondence.

MUSIC AT DULWICH COLLEGE.

SIR,—The account given in the July 'MUSICAL TIMES' of the music at Dulwich College is erroneous. So far from being neglected, the support given by the school to the musical institutions is enthusiastic. The statement that the music is 'under the charge of form masters and not professional musicians' is a ludicrous perversion of the truth. With the exception of myself, not one of the eight masters engaged in the musical teaching, teaches anything but music, and no form master teaches any music whatever.

No mention is made in the article of the great work done here by Mr. E. D. Rendall, which has left us with a musical organization complete in every particular, and a choir, orchestra and band which are, I believe, unsurpassed by those of any other public school. I might add that there is now no such thing as 'Upper' and 'Lower' School; 'Dulwich College' is a name expressly confined to this *School* by the Act of 1882; the Chapel has, musically, no connection whatever with the School; the two gentlemen whose photographs you reproduce were (*sic*) organists of the Chapel, not of Dulwich College.

Believe me, very truly yours,
HUBERT DOULTON,
Master of the Music at Dulwich College.
Dulwich College, S.E.,
July 1.

[In printing the above letter, *literatim et verbatim*, we venture to say that in the article the words 'neglected' (or 'neglect') were not once used. On the contrary, the writer of the article said that 'due credit must be given for much excellent work done at the school concerts and in the encouragement given to boys to learn music.' Mr. Doulton endorses the statement that the music at the College is under his direction, and he is a form master; therefore the music is, as we said, under the charge of form masters; for we included what is commonly known as the Lower School, or Alleyn's School, which, however distinct it may be from the modern Dulwich College, is under the control of the same governing body, and in this school the music is also under the charge of a form master.

If, as Mr. Doulton states, 'the Chapel has, musically, no connection whatever with the School,' it may be pointed out that Mr. E. D. Rendall—whose work is so highly and doubtless rightly eulogised by Mr. Doulton—was Organist as well as 'Principal musicmaster' of the College (*see* the *Roll of the Union of Graduates in Music*); and, moreover, he is a graduate in music at the University of Cambridge.

Dr. W. H. Cummings, in an article entitled 'Music at Dulwich College,' contributed by him to *Concordia* of August 7, 1875, said: 'Of the music taught in the College the less said the better. The study of music by all the scholars should be compulsory, and proper facilities and times for teaching the various classes should be arranged.' Whatever improvement has since been made in the musical department of the College, the fact remains that music does not hold that high place in the curriculum as was intended by the founder: this the writer of the article endeavoured to point out.—ED. *M. T.*]

THE ARTICLE PSALTER IN GROVE'S 'DICTIONARY OF MUSIC AND MUSICIANS,' NEW EDITION.

SIR,—My attention has been called to a communication appearing in the current number of 'THE MUSICAL TIMES,' and containing a list of alleged omissions and statements requiring correction—from the bibliographical point of view—in an article upon the English Metrical Psalter (in its musical aspect), in the new edition of Grove's Dictionary.

The list does not claim, apparently, to be the outcome of original research, but is rather derived from the works of recent writers, whose statements, it may be said, themselves need verification if they are to be used for this purpose.

The article in the first edition, which was also the first attempt to deal at all fully with the subject, was founded upon a careful examination of all the original sources, so far as they were then known. A list of the musical contents of each psalter, giving the first line of every tune, was made, and these were carefully compared; every precaution against error seemed to have been taken, and the history of each tune, it was hoped, was as plain as possible. And, in fact, the information then given having remained unquestioned, it was repeated, with very little change, in the new edition.

Since questions have now at last been raised, I should naturally have been glad if they could have been discussed and cleared up at once; but unfortunately I am, and shall be till November, far from London, and from all my books and papers relating to this subject, so that it will be impossible for me to begin the necessary inquiries until after my return to town. Only by a careful re-examination of the original sources can it be shown whether, in the cases mentioned by your correspondent, my information is correct, or whether the precautions taken against error were after all inadequate.

I remain, SIR,
Your obedient servant,
July 19, 1907. THE WRITER OF THE ARTICLE.

[We await the result of the 'careful re-examination of the original sources' before replying to the above letter.—ED. *M. T.*]

THE LATE DR. JOSEPH SMITH.

DEAR SIR,—Your obituary notice of Dr. Joseph Smith induces the promoters of the fund for the relief of his widow and younger children to beg the favour of your space. A generous response to their private solicitations has to be duly acknowledged; but thinking that many of his friends both professional and private would be glad to contribute to the fund, if it were more publicly announced, I am authorized to send you this letter. The lists will shortly be closed, and any contribution, however small, will be gratefully acknowledged by Dr. and Mrs. Werner, 31, Merrion Square, Dublin, and Mr. and Mrs. Peter Goodman, 44, Rutland Square, Dublin; and also by yours faithfully,

JOSEPH SEYMOUR,
Hon. Treasurer, Leinster Section, Incorporated Society of Musicians.
18, Northumberland Road, Dublin.

SOUTHPORT ADJUDICATING METHODS.

SIR,—I was extremely pleased to read the strictures passed upon the method of screening the adjudicators at the Southport festival. It is an insult to ask any adjudicator to accept such conditions. If conductors and adjudicators would have the courage to decline to have anything to do with festivals that foster this method, it would cease immediately. I have refused to adjudicate under similar circumstances until the 'bathing van' has been removed. I appeal to the various executive committees to adopt methods in harmony with our Divine Art so that we may have perfect ensemble with competitors and adjudicators.

Yours, &c.,
Hanley, July 8. JOHN JAMES.

THE DURHAM MUSICAL SOCIETY.

DEAR SIR,—On p. 401 of your June issue it is stated that the Durham Musical Society will probably 'be converted into a Cathedral Choral Society, which will devote itself to giving oratorios and other sacred works in the Cathedral.'

As a member of the committee of the Durham Musical Society I wish to give an emphatic contradiction to this statement, which is likely to affect the Society prejudicially. The Cathedral Choir, augmented by special voices, now gives oratorios three times yearly; but the Durham Musical Society will, as hitherto, continue to give its concerts quite independently.—Yours truly,

E. V. STOCKS,
Conductor Durham University Musical Society.
31, Old Elvet, Durham.
July 18.

The Musical Times. **EXTRA SUPPLEMENT.** August 1, 1907.

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I looked, and behold a white cloud

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660.	Awake, awake	John E. West	3d.
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182.	Blessed are they ...	Arthur Page	3d.
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206.	Blessed is the man	Clarke-Whitfeld	3d.
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5.	Blessing, glory, wisdom	B. Tours	4d.
378.	Bless the Lord ...	M. Kingston	4d.
796.	Bless the Lord, O my soul	R. G. Hailing	3d.
855.	Bless the Lord thy God	J. V. Roberts	3d.
374.	Bless thou the Lord	Oliver King	3d.
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340.	Bring unto the Lord	Gladstone	3d.
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849.	Deliver us, O Lord	Gibbons	3d.
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737.	Doth not wisdom cry	D. S. Smith	3d.
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362.	Eternal source ...	F. Brandeis	2d.
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768.	Father of mercies ...	E. V. Hall	3d.

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I LOOKED, AND BEHOLD A WHITE CLOUD

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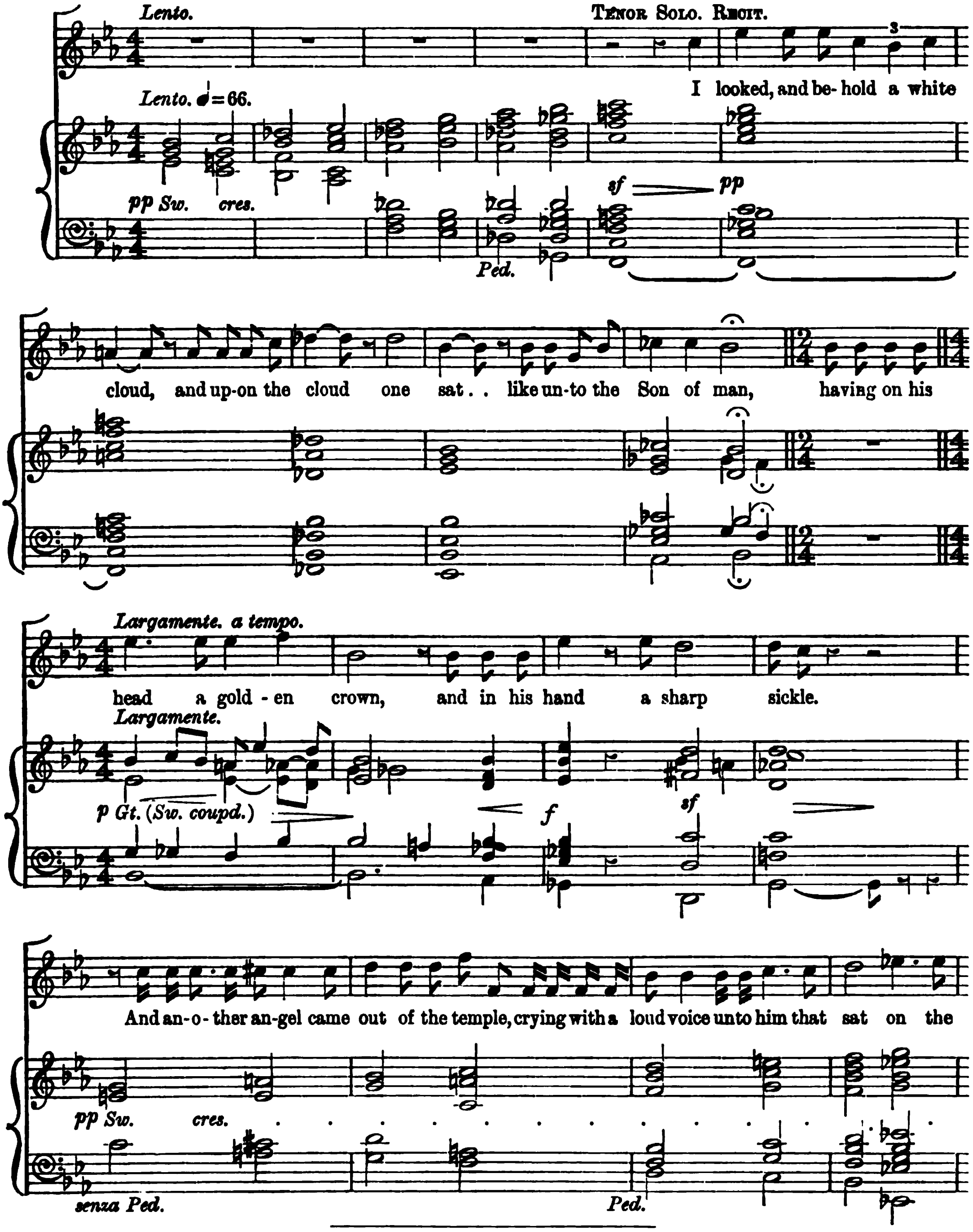
Lento.
Tenor Solo. Recit.
I looked, and be-hold a white cloud, and up-on the cloud one sat. . like un-to the Son of man, having on his
Lento. ♩=66.
pp Sw.
cres.
sf
pp
Ped.
Largamente. a tempo.
head a gold - en crown, and in his hand a sharp sickle.
Largamente.
p Gt. (Sw. coupd.)
f
sf
And an-o-ther an-gel came out of the temple, crying with a loud voice unto him that sat on the
pp Sw.
cres.
senza Ped.
Ped.

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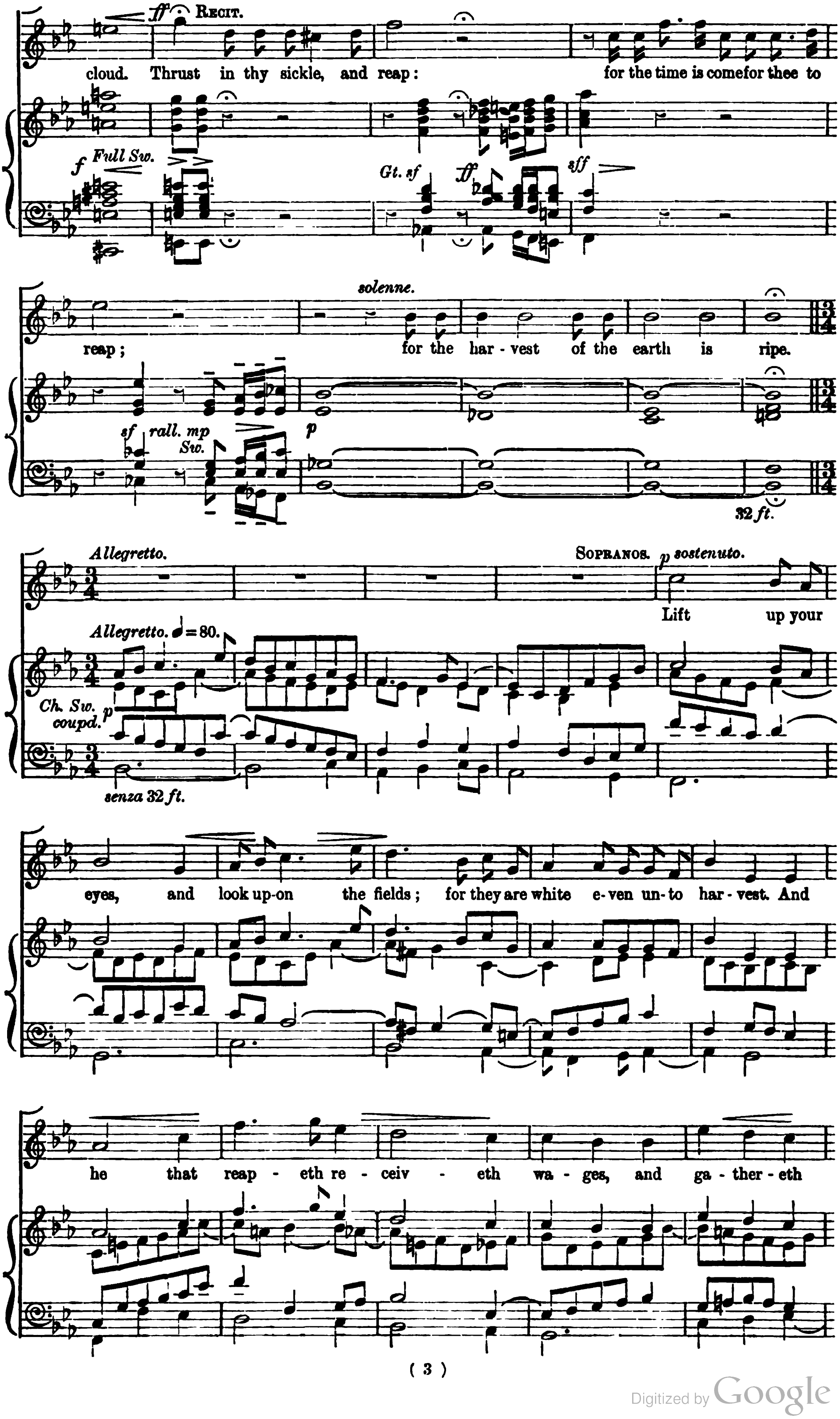
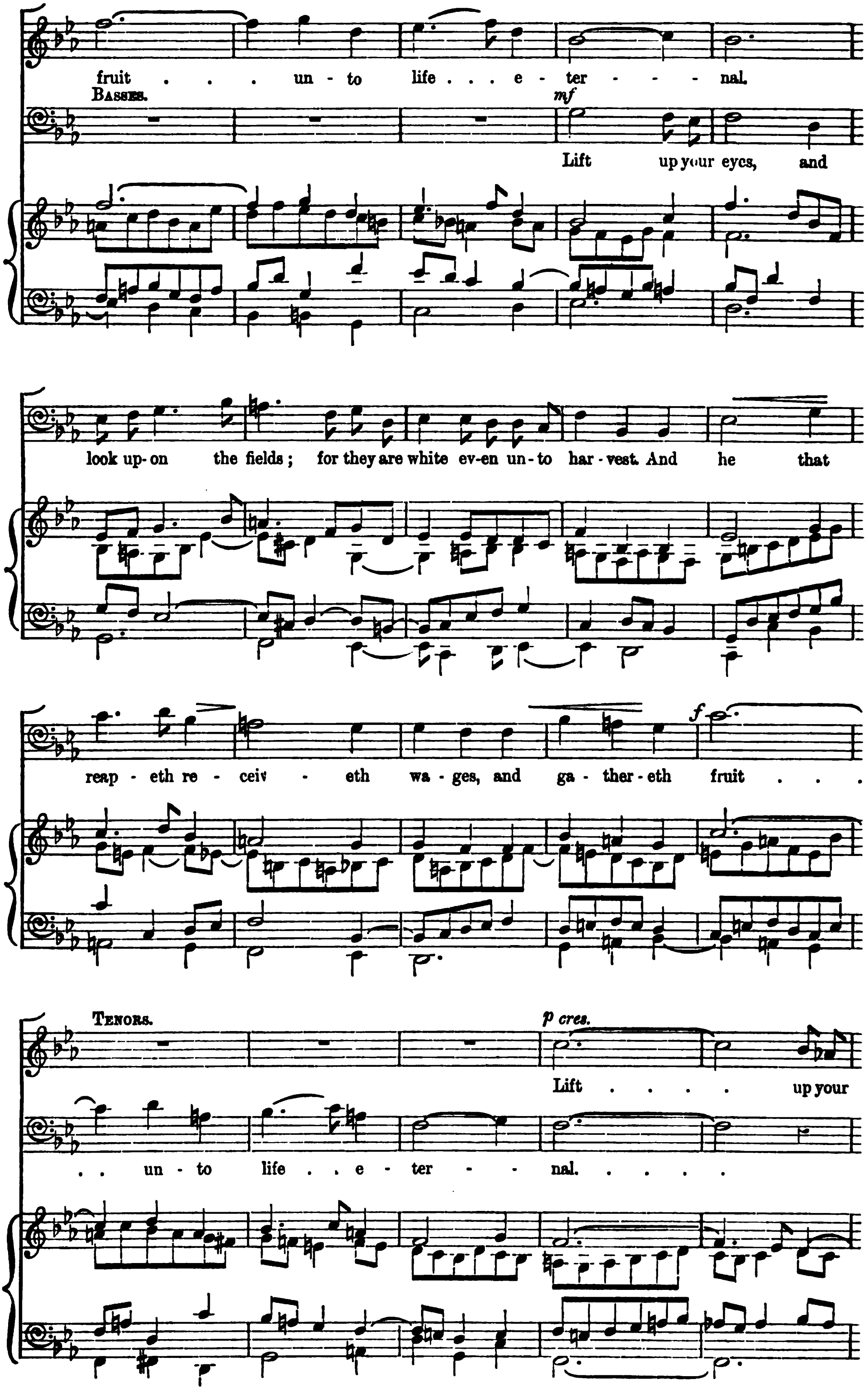
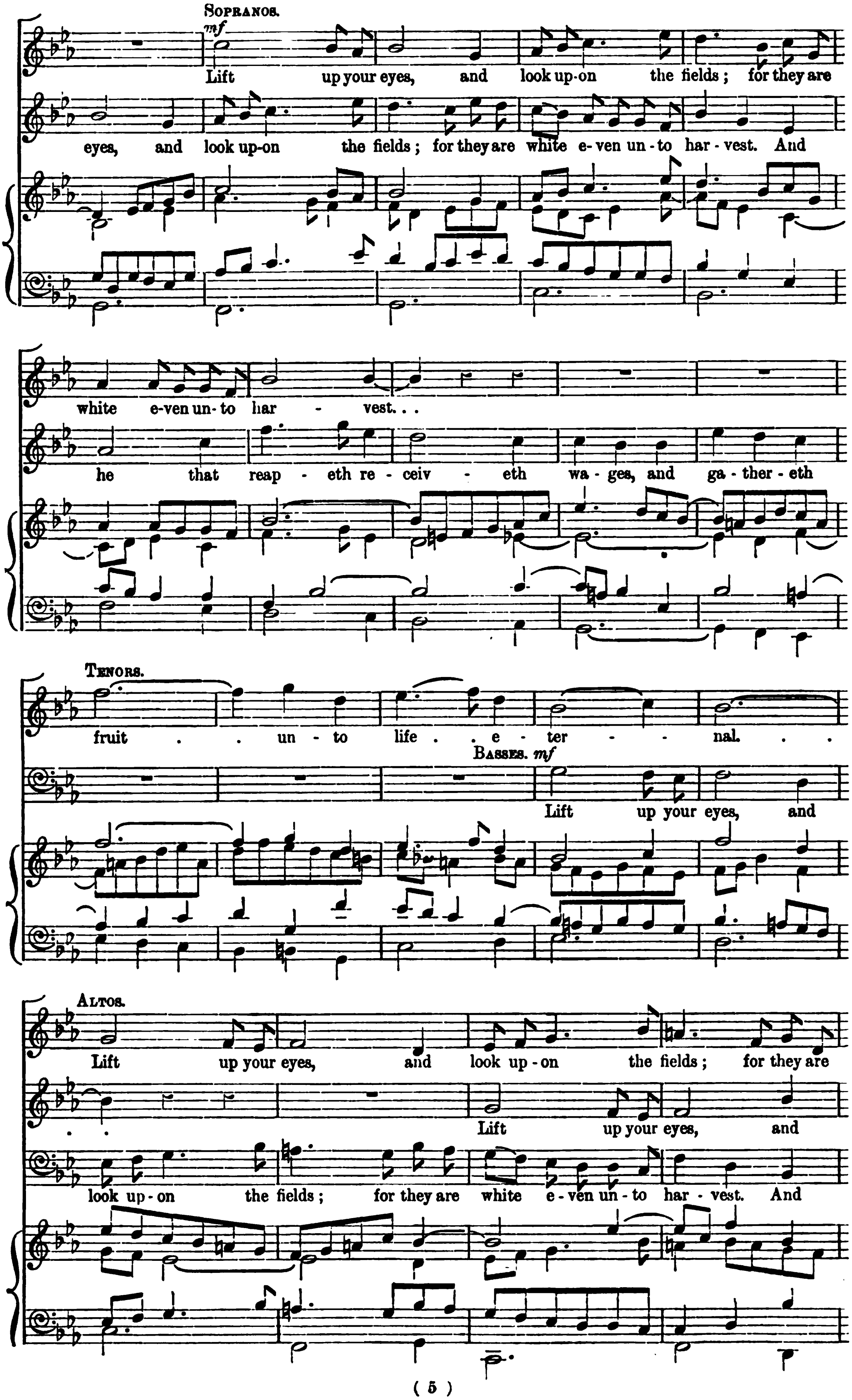
I LOOKED, AND BEHOLD A WHITE CLOUD.

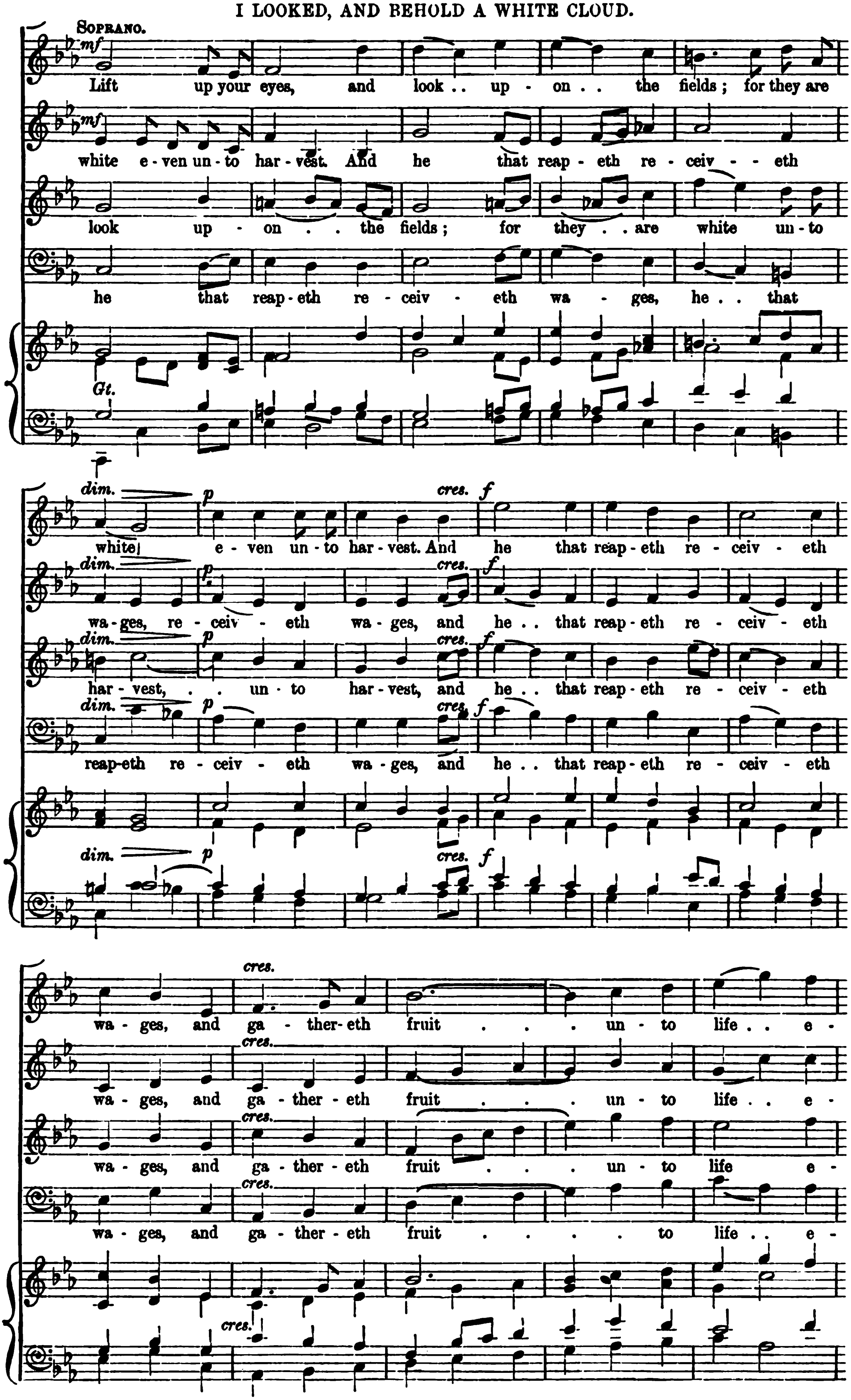

ff
Recit.
cloud. Thrust in thy sickle, and reap: for the time is come for thee to
f Full Sw.
Gt. sf
ff
sff
solenne.
reap; for the har - vest of the earth is ripe.
sf rall. mp
Sw.
p
32 ft.
Allegretto.
Sopranos. p sostenuto.
Lift up your
Allegretto. ♩= 80.
Ch. Sw. coupd. p
senza 32 ft.
eyes, and look up-on the fields; for they are white e-ven un-to har-vest. And
he that reap - eth re - ceiv - eth wa - ges, and ga - ther - eth

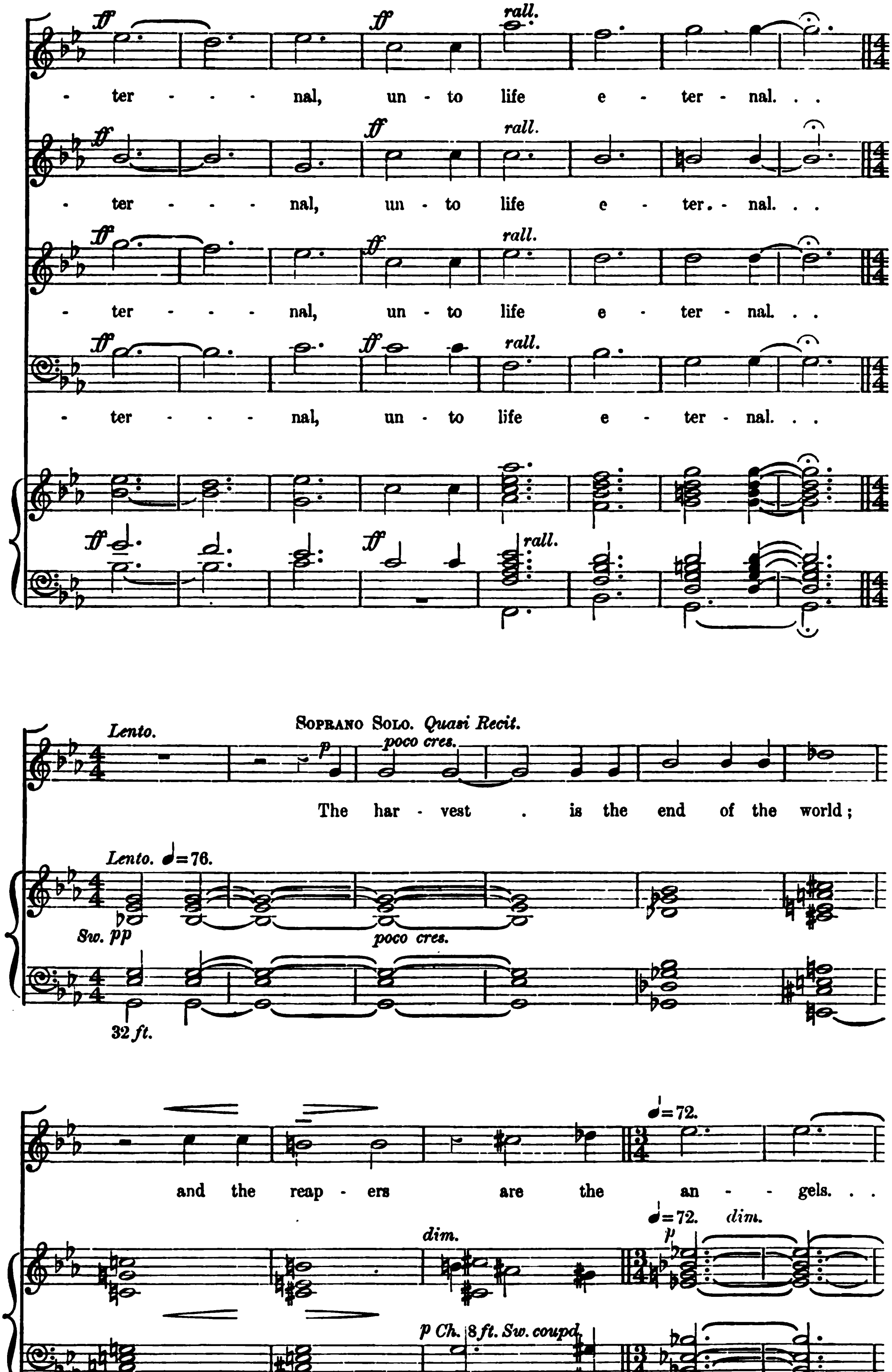
I LOOKED, AND BEHOLD A WHITE CLOUD.


fruit . . . . un - to life . . . e - ter - - - - nal.
Basses.
mf
Lift up your eyes, and
look up-on the fields; for they are white ev-en un-to har-vest. And he that
reap - eth re - ceiv - eth wa - ges, and ga - ther - eth fruit . . .
f
Tenors.
p cres.
Lift . . . . up your
. . un - to life . . e - ter - - nal. . . . .

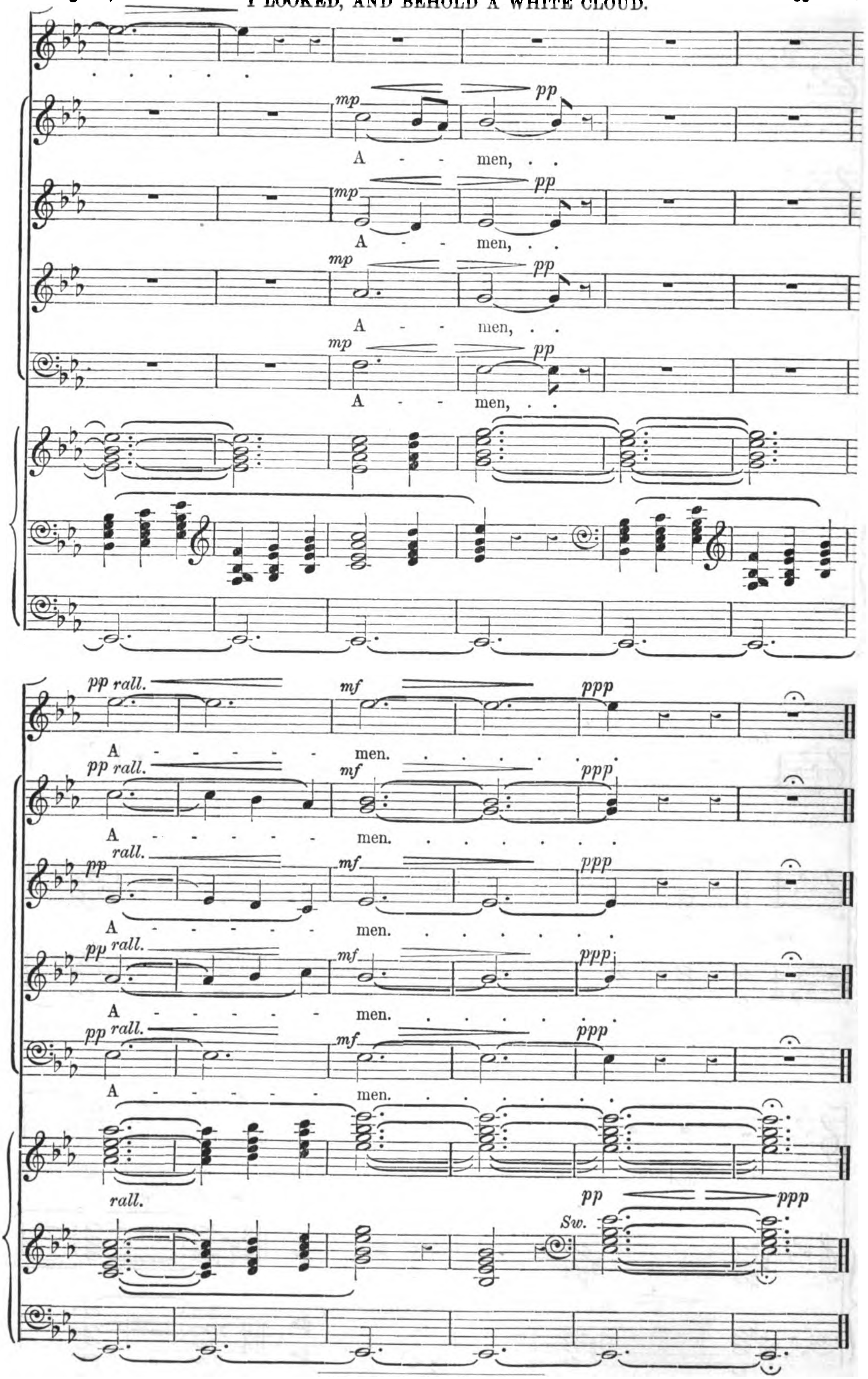
I LOOKED, AND BEHOLD A WHITE CLOUD.


Sopranos.
mf
Lift up your eyes, and look up-on the fields; for they are
eyes, and look up-on the fields; for they are white e-ven un-to har-vest. And
white e-ven un-to har - vest...
he that reap - eth re - ceiv - eth wa-ges, and ga-ther-eth
Tenors.
fruit . . un - to life . . e - ter - - nal. . .
Basses. mf
Lift up your eyes, and
Altos.
Lift up your eyes, and look up - on the fields; for they are
. . Lift up your eyes, and
look up - on the fields; for they are white e-ven un - to har - vest. And


Soprano.
mf
Lift up your eyes, and look .. up - on .. the fields; for they are
mf
white e - ven un - to har - vest. And he that reap - eth re - ceiv - - eth
look up - on . . the fields; for they . . are white un - to
he that reap - eth re - ceiv - eth wa - ges, he . . that
Gt.
dim. p cres. f
white e - ven un - to har - vest. And he that reap - eth re - ceiv - eth
wa - ges, re - ceiv - eth wa - ges, and he . . that reap - eth re - ceiv - eth
har - vest, . . un - to har - vest, and he . . that reap - eth re - ceiv - eth
reap-eth re - ceiv - eth wa - ges, and he . . that reap - eth re - ceiv - eth
cres.
wa - ges, and ga - ther - eth fruit . . . un - to life . . e -
wa - ges, and ga - ther - eth fruit . . . un - to life . . e -
wa - ges, and ga - ther - eth fruit . . . un - to life e -
wa - ges, and ga - ther - eth fruit . . . . to life . . e -


ff
ter - - - - nal, un - to life e - ter - nal. . .
rall.
ter - - - - nal, un - to life e - ter. - nal. . .
ter - - - - nal, un - to life e - ter - nal. . .
ter - - - - nal, un - to life e - ter - nal. . .
Lento.
Soprano Solo. Quasi Recit.
p
poco cres.
The har - vest . is the end of the world;
Lento. ♩=76.
Sw. pp
poco cres.
32 ft.
and the reap - ers are the an - - gels. . .
♩=72.
dim.
p
p Ch. 8 ft. Sw. coupd.

I LOOKED, AND BEHOLD A WHITE CLOUD.


mp
pp
A - - men, . .
A - - men, . .
A - - men, . .
A - - men, . .
pp rall.
mf
ppp
A - - - - - - men. . . . .
A - - - - - - men. . . . .
A - - - - - - men. . . . .
A - - - - - - men. . . . .
A - - - - - - men. . . . .
rall.
pp
ppp
Sw.

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A BACH CONCERT AT THE ROYAL COLLEGE OF MUSIC.

Of the many excellent concerts given by the students of the Royal College of Music in their beautiful concert-room, none have exceeded in interest that of July 23. Why? Because all its welath came from an inexhaustible mine of noblest music. To display some of its rich treasures was a happy thought of Sir Hubert Parry and his colleagues, who are to be warmly congratulated on their first Bach concert. The programme speaks for itself:

1. Cantata .. Du wahrer Gott und David's Sohn .. *Bach.*
Solos { Ethel Duthoit (Exhibitioner), A.R.C.M.
Dilys Jones (Exhibitioner).
Spencer Thomas (Scholar).
2. Overture (Suite) in D major .. .. *Bach.*
Grave (C)—Piu vivace (9-8)—Bourrée I.—Bourrée II.—
Gavotte—Menuet I.—Menuet II.—Réjouissance.
3. Cantata .. Wachet, betet, seid bereit .. *Bach.*
Solos { Gladys Honey (Scholar).
Dilys Jones (Exhibitioner).
Spencer Thomas (Scholar).
Robert Chignell (Scholar).
4. Organ Solo Toccata and Fugue in D minor .. *Bach.*
Herbert Arnold Smith (Scholar).
5. Air .. .. .. Bete, bete .. .. .. *Bach.*
(from Cantata, Mache dich, mein Geist, bereit)
Gladys Honey (Scholar).
Flute—Robert Murchie (Scholar).
Violoncello—F. Gershom Parkington (Scholar).
6. Cantata, Now shall the Grace ('Nun ist das Heil') *Bach.*

Conductor—
Sir Charles V. Stanford, D.C.L., LL.D., M.A., Mus. Doc.

In regard to interpretation, detailed criticism of the work of students is uncalled for. The honours of the evening fell to the orchestra in their fine performance of the Suite in D, the lesser known of the pair in that key. This was played *con amore* with delightful verve and finish, as though the hearts of the young people were in the music, the two charming Bourrées especially giving unalloyed pleasure to the audience.

The same high standard was hardly reached in the choral music, in the rendering of which there seemed to be indications of insufficient rehearsal. Attack and accent were sometimes found wanting, and the enunciation of the German words was not always above reproach. The difficulties of Bach's vocal music must be allowed for, but the blemishes to which we have referred and which are often common faults, should be seen to by reason of their interpretative importance. Of the choral works the Advent cantata 'Wachet, betet, seid bereit' was the most interesting because of its wonderful conception. Bach's unrivalled genius in dramatic expression through simple means is grandly illustrated in the bass recitative depicting the Judgment Day, in which the melody of the choral associated in England with 'Great God, what do I see and hear' is introduced by the trumpet with thrilling effect. Bach has not given any time-words in this work; the question of speed, therefore, is one for the conductor to decide. In this connection we think that some of the movements of this cantata were taken too quickly, and thus the performance did not realize that breadth and dignity which the solemn subject demands.

Bach has rightly led the way: may not the College authorities arrange similar programmes from the works of other classical composers?

ROYAL ACADEMY OF MUSIC.

At the students' concert given at Queen's Hall on June 25, five orchestral works which proved interesting and pleasing were performed. Four of these, entitled 'Orchestral Illustrations,' were by Miss Eleanor C. Rudall, who has taken for her subjects the two pictures by the late G. F. Watts severally named 'Dawn,' and 'Good luck to your fishing'; Sir E. Burne-Jones's 'Dorigen and Bretaigne'; and Herbert Schmalz's 'The King's daughter.' These notable examples of pictorial art have moved Miss Rudall to write agreeable music, instinct with refinement and testifying to a lively imagination and perception of instrumental effects. The fifth novelty was a concert-overture in G minor by Mr. York Bowen, which well maintains the reputation this clever young composer has gained. The instrumental soloists were Miss Gladys Clark, who was heard to advantage in Spohr's Violin concerto, the 'Dramatic'; Miss Myra Hess, a decidedly gifted young pianist, and Miss Edith Evans, who reflected credit on her violoncello teacher. The singers were Miss Hedwig Hantke, Miss Josephine Ottlee, and Mr. Thorpe Bates, the last named giving an admirable interpretation of Wotan's 'Abschied.' Sir Alexander Mackenzie, who conducted, secured a grateful ensemble.

The annual prize distribution took place on July 19, when H.R.H. the Duke of Connaught, President of the Academy, presented the awards to the successful students.

The following scholarships will be offered for competition at Michaelmas. Full particulars and forms of entry can be obtained from the Secretary upon application:

Name of Scholarship.	*Subject.*
Ross Scholarship - - - -	Wood-wind.
Sainton-Dolby Scholarship - -	Singing (soprano).
Stainer Exhibition - - -	Organ.
Dove Scholarship - - - -	Violin.
Ada Lewis Scholarships - -	Singing (any voice). Pianoforte. Organ. Violoncello.

ROYAL OPERA.

Catalani's 'Loreley.'

During the closing month (July) of the grand season of opera at Covent Garden three works were added to the repertoire. One of these, Alfredo Catalani's 'Loreley,' was performed for the first time in England on July 12. The composer of this opera, who died in 1893 at the early age of thirty-nine, was a native of Lucca, where his father was an organist. 'Loreley' is a revised version of an early effort entitled 'Elda,' produced at Turin in 1880. Although not very successful, some years later the librettists, Messrs. Carlo D'Ormville and A. Zanarolini, and the composer decided to give the opera another chance of life and, having reduced the four acts to three and otherwise improved the work, it was mounted again at Turin in 1890.

The book is well laid out for musical treatment. In the first act is shown how Walter, the Lord of Oberwesel, has won the love of a country maid named Loreley, notwithstanding that he is already affianced to a lady of high degree, Anna of Rehberg, and Walter seeks advice from his friend Hermann, who tells him his duty is to marry Anna. Loreley, on learning how she has been deceived, vows to give herself to Alberich, the god of the Rhine, if she be endowed with irresistible beauty. Her offer is accepted, and then ensue troublous times for all concerned. In the second act Loreley interrupts the marriage procession of Walter and Anna, and the latter dies of grief; in the third act Walter commits suicide on learning that Loreley is doomed to sit on a rock and comb her hair with a golden comb. Each character bears a curious affinity to the personages in Wagner's 'Tannhäuser,' and the composer seems to have been influenced by his German model. As to be expected from the history of the work, every page of the score bears evidence of earnestness of purpose and musicianly painstaking; but lack of spontaneity and impressive expression in the most agitating situations are equally apparent, and expectation is excited in excess of realization. The opera is preceded by a short overture chiefly built up with the melody of Loreley's song of fascination, the composer's happiest effort. The entire action takes place on the banks of the Rhine, with distant view of the 'Loreley' Rock between Bingen and Coblenz, and there are two picturesque ballets of water nymphs, the first of which is danced to piquant music. The principal characters were admirably played. Miss Scalar was well suited in appearance and in voice for Loreley; Miss Selmo Kurz made Anna a sympathetic character and gave a most brilliant rendering of the aria 'Amor celeste'; and Mr. Bassi and Mr. Sammarco did their best with the parts of Walter and Hermann. Mr. Campanini conducted, and the smoothness of the performance reflected much credit on the stage management.

The two other additions to the repertoire were Mr. Umbarto Giordano's 'Fédora' and 'Andrea Chénier.' The former work was first performed in England during the autumn season at Covent Garden last year, and, as a detailed account was given in The Musical Times for December last, it is only necessary now to endorse the opinion then given, and to note changes of cast. The part of the unfortunate actress, Fédora, most advantageously displays the gifts of Madame Giachetti, and her impersonation on July 3 deepened the impressions created on her appearance in the rôle last autumn. Mr. Scotti also resumed his personation of De Seriex, but the coquettish Olga was entrusted to Miss Zeppilli, and the hero to Mr. Caruso who, in the later scenes, sang with a wealth of voice and intensity that led to demonstrations of enthusiastic appreciation. The ensemble was excellent, and Mr. Panizza evinced decided skill as conductor.

'Andrea Chénier' is an earlier work than 'Fédora,' and, as might be expected, is musically weaker. This also was performed for the first time in Italian version in England at an autumn season at Covent Garden in 1905, and an account of the work will be found on page 809 of the December number of The Musical Times for that year. Familiarity does not increase esteem for the music, except for the blind woman's touching song 'Son la vecchia madelon' and the final duet between the hero and heroine as they await the arrival of the tumbril to take them to the guillotine. The former was most pathetically rendered by Madame De Cisneros and the latter by Mr. Caruso and Miss Destinn, whose fine singing throughout the opera imparted distinction to their respective impersonations. Mention should also be made of the admirable embodiments of Gérard, Roucher and Mathieu respectively by Messrs. Sammarco, Marcoux and Gilibert. Mr. Panizza also conducted this opera.

Two revivals should be recorded, that of Verdi's 'Ballo in Maschera,' on June 28, and Donizetti's 'Lucia di Lammermoor' on July 17. In the former Mesdames Scalar and Kurz severally sang brilliantly as Amelia and the Page, and Messrs. Caruso and Sammarco respectively rendered full justice to the parts of the Duke and Renato. Madame Melba appeared in Lucia, supported by Mr. Bonci as Edgardo and Messrs. Scotti and Journet as Enrico and Raimondo. At a second performance of the opera on July 22, the heroine was personated by Miss Kurz.

A TONIC SOL-FA JUBILEE.

The jubilee of Tonic sol-fa festivals and the twenty-third annual festival of the Tonic Sol-fa Association were celebrated with much enthusiasm at the Crystal Palace on June 29. The enormous gatherings of singers, now a popular and familiar feature of the musical life of the Metropolis, grew out of a demonstration of the merits of Tonic sol-fa given at Exeter Hall fifty years ago. On that occasion a suggestion was made that a display on a larger scale should take place at the Crystal Palace, then lately removed from Hyde Park. The suggestion was taken up with spirit by the Rev. John Curwen and his colleagues, with the result that in a few weeks the juvenile choir was trained and, supported by a detachment of tenors and basses, the young folks duly appeared on the Handel Orchestra on September 2, 1857. The interesting event was recorded in The Musical Times of October, 1857, in the following words:

> Crystal Palace.—A most interesting concert took place on the 2nd of September, when 3,000 children, instructed on the principles adopted by the Tonic Sol-fa Association, sang. The audience was one of the largest that has yet assembled in the building, amounting to 29,573, and the scene was of a very exciting nature. The applause was unbounded, and the little singers richly deserved the praise, for their performance was most effective, and their shrill voices were well adapted to the peculiarities of the building. The *pianos* and *fortes* were admirably sustained. The important duty of conducting this large body of choristers was fulfilled alternately by Mr. Sarll, of the Royal British Institution, Cooper Street, City Road, and Mr. W. S. Young, of the British School, Wood Street, Spitalfields. A comparatively small choir of tenors and basses, members of the Association, assisted; a greater number would have produced a better effect. Between the parts of the concert Mr. Willing performed upon the large organ. His selection consisted of some themes from *Lucrezia Borgia*, a prelude and fugue by Bach, and Meyerbeer's 'Coronation March.' The fugue was received with the most applause, and was remarkably well played.

Since then a similar demonstration has been held annually under various conductors; and gradually it has been made manifest that choral singing of quite remarkable finish and refinement can be obtained from the children, mostly from elementary schools, who form the choir on these occasions.

This year the singing of the 5,000 children, under the baton of Mr. S. Filmer Rook, was more captivating than ever, indeed it surpassed anything of the kind that hitherto has been heard at these annual gatherings. The programme included one piece, Spofforth's 'Hail, smiling morn,' which found a place in the selection of fifty years ago, and now, as then, it so pleased the audience that it had to be repeated. The youthful singers were at their best in Mendelssohn's 'Lift thine eyes,' sung unaccompanied with much feeling, Sterndale Bennett's 'May dew,' and especially in an arrangement for two sopranos and contralto of Henry Leslie's trio 'O memory,' which was given with a pure but full quality of tone and a refinement of enunciation calling for high praise. Such refined singing bears strong testimony to the training these children receive in the schools, and it is fervently to be hoped that the Education Committee of the London County Council will not allow any consideration to interfere with such excellent voice-production lessons as these little people now enjoy.

The concert concluded with a selection of patriotic choruses, sung while the scholars of the Kirkdale Road School, Leytonstone, dressed in varying national costumes, presented a series of tableaux descriptive of Britannia surrounded by her children and supported by representatives of the Army and Navy. Mr. C. Hugh Rowcliffe supplied an excellent organ accompaniment.

Choral competitions for the Curwen challenge shield followed the juvenile concert, the winning choir, after an interesting contest, proving to be the Mile-End Select Choir, conducted by Mr. G. Day Winter, the Borough of Greenwich Choral Society taking the prize for sight-singing.

The evening concert, by a choir of about 2,000 London and provincial singers, and supported by an orchestra of about 250 players, opened with a powerful rendering of Beethoven's 'Hallelujah' chorus; the remainder of the programme included a number of familiar choruses and part-songs, of which Pinsuti's 'The sea hath its pearls' was the most successful effort. An interesting feature of the concert was the presentation by Miss Lushington of medals to a number of veterans who had taken part in the first Tonic sol-fa festival at the Crystal Palace in 1857: this lady also handed the shield and prizes to the winners of the choral competitions of the day. The band contributed several pieces in excellent style as well as providing an accompaniment to some of the choruses, and Mr. H. W. Weston officiated most ably at the organ. Mr. L. C. Venables, who conducted this concert, is to be warmly congratulated upon having attained his majority as conductor, having held the baton with marked efficiency at twenty-one concerts.

This inspiring and memorable festival was appropriately concluded by a lecture, illustrated by dissolving views, entitled 'The story of Tonic sol-fa,' delivered by Mr. J. Spencer Curwen, President of the Association.

OPERA IN ENGLISH.

The Moody-Manners Opera Company commenced on July 15 a season of eight weeks at the Lyric Theatre. The selection for the first fortnight comprised Nicolai's 'Merry Wives of Windsor,' Mozart's 'Marriage of Figaro,' 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' 'Faust,' 'Cavalleria Rusticana,' and 'Pagliacci,' which were conducted by Mr. Eckhold and Mr. Sapio. Among the principal exponents were Mesdames Fanny Moody, De Vere-Sapio, Toni Seiter, and Messrs. Joseph O'Mara, John Child, Charles Carter, William Dever, Lewys James, Charles Magrath, and Charles Manners. A special feature was the excellence of the choral singing, while the orchestral playing merited praise.

NATIONAL TEMPERANCE CHORAL UNION.

The annual fête of the National Temperance Choral Union was held at the Crystal Palace on July 13. The proceedings included competitions in various choral and solo-singing classes, a concert by 5,000 juveniles, and another concert by 4,000 adult singers. The juvenile concert, given on the Handel Orchestra, was conducted by Mr. S. H. Cooper. The concert was a memorable success, although the tone at times was rough. In the adult choir competitions, the Bristol Temperance Choir (Mr. F. Stone) gained the first-prize in the small choir section, and that in the large choir section fell to the Reading Temperance Choral Society (Mr. A. W. Moss). Dr. J. E. Borland adjudicated.

The evening concert by the great adult choir was conducted by Mr. W. Seemer Betts. The most ambitious number was a choral fantasia, arranged by Mr. Percy E. Fletcher, upon Wagner's 'Tannhäuser.' The selection had evidenly been carefully rehearsed, and, although the performance was not supported by an orchestra, it was very successful. Mr. Betts has served a long apprenticeship as conductor of the juvenile choir, and now that he is promoted to the leadership of the adult choir, he may safely be expected to keep them to the high standard of choral singing looked for at these festivals. Mr. F. Wilson Parish was, as heretofore, an efficient organist.

London Concerts.

UPSALA UNIVERSITY STUDENTS' CHOIR.

The visit of this small choir of about forty Swedish gentlemen has been one of the pleasant experiences of the musical season. The members are by no means all young men, as might be inferred from the occurrence of the word 'students' in the title of the choir. No doubt the mature singers whose voices gave solidity to the tone were former students, who are still able to maintain the bond through music. The choir gave three concerts at the Queen's Hall on June 24, 27, and 28. The members must have been gratified at the geniality and warmth of their reception. There can be no doubt that the choir is well constituted and admirably trained. • The distinguishing features of their performances were the good taste invariably exhibited, and on the whole the agreeable quality of tone and general tunefulness. We are very far from desiring to underrate their excellences, but in view of some eulogies earned from generous friends, it may be as well and fair to say that in point of beauty of tone and splendid execution there are more than a few of our own male-voice choirs which could exhibit finer results. The forty pieces named in the programme touched all moods, grave and gay. The folk-song element was an attractive feature. Amongst the most effective of the smaller pieces we mention a charming part-song 'Sing, sing' by Aug. Soderman, which was sung with great delicacy; a serenade by J. Widcen, and 'Norrland melodies,' in a minor key, by A. Janke. The most elaborate piece presented was 'The peasant wedding,' by A. Soderman. This is in four movements, all of which are fairly fully developed. Our old friend 'The march of the men of Harlech' was an unexpected item, and was sung with considerable fervour. Notable points were that all the pieces were sung unaccompanied, that the key was given by the conductor very quietly, that the pitch was well kept and that, so far as we could see, all the singing was from memory. Dr. I. E. Hedenblad conducted very ably and with welcome unobtrusiveness. London will gladly welcome the Upsala Students' Choir again at their next visit.

GUILDHALL SCHOOL OF MUSIC.

An interesting feature of the orchestral concert given by the pupils of the Guildhall School of Music on June 26 was the performance of a manuscript Pianoforte concerto in C minor by Miss Ethel Scarborough, who played the solo part expressively and brilliantly. The principal subject of the first movement is significant and well designed for development, is coherent, and is also effectively instrumented. The second movement is a sympathetic *Lento*, and the *Finale* is gay and vivacious. The vocalists were Miss Amy Julie Bean and Mr. Mario Vail, the former the possessor of a powerful mezzo-soprano voice, and the latter a baritone who, when he has acquired greater dramatic perception, should do well by his art. Mention should also be made of the performance by the orchestra of the first movement of Raff's Fifth symphony (Op. 177) and Schumann's well-nigh forgotten 'Julius Cæsar' overture (Op. 128), conducted by the principal (Dr. W. H. Cummings) with his usual ability.

The orchestral concert given by Miss Tilly Koenen at Queen's Hall on June 25 deserves special mention, not only because of the vocalist's achievements, but because it presented the London Symphony Orchestra under the able conductorship of Herr Max Fiedler. Miss Koenen sang 'Ah! Perfido' (Beethoven) with fine power and breadth. One could deeply enjoy the interpretation without having to feel sympathy at obvious effort. The ripe fullness of her voice, and the command of resources both musical and intellectual, enabled Miss Koenen to give a memorable performance of this great aria, as well as of the songs 'Hymnus' (Strauss), 'Die Musikantin' (Max Fiedler), 'Er ist's' (Hugo Wolf), 'Schmied Schmerz' and 'Im Kahne' (H. van Eyken), and 'Die Allmacht' (Schubert). The orchestra performed 'Der Freischütz' overture, 'Tod und Verklärung' (Strauss) and the C minor symphony (Beethoven).

Madame Clara Butt and Mr. Kennerley Rumford's concert 'to say good-bye' previous to their departure for their Australasian tour attracted an enormous audience to the Royal Albert Hall on June 29. The famous contralto was in excellent voice, and her rendering of 'O mio Fernando' from Donizetti's 'Favorita' advantageously showed the superb quality of her vocal organ. Of course she had to give twice as many songs as announced on the programme. Mr. Kennerley Rumford also sang very finely, his interpretation of 'Largo al factotum' from Rossini's 'Barbière' being a remarkable example of vocal skill. The other artists engaged were the Misses Pauline and Ethel Hook, Esta d'Argo and Ada Forrest, Mr. Ben Davies, Miss Gertrude Meller, pianist, Mr. Tivadar Nachèz and Mr. W. A. Squire. Mr. Arthur E. Godfrey was at the organ, and Mr. S. Liddle played the accompaniments.

Miss Fanny Davies has never played better than at her pianoforte recital at Steinway Hall on July 10. Her rendering of Brahms's exacting 'Variations and fugue on a theme by Handel' was most interesting and brilliant, and her subsequent interpretation of Schumann's 'Forest scenes' was fascinating by its significance and poetic character. The musicianship of the gifted pianist was further shown by a performance of her arrangement of the *Scherzo* from Mendelssohn's 'Midsummer night's dream' music, and by the execution of several short pieces by living French composers.

The Brahms chamber concert given by Mr. Leonard Borwick on July 3 at Bechstein Hall was most successful. The original scheme was a sonata recital, with the co-operation of Dr. Joachim, but the illness of the eminent violinist necessitated other arrangements, with the result that the aid was secured of Herr Halir and Herr Hausmann. The combination proved exceedingly happy, and those who attended the concert can scarcely fail to keep in memory the gracious and significant readings given.

Miss Elizabeth Dodge gave a very successful song recital at the Æolian Hall on June 26. She possesses a soprano voice of excellent quality, which was effectively displayed in the difficult 'Alleluja' from Bach's cantata 'Jauchzet Gott,' and the mad scene from 'Lucia.' Miss Dodge was assisted by M. Fleury (who played the flute obbligato in the air from 'Lucia') and Madame Renée Chemet Decreus (violin). M. Camille Decreus accompanied.

Miss Phyllis Gotch is to be commended for her decision to give a recital of English folk-songs and ballads on June 25 at Steinway Hall, when a large audience gave emphatic testimony to their enjoyment of her tasteful and expressive singing of the old ditties. Pleasing variety was contributed by the attractive pianoforte playing by Mr. Herbert Fryer.

Miss Edith Wynne-Agabeg and Miss Christian Carpenter afforded enjoyment to a numerous audience at Steinway Hall on July 2; the former by her sympathetic singing and the latter by her tasteful pianoforte playing, which included two effective Studies and an Impromptu from her own pen, and Mr. Carlo Albanesi's Sonata in B flat, a refined and graceful work.

The St. Margaret's Musical Society (Westminster) gave a concert performance of Bizet's opera 'Carmen' at the Royal Horticultural Hall on July 2, conducted by Mr. F. W. Bellchamber, in the absence, through illness, of the conductor of the Society, the Rev. Jocelyn Perkins.

PATRON'S FUND CONCERT.

The eighth concert under Mr. S. Ernest Palmer's munificent endowment was given at the Queen's Hall on July 11. An overture by Mr. Walter E. Lawrence, though containing clear conscientious writing, did not prove very exciting, while Mr. Thomas F. Dunhill's scene for contralto (Miss Phyllis Lett) and orchestra, a setting of Shelley's 'To the Night' scarcely intensified the words of the poem; there seemed to be strong effort without strong inspiration. No 'new paths' were opened in a 'Symphonic Scherzo' by Mr. Montague F. Phillips, but the writing was clear and crisp, and the scoring effective. A suite, descriptive of the race for the 'Palio' or standard which takes place at Siena on the Feast of the Assumption, seemed to suggest rampant realism; but the aim of the composer, Mr. George Dyson, was on a higher plane, and the music in itself was interesting. One number in the programme was not the work of a student, but of the great master Beethoven, the Pianoforte concerto in G, the solo part of which was well rendered by Mr. James Friskin. This was conducted by Sir Charles Stanford, the other works being played by the London Symphony Orchestra under the direction of their respective composers.

Musical Competition Festivals.

ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The third annual conference was held on July 2 at Messrs. Broadwood's, Conduit Street. There was a large attendance of members representing festivals held in numerous parts of the country. Lady Mary Forbes-Trefusis who presided said that they could congratulate themselves upon the growth of the Association. Since last year the membership had increased from 200 to 400, a fact which augured happily for the future work and usefulness of the Association.

Dr. McNaught, in presenting the annual report, said that the large increase in the membership was a conspicuous feature of the past year's work. New festivals had been held during the year, one of the most successful being that at the Alexandra Palace for Hertfordshire and North Middlesex. Although devised late in the season, it was carried through with astonishing energy by Miss Cecilia Hill and proved a very great success. Another festival, also held for the first time with marked success, was that at Ilkley, or Upper Wharfedale, with which Mr. Crawshaw had been so happily connected. Buxton was another new festival, and this too seemed to have succeeded. Another festival which counted as new, because it realized a fresh idea, was that held at Doncaster, where York, Pontefract, Brigg and Retford were united in a perfectly friendly competition. This co-operation was the beginning of a large and important movement by which the successful choirs of one centre would be able to compete with the successful choirs of another centre. New competitions were also started in Paisley and Belfast.

Mr. J. A. Fuller Maitland, in the unavoidable absence of the treasurer, Mr. W. H. Leslie, submitted the audited balance sheet, which showed a balance in hand of £5 11*s*., or an increase of £1 8*s*. over last year.

Mr. Fuller Maitland also presented the report of the committee appointed to consider Mr. Fielding's scheme for a prize competition for a short secular choral work. He said that this idea was put forward at the last conference by Mr. Fielding, it being thought desirable to secure a simple form of choral work, one that would be suitable for combined performance at competition festivals. He observed that although the prize offered was small (£5), the work chosen would most certainly be published, and the copyright would remain vested in the composer.

After considerable discussion as to the subscriptions of members and the affiliation of festival committees, Miss Wakefield read a paper on 'How to put competition festivals on a permanent footing.' She said that the provision of a lasting basis for the competition festival movement was a consideration of supreme importance to those who had given so much of their time to nurturing its infancy. That much-to-be-desired condition of things could only be arrived at by each festival itself. The work of the undertaking should be as widely spread and divided up as could possibly be arranged, for only in that way could its staying powers be arrived at. Great attention should also be given to the perfecting of competition festival machinery. Every musical centre, however small, ought to be properly constituted, with executive committee, chairman, secretary and treasurer. Not merely musical enthusiasm, but good business organization should be adopted and utilized to the needs of these competition festivals. She did not share the feeling which some had that competitions and festivals of the ordinary type would never answer together. She held that the two could be easily worked together and that the competitions lost their chief interest and their binding, enduring power when the combined festival was not the most important part of the undertaking. Endeavour should be made to arouse a genuine popular interest, not a fictitious one, in the festivals. Finance was the crux of the whole question. The preliminary subscription list should amount to a third of what was required for the whole. To obtain subscriptions an organized system of collectors was needful. The sympathy of the local press should be gained. She mentioned in conclusion that it had been computed by Dr. McNaught that 50,000 competitors went in for examination this year; he had recently travelled over 5,000 miles on an adjudicator's tour, and had heard at least 600 choirs. These were splendid competition results—let them see to it that they were permanent.

Mrs. Peake (Retford and Doncaster) spoke on the financial aspects of the festivals, and Mr. Fowler (Bristol) also dealt with this topic. He described the ways and means adopted in the festival in which he was concerned. He had found it very difficult to get outside support and to make ends meet. In his district it seemed necessary to offer fairly large money prizes. One source of income was the charge for admittance of competitors. The selection of good and suitable tests was important. A badly chosen piece drove away competitors. He had always tried to secure the best possible adjudicators, and this was a heavy expense.

Lady Winefride Cary-Elwes (Brigg, Lincolnshire) read an interesting paper on numerous statistics as to finance she had gathered and collated, and Mrs. Laughton (Isle of Man) gave an account of the finance of the Douglas Festival. Incidentally she stated that soon after their festival they always had a 'grumbling' meeting, at which everybody could give vent to feelings. This brilliant idea was greatly appreciated by the chairman and the audience. Dr. McNaught mentioned that Douglas possessed in Mr. Looney's choir one of the finest small mixed-voice choirs in the country. Mrs. Commeline (Berks, Bucks and Oxon) stated that no money prizes were given at their festival, and she explained how they had contrived to attract a record entry of 1,400 school children. The Rev. E. P. Luard (Colchester) thought it was a mistake to make areas very large. Miss Susan Lushington (Farnham), Canon Rawnsley (Keswick), Mrs. Ridley (Tynedale), Major Orde ('Wansbeck' Festival, Morpeth), Mr. Thompson, Mr. A. Aitken Crawshaw (Upper Wharfedale Festival, Ilkley) and Mrs. Mansel (Mid-Somerset) all joined in the discussion.

At the afternoon sitting Dr. H. Walford Davies addressed the conference on 'The maintenance of pitch in choral music.' This subject, he said, was so important as to claim constant attention, but it was too often neglected. He had heard even good choirs spoil a magnificent performance by falling half a tone in pitch, and they seemed to be quite casual about it. The initial difficulty was that people admitted the impeachment and stumbled about looking for its cause, but they seldom seemed to look for its cure. They regarded it as an inevitable fact which had no remedy. Yet it was a musical disease which was easily curable, and the singers held the cure in their own hands. He often came across people whose attitude was 'Hallo, we're flat to-day.' That was the point of view they took, and there was an end of it. If there was a day on which they were not down in pitch they looked upon it as a bit of luck. The lucky days he thought were fewer than the unlucky ones. From his experience with small choirs he was convinced there was a cure, but he was ready to admit that the difficulty was increased in large choirs. In a great festival choir one or two bad tenors could spoil the others, and the tenors in their turn could bring the whole chorus down. The one thing they needed to aim at was to impress individual singers, whether they form choirs of 100 or 200 voices, that by their own individual effort this fault could be remedied. In his young days he had a splendid solo boy who persistently sang flat. He then fancied, as a great many people fancied to-day, that the difficulty of surmounting this flatness, which seemed constitutional, was colossal, but the boy was so good that one day he said to him, 'I will give you a sovereign if you will cure that flatness.' The sovereign went in a surprisingly short space of time. The cure had been effected, and he obtained value for that sovereign in seeing how easy it was in a persistent and chronic case to effect a cure. His own methods were somewhat a rule of thumb. He made a practice of appealing to the boys, be they ever so small and ever so unintelligent, and telling them, 'You are flat, put it right.' He did not give them a note to put it right with, that was not necessary, but got to the radical wrong at once by appealing to what intellect the boys might have and appealing to their memory. They started perhaps in C minor and got down to B or B flat, and he then told them simply, 'You're flat, get back,' and in the process of the piece there would be surprising results even from very small boys. They got interested, and it was amusing to see how quickly and effectually the cure was achieved. Thus there was at hand a far readier remedy than one was apt to think. The evil was serious and important because an otherwise fine performance might be spoiled by this rank piece of carelessness. Those present who had choirs under their control should have a quiet talk with the singers and impress upon them the seriousness of the evil; that it was not a fad of one or two people, and should show them that it was stupid, a grave moral error, a lack of discipline, and a lack of good manners to sing flat. They could be taught that it was worse than wicked, it was vulgar. One practice was extremely useful, especially for voices in large numbers—*pianissimo* singing on a common chord. Excellent results could be obtained by singing a major or a minor chord, preferably one that was euphonious. Take C in the bass, G a fifth above in the tenor, C above that in the alto, and E flat (or E natural) above that in turn for the trebles—all respectable notes for individual voices—and tell the singers to sustain these chords, devoting a quarter of an hour to them if necessary, until everybody had enjoyed the euphony of their own voices and their own agreement with other voices.

In replying to questions, Dr. Davies went a little further into the details of his methods and said that in rectifying flat singing he always found it best not to sound the note at all on the pianoforte, but to ask the singers to raise their own voices by recollection as soon as they possibly could to the pitch required. He always found this method efficacious.

Dr. McNaught pointed out that choirs sometimes maintained the original pitch after singing much out of tune all through. Many good musicians could not say for certain whether an unaccompanied choir had ended in pitch until the pianoforte announced the fact! They derived deep pleasure from the performance and yet had to condemn retrospectively what they had heard. The problem was an ever present one, and Dr. Davies's sovereign cure, good as it was, would not always apply.

Mr. Harry Evans thought that too much was made of keeping the pitch. He would be glad to see the wretched pitch question done away with entirely, and prizes awarded for interpretative merit.

Mr. W. H. Hadow, in an eloquent address on 'My impressions of competition festivals,' which was highly appreciated by the audience, said that while he had no claim to be considered a festival competition worker, his opinions might be of interest to the members of such an Association as theirs, which consisted of experts. An outside opinion might be of value if only to provoke discussion. Molière used to read his plays to his cook in order to find out what the great public was likely to think of them. He desired to express his sincere thanks to the organizers of these festivals, not only for what they had done, but also for that from which they had spared him and others. It was within memory, for the festivals were little more than twenty years old, what kind of undefinable, hybrid, miscellaneous entertainment used to represent the art in our country districts, where the vicar read Longfellow and the doctor read Artemus Ward, where the squire's daughters played 'Un morceau brillant' by Sydney Smith, where the solo songs 'Meet me by moonlight alone,' very arch and coy, and 'The death of Nelson,' very full and throaty, were sung, and the choir performed some artless ditties under the direction of a worried and rather irritable schoolmaster. Not only were these performances of themselves deplorable, but still more deplorable was the total absence of any kind of criticism. Every single item in the programme was equally assured of its encore, and next Saturday's local paper had an article in which every performer was equally and sedulously praised, in which the 'Ladies from the Hall' were commended, the doctor was duly praised, and the other readers were told they had surpassed themselves in their endeavour to combine amusement with instruction, while even the choir was patted on the back for the 'rendition' of its 'morceau.' They provided an organization for the selection of pieces that met what he believed was really a national need—the need of good music. At the same time he hoped it would not be taken amiss if he suggested one or two points of criticism. For one thing, he felt the works sometimes selected for choirs were a little bit too difficult. Had they not sometimes been selected more on the ground of undeniable intrinsic beauty than of their adaptability to the half-developed resources of those by whom they were to be presented? He sometimes felt that small choirs had to undertake larger tasks than they could reasonably be expected to perform. He was also of opinion that there might be a little too much attention paid to solo singing at these festivals. The soloist was quite certain to come to the front anyhow, and these festivals were primarily intended to encourage the corporate feeling of choral singing. If our heaven-born tenor conceals himself in the garb of a tram conductor the discriminating eye will penetrate his disguise.

Mr. Hadow thought there was room for a little further advance and improvement in the training of musical intelligence. It was imagined that musical intelligence and musical performance were two separate things, that one could be had apart from the other. That was heresy. Another point on which he had heard the festivals criticised was that they were bad in so far as they were competitive. He entirely disagreed with that view, because people must have something 'to play for,' so to speak. When Ruskin came as a professor to Oxford he preached that outdoor games like cricket, football and so on were immoral because they fostered competition and desire for victory. He got young Oxford to give up the games and to go with him to a village to make a road, which he said would provide better exercise and have no taint of competition. The main result to-day is that at Oxford there are ten times as many competitive games as there were in Ruskin's time, and the road is an elongated quagmire. Competition when it was personal was liable to all sorts of evils and diseases; but when competition was corporate, not playing for one's own hand, but for one's institution, then he believed it was a healthy thing. He would not give a straw, as human nature stands at present, for a boy who did not want to win something for his school, or an undergraduate who did not want to win something for his college. When he saw, as he had seen, a winning choir at a competition festival fly from the judge's award to the telegraph office, in order to send to relations and friends the news of its victory, not a victory of winning something for itself, but a bannei or a cup or a shield to put up in the village hall, then he thought that it was not a slur on or a defect in these festivals, but a distinct advantage and merit. The *esprit de corps* of the village choir was an altogether wholesome thing. It might be that, as the philosophers said, the day might come when we should only have wisdom for a pleasure, but when that day came the millennium would have arrived and he would be dead.

There was another advantage of these competition festivals. We had been a little too much inclined in the past to rank artistic achievement in music, in literature, in everything in fact, not so much by the general devotion and level of intelligence in the country, as by our great men. That was just as irrational as it would be to refuse to eat anything at home on the ground that once or twice every few years one dined with a city company. We were justly proud of our great names, but it was not by our great names that we should be saved, but by the general level of intelligence throughout the country. It was salutary to remember that while we plumed ourselves as being the nation that produced Shakespeare, we were also the nation which, if it did not produce, had at any rate imported without duty the controversy whether or not the works of Shakespeare were written by Francis Bacon. If our Continental neighbours admired us for the one thing, they looked upon us simply with stupefaction for the other. There were the great musical festivals, but unless the general level of public taste rose to meet their demands, there would not be any hope of getting continuous texture of musical taste or standard of ideals throughout the country. This was the work those engaged in the competition festivals were engaged upon; they were working up the dead level of the penny reading and getting hold of people who had never known what it was to sing Bach or Mozart, and lifting them to meet the level of the great musical festivals. So long as he saw this work increasing year by year he would be grateful and wish God-speed to the Association.

The Hon. Maude Stanley read a paper on the utility of the competitions in connection with girls' clubs. She described in detail the working of the Girls' Club Union which she founded many years ago, and which had now grown into an important institution. The influence of the choral practice had been most salutary. Mr. W. Holmes (London) also gave his testimony as to the refining influence of the singing practises and to the stimulus of the competitions. The great success of the factory girls' classes in Ancoats, Manchester, under Miss Ashworth, was mentioned.

The last paper read was by Dr. McNaught on 'Points from Competition Schedules.' The various conditions as to prizes and sight-singing, &c., were described and reviewed.

The Conference then separated. It was generally acknowledged to be the most useful that had been held by the Association.

Southport.—July 4, 5 and 6.

This was the second competitive festival held in this attractive sea-side town. It was promoted with great energy by the secretary, Mr. F. W. Jackson; and a strong committee, with Mr. W. C. Lord as chairman, gave the undertaking influential support. The entries were numerous and the audiences large. The children's day brought forward troops of vocal and instrumental soloists, six school choirs in a local class, ten school choirs in an open class, five band of hope choirs and five action-song choirs. The results in these classes are recorded in this month's School Music Review. On the second day over 200 adult solo-singers, six girls' friendly society choirs and eleven church and chapel choirs appeared. The choral honours fell in one class to St. Luke's Church, Southport (Mr. J. C. Clarke), and in another class to the Wigan Choral Class (Mr. A. Knight). On the third day the classes were all choral and, with one small exception, were open to the whole country. Nine female-voice choirs competed, and Preston Lyric (Mr. Joseph Smith) came out first. There were only three male-voice choirs, but these were of the very best, viz., Habergham (Mr. E. Hitchon), Manchester (Mr. W. S. Nesbitt) and Southport (Mr. J. C. Clarke). The tests were 'O peaceful night' (Edward German), 'Battle song' (Schumann), 'Liebe' (Strauss), and 'The word went forth' (Mendelssohn). The performances were all impressive. 'Liebe' was sung very finely by Mr. Clarke's choir, and Manchester excelled decidedly in the first two pieces and the last. Habergham displayed its characteristic virility and extraordinary resonance, but did not succeed so well in subtle passages. The result announced was somewhat of a surprise, inasmuch as Southport and Manchester were tied for the first place.

The chief mixed-voice class attracted five choirs, viz.: Southport (Mr. W. Tattersall), Salford (Mr. F. W. Blacow), Padiham Vocal Union (Mr. E. Hitchon), Hanley Cauldon (under its new conductor, Mr. W. Sherratt) and Slaithwaite (Mr. T. E. Pearson). The test-pieces were: 'O death, thou art the tranquil night' (Cornelius), 'The Cruiskeen Lawn' (Stewart), 'On the Alm' (Elgar), and 'Tell me, thou soul' (Havergal Brian). The five choirs sang the first two pieces, and three had to be selected to sing the other two pieces. While all the first performances presented features of interest, it cannot be said that the Cornelius piece was satisfactorily interpreted by more than one choir, namely, the Padiham Choir. They at least realized the profound and moving beauty of this wondrous piece, and in doing so displayed beautiful tone and fine training. The Hanley Choir also sang with rare beauty of tone, but with not enough penetration into the inwardness of the piece. The official result of this first hearing spread consternation over probably nearly everybody concerned, including the adjudicators, for it turned out that Padiham was not one of the three choirs selected for the final tests. Hanley, Slaithwaite, and Southport were the three fortunate choirs chosen, and in the end they were placed in the order named.

Sight-singing was treated in a regrettably casual way. By a mischance copies were not available at the appointed time and, later, after a search in the town had yielded some music, the Manchester Orpheus strained their memories more than their intellects by singing Bishop's 'What shall he have that killed the deer,' at sight! There is undoubted vitality in the competition festival movement when it can survive such incidents as these.

We have left to the last a description of the method of adjudication adopted. The three judges in all the important classes were screened and separated and not permitted to confer, and they gave no detailed criticisms, the results in figures being announced by a member of the festival committee. Then, in case a furtive look at a programme might enable them to discover which choir was singing, another order of numbering was announced from the platform. Further, an objection was made to the secretary collecting the marks from the three boxes, or 'bathing tents,' as Mr. Noble aptly described them, because in doing so he might be tempted to make revelations. The judges so 'cabin'd, cribb'd, confin'd, bound in,' were three of the foremost men in the profession, viz., Dr. Cummings, Mr. Coleridge-Taylor and Mr. T. Tertius Noble; Dr. Challinor and Mr. R. J. Forbes also assisted. The separation of the judges was the worst feature of the plan. A rapid exchange of ideas in the box is one of the best safeguards against mistakes and the surest means of arriving at the average mind. As it was, the figures showed that in more than one case the opinion of two judges was over-ridden by the contrary opinion of the remaining one, because of the adoption of different standards of marking. We cannot help thinking that the whole tone of the competition festival movement will be lowered and the cause seriously damaged if this method of treating the judges is generally adopted. A fine aroma of friendly trust and mutual respect will be displaced by an odour of suspicion. A judge with a reputation to lose has the strongest possible motive not to show a bias, especially as he works in public in the fierce light that beats about the adjudicator's throne. His great anxiety is to arrive at a fair and honest conclusion and to be true to himself. We trust the Southport committee, in their praiseworthy zeal for perfection, will not persevere in a scheme which has been condemned alike by competitors, audiences and adjudicators.

Manchester.—A competition organized by the Nonconformist Choir Union was held on June 29. Ten choirs competed. Stretford (Mr. T. Corlett), Oxford Road (Mr. Mottram) and Cheetham Hill (Mr. J. Taylor) were winners in their respective sections. Mr. H. Whittaker adjudicated.

Foreign Notes.

BAYREUTH.

Various reports have been circulated to the effect that in future Herr Siegfried Wagner will have sole direction of the Bayreuth festivals, but it is now stated that Frau Cosima Wagner has no intention of withdrawing from the post she has held for so many years. Her reported retirement was said to be owing to the state of her health. In connection with these festivals it may be noted that July 26 was the twenty-fifth anniversary of the production of 'Parsifal.' Of the original cast, H. Winkelmann (Parsifal), T. Reichmann (Amfortas), Scaria (Gurnemanz), Kindermann (Titurel), and Materna (Kundry), only the last is still living.

BERLIN.

The following works will be produced at the Hofoper next season: Resnicek's 'Donna Diana,' Eugen d'Albert's 'Tiefland,' Richard Strauss's versions of the two Iphigenias of Gluck, and Leon Blech's 'Aschenbrödel.' Also, by command of the Kaiser, Verdi's 'Don Carlos' and Massenet's 'Hérodiade.'

COLOGNE.

The Lower Rhenish Musical Festival was held here from June 29 to July 1, under the direction of Herr Fritz Steinbach. The choir consisted of 400 and the orchestra of 132 players. On the first day Bach was represented by three works, including the great unaccompanied motet 'Singet dem Herrn,' the rendering of which was most impressive. Another triumph was the performance of the 'Choral Symphony.' The second day was devoted to Brahms, of whose music Steinbach is one of the greatest interpreters. Brahms was worthily represented by the 'Haydn' variations, the Symphony in C minor, the Pianoforte concerto in D minor, with Mr. Frederic Lamond as soloist. On the last day Schubert's 'Unfinished' Symphony, Tchaikovsky's Violin concerto, with Mischa Elman as soloist, Strauss's 'Don Juan,' important excerpts from 'Parsifal,' and songs with orchestral accompaniment by Mahler, provided a varied and interesting programme.

FERRARA.

In the year 1609 the great composer and organist, Girolamo Frescobaldi, published his first work, a collection of Madrigals a 5 at Antwerp. The three hundredth anniversary of this event is to be celebrated in this city, where Frescobaldi was born in 1583, by the publication of an album of his works issued under the auspices of the Società del Quartetto.

MILAN.

Two brothers, Cesare and Alberto Mangili, have offered to present the Conservatorio with a sum of £2,000 in order to provide purses for poor pupils who wish to study music. A royal decree has been issued authorizing the institution to accept the gift.——Madame Parmentier, better known by her maiden name Teresa Milanollo, who died at an advanced age in 1904, bequeathed 90,000 francs to the Milan Conservatorio, the interest of which is intended to assist gifted but poor students in the classes of string instruments. The sum has just been handed over to Signor Gallignani, Director of the Institution. A letter in *Le Ménestrel*, written by M. le Général Parmentier, gives the further information that his wife bequeathed exactly the same sum to the Paris Conservatoire; also that she left all the artistic souvenirs of herself and her gifted sister—who died at an early age in 1848—to their native city, Savigliano in Piedmont.

MUNICH.

An executive committee of seven members has been appointed for the organization of the festivals and concerts to be given during the Exhibition to be held here next year. MM. Siegmund von Hausseger, Felix Mottl, Max Reger, Richard Strauss, and Felix Weingartner have been named honorary members.

PRAGUE.

On the third anniversary (May 1) of Antonin Dvorák's death a bust of him was placed in the *foyer* of the National Theatre, by the side of those of his eminent fellow-countrymen, Smetana, Fibich, Bendl and Joseph Leva.

PARIS.

The much-coveted *Prix de Rome* has been awarded by the Institut to M. Leboucher, who won the *second prix* in 1906. He studied with M. Widor the eminent organist. The *second prix* has been awarded to M. Mazellier, a pupil of M. Lenepveu. Fortune was unfavourable to MM. André Gailhard and Gaubert, who had previously gained the *second prix*, the one in 1905, the other in 1906.——MM. Messager and Broussan have acquired from Messrs. Schott the right to perform 'Götterdämmerung' at the Opéra; so now they will be able to perform the whole of the Tetralogy.

VIENNA.

The following novelties are announced for the forthcoming season at the Hofoper: v. Zemlinsky's 'Der Traumgörg,' Bittner's 'Die rote Gred,' Goldmark's 'Das Wintermärchen,' Roller's 'Rübezahl,' and Debussy's 'Pelléas et Mélisande.'

The Sunday afternoon recitals of sacred music instituted at Dover College by Mr. J. Edis Tidnam, the newly-appointed director of the music, have attracted large audiences. The music performed has comprised Schubert's Unfinished and Beethoven's Fifth Symphonies which have been well rendered by the College orchestra, as also have Stainer's 'Crucifixion,' and various part-songs by the College choir. In addition there have been given Rheinberger's Suite for violin, violoncello, and organ, and trios by Schumann and Mendelssohn. These Sunday concerts take place in the College hall, which contains a large four-manual organ, presented by the late Dr. Astley. During the present vacation the chapel organ is being entirely rebuilt and enlarged at a cost of about £1,200, the last munificent gift of Dr. Astley to the College.

An appeal for contributions towards a memorial to be erected over the grave of the celebrated clarinettist, Richard Muhlfeld, who died in June last, and for whom Brahms wrote some of his finest chamber compositions, has been issued in Germany by the conductor of the Meiningen Orchestra, and is addressed to all the friends and admirers of the late great artist. Contributions may be sent to Professor Wilhelm Berger, Meiningen, Germany.

Mr. G. F. Sewell, on his retirement, on the ground of ill-health, from the honorary secretaryship of the Bradford Festival Choral Society, has been presented with a testimonial, in the form of a cheque for £250, in acknowledgment of the splendid services rendered by him to the Society during the twenty-five years he has discharged his arduous duties.

Clifton College includes among its open Scholarships one of £25 for Music: it has been gained this year by D. G. A. Fox, a boy in the school. The head-master, the Rev. A. A. David, himself a violinist, is keenly interested in the musical department of the College, which is under the efficient supervision of Mr. A. H. Peppin.

The Magdalen College commemoration concert took place on June 26, when an interesting and varied selection of vocal and instrumental music was performed. Unlike other college concerts, at Oxford, the programme was carried out entirely by Magdalen men and choristers. Dr. Varley Roberts conducted.

At the meeting of the Provincial Grand Lodge of Buckinghamshire, held at Freemasons' Hall on July 11, Mr. George F. Andrews, organist and choirmaster of High Wycombe Parish Church, was appointed Provincial Grand Organist by the Right Hon. Col. Lord Addington.

Mr. C. W. Stear has been appointed conductor of the Bristol North Choral Society in succession to Mr. J. Bending, who has been compelled to leave England on account of ill-health.

The Christchurch (N.Z.) Musical Union on June 11, performed, under the direction of Dr. J. C. Bradshaw, Stanford's 'Revenge' and a cantata entitled 'Hinemoa,' a Maori legend, composed by Mr. Alfred H. Hill.

Mr. Henry Beauchamp and Mr. Edward Iles have been appointed professors of singing at the Royal Academy of Music.

Dr. W. B. Ross has been appointed conductor of the Philharmonic Amateur Orchestral Society, Edinburgh.

Answers to Correspondents.

A. O.—With regard to the air 'Ombra mai fù di vegetabile,' from Handel's opera 'Serse'—made famous by the so-called *Largo* as adapted by Hellmesberger—the most detailed information about the opera is to be found in Burney's 'History of Music,' Vol. iv., p. 423. Space will not permit us to give the whole of this interesting extract, but Burney truly says that the above air is in 'a clear and majestic style, out of the reach of time and fashion.' As to the libretto, he says: 'I have not been able to discover the author of the words of this drama; but it is one of the worst that Handel ever set to Music: for besides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apostolo Zeno and Metastasio had banished from the serious opera. However, it gave Handel an opportunity of indulging his native love and genius for humour; and the airs for *Elviro*, a facetious servant in this opera, are of a very comic cast.' In spite of its humour, the opera was only performed five times under Handel's direction, the first of which was on April 15, 1738. The comic nature of the libretto is somewhat against the idea that the above song 'represents the tribute to the simple beauty of Nature extorted from one of the mighty ones of the earth.' Handel wrote the air in the key of F, and it is headed *Larghetto.*

LEBA.—The following speeds are suggested for the pianoforte pieces you name.—Bach's 'Italian concerto': *Allegro*, crotchet = 96; *Andante*, quaver = 104; *Presto*, minim = 112. Beethoven's Sonata in E flat (Op. 7): *Allegro molto*, dotted crotchet = 126; *Largo*, quaver = 92; *Allegro*, dotted minim = 76 (*minore* section = 66); *Rondo*, crotchet = 60. Beethoven's Sonata in E (Op. 14, No. 1): *Allegro*, crotchet = 138; *Allegretto*, dotted minim = 60; *Rondo*, minim = 76. There are two Studies in A major by Cramer in Book 3 (Peters edition). That headed *Allegro* should be played at crotchet = 144; the other one (*Arpeggio*), in 2-4 time, at quaver = 160.

H. G. D.—For your lecture on 'Mendelssohn' you could not do better than consult Sir George Grove's biography in the 'Dictionary of Music and Musicians.' As you ask for the dates of articles on the composer which have appeared in THE MUSICAL TIMES, and which may be of some use to you, we gladly give them: 'Reminiscences of Mendelssohn,' August, 1892; 'Mendelssohn's drawings,' November, 1897; and 'A humorous sketch by Mendelssohn,' November, 1900. An article on Mendelssohn's music associated with 'Hark! the herald angels sing' appeared in our issue of December, 1897.

F. B. H.—The only suggestion we can make in order that you may realize your 'ambition to travel as musical director to some light opera' is to apply to the managers of opera companies, stating your qualifications and experience. An advertisement in the *Era* might be a useful method of making your ambition known.

G. R.—You could not do better than article yourself to an English cathedral organist. We cannot give even an approximate cost of taking such a step, but you could easily ascertain this by answering the advertisements of that nature which appear in this journal.

G. E. B.—We should advise you to practise on an ordinary church organ rather than on an American organ with pedals, because the pedals of the latter are often not according to scale. We regret that we cannot undertake to give the names of instrument makers.

ORGE.—For a 'Pedal method for the pianoforte' see that by A. F. Venino, also the pianoforte pedal studies from Rubinstein's 'Historical Concerts.' For octave studies, try Franklin Taylor's 'Progressive Studies for the Pianoforte,' Books 35 and 36.

A SUBSCRIBER OF TWENTY-SEVEN YEARS' STANDING (TASMANIA).—We are afraid the two volumes belonging to your friend are not of much intrinsic value. You might, however, advertise for a purchaser if the lady wishes to dispose of them.

J. G. M.—This is a free country, and no one is 'barred from entering pupils for exams.' Why not keep on with your trade of boiler-plating and continue your 'little teaching in the evening,' instead of 'thinking of taking up teaching music as a profession'?

ARGENTINE PIANIST.—The addresses of the distinguished pianists are unknown to us. You are doubtless quite correct in saying that 'only very few of these great men ever care to answer correspondence, even if it is only to ask advice.'

TRADE.—*The Music Trades Review*, published monthly at 13, Bream's Buildings, Chancery Lane, is doubtless the publication you require. We cannot give 'the names and full postal addresses of four or five German piano makers.'

A. W.—The correct form in which the recitatives and airs in Mendelssohn's 'Elijah' should be sung will be found in the book of the solo music—one for each class of voice—edited by Mr. Randegger and published by Messrs. Novello.

W. H. G. — For good German songs having 'not too difficult accompaniment,' see 'Das Vaterhaus,' 'Gute Nacht,' and 'Schlaf wohl,' by Abt; 'O lieb,' by Blasser; 'Waldeslied,' by Kreutzer; and 'Trompeter,' by Speyer.

CLAVIER. — The following daily studies, by different composers, may profitably follow your achievement of having worked Herz's 1,000 of that species—Loeschhorn, Pischna, Philip, Rosenthal, Tausig, and Liszt.

H. G. L.—We do not know of any choral society in London which holds its rehearsals on Sundays. The hon. secretary of the Magpie Madrigal Society is Mr. A. C. Curtis, 68, Elm Park Road, S.W.

ENQUIRER.—Both the terms you give—'Raseggiando' and 'Cédez' mean a slackening of speed.

ALERTE.—The bar with the $\frac{2}{8}$ signature is obviously a half-bar of the $\frac{2}{4}$ bars of the context.

B. E. S.—No biographical sketch of the lady you name has appeared in THE MUSICAL TIMES.

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EXAMINATION QUESTIONS AND HOW TO WORK THEM

BY

CUTHBERT HARRIS,

Mus. Doc. Dunelm., F.R.C.O.

PREFACE.

This Primer is intended more especially for those who purpose presenting themselves for examination in the theory of music. While the subjects dealt with may be found in all examination schemes for musical degrees and diplomas, it is hoped that the following chapters may prove useful more especially to candidates for the diplomas of the Royal College of Organists.

The object of this book is to stimulate and cultivate ***method*** in answering examination questions. Considerable experience as an examination "coach" has proved the success of the method, herein followed, of dissecting the questions, and—by dividing the points for consideration under several heads—thus directing the student's attention to one point at a time.

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Pianoforte.—Ruth Eveleen Baker, May Beardsley, Lizzie Bradley, Maud Elizabeth Eary, Mary Gladys Goodfellow, Florence Hebblethwaite, Ethel Amy Howard, Louie Jeffreys, Edith Gladys Mawditt, Elsie Lilian Messenger, Maude Muriel M. Piggott.

Singing.—Martha Gertrude Legge.

Violoncello.—Frances Ethel Hayward.

Number of Candidates, 217. Total number of Passes, 113.

Examiners: *J. Percy Baker, Mus.B.; G. E. Bambridge; Henry R. Bird; *Sir Frederick Bridge, M.V.O., Mus.D., M.A.; *H. A. J. Campbell; *W. Carroll, Mus.D.; F. G. Cole, L.Mus. T.C.L.; *A. E. Drinkwater, M.A.; *Edith Hands; Joseph Holbrooke; *Stephen Kemp; *E. H. Lemare; *J. A. Matthews, L.Mus. T.C.L.; C. W. Pearce, Mus D.; *Anatole Piltan; Wilhelm Sachse; *H. Saint George; Gordon Saunders, Mus D; E. H. Turpin, Mus.D., *Charles Vincent, Mus.D.; John Warriner, Mus.D.

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The Musical Times.

SEPTEMBER 1, 1907.

JOSEPH JOACHIM.

Born, June 28, 1831.
Died, August 15, 1907.

One of the greatest interpreters of music—using the word 'greatest' in its truest and deepest sense—has entered upon his long last sleep. The death of Dr. Joachim—at Berlin, on the 15th ult.—is recorded with regret mingled with thankfulness for his long life, a life unreservedly and reverently devoted to the art of music which he so brightly adorned. Throughout the whole of his artistic career, covering a period of nearly seventy years, he, with unfaltering steps, trod the path which leads to the highest ideals, turning not to the right hand nor to the left of self-seeking and popular favour. He has left an unsullied name which will long be held in grateful remembrance, and his life-work is a stimulation to all who would follow so good an example. His wonderful achievements, no less than his simple character, make him a model to whom all students of music may be directed with the injunction, 'Go, and do thou likewise.'

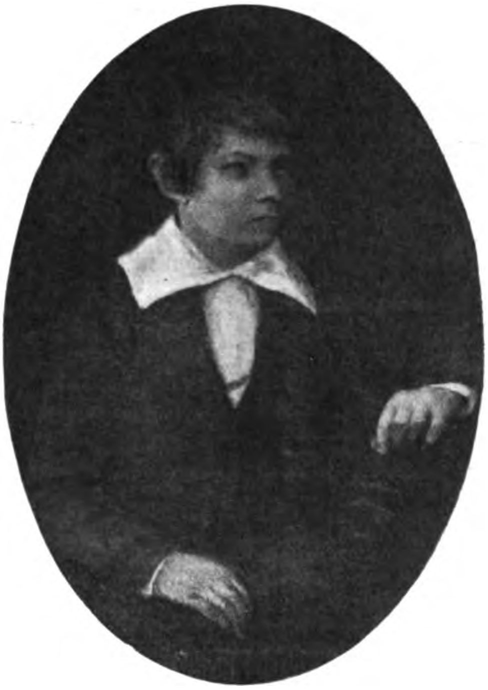
The details of Dr. Joachim's life have been recently so much before the public eye that there is no need to recapitulate them here, the more especially as a biographical sketch of him appeared in The Musical Times of April, 1898. The present writer vividly recalls that pleasant hour nine years ago when the eminent violinist quietly related his life-story—how Dr. Joachim himself poured out the afternoon-tea with the question 'Do you like it weak, or strong?' and so on, including the droll manner in which, on that occasion, he told the Carlyle story. This is so good that it must be repeated:

> One day his friend (and the friend of Thackeray), the late Rev. W. H. Brookfield, took him to the house of the great philosopher at Chelsea, and introduced him as the eminent violinist, &c. Brookfield had another engagement, so he said: 'I'll leave you two together,' and he departed. As Carlyle was just about to take his morning 'constitutional' he asked Joachim to accompany him. During a very long walk in Hyde Park the Chelsea sage talked incessantly about Germany—the kings of Prussia, Moltke, Bismarck, the war, &c. At last Joachim thought that *he* ought to say something, so he innocently asked his irascible companion: 'Do you know Sterndale Bennett?' 'No,' replied Carlyle—(*pause*)—'I don't care generally for musicians. They are an empty, *windbaggy* sort of people.'

'This was not very complimentary to me,' Dr. Joachim laughingly said.

In what form then shall this *In memoriam* of the illustrious dead be cast? Like his great benefactor, Mendelssohn, Joachim looked upon England as his second home: here he found some of his best friends and nowhere was his name held in greater respect. Therefore it seems natural that a few words on the earliest appearances of the great man in this 'smoky nest'—to adopt Mendelssohn's designation of London—and matters cognate thereto may not be unacceptable to the readers of The Musical Times.

Joseph Joachim had not completed his fourteenth year when he first set his foot upon these shores. He had an uncle, Figdor by name, living in London at the time; but he came armed with letters of introduction from Mendelssohn to Klingemann, Moscheles, Benedict and Sterndale Bennett, four of the most influential men in London musical circles. One of these, Moscheles, wrote in his diary:



JOSEPH JOACHIM, AT THE AGE OF 14 OR 15.
FROM A MINIATURE PAINTED BY EMIL ARNOLD PRAEGER.
(*Reproduced by kind permission of Mrs. E. A. Praeger.*)

> Joachim, a boy thirteen years of age, has come to London, bringing with him a letter of recommendation from Mendelssohn; his talent, however, is his best introduction. We organised a small party expressly for him. I listened with delight to him and Emily [Moscheles] playing in Mendelssohn's lovely D minor trio; after that I was fairly taken by surprise by Joachim's manly and brilliant rendering of David's 'Variations' and De Bériot's 'Rondo.' Mendelssohn is right, here we have talent of the true stamp.

The boy fiddler made his first appearance in England at Drury Lane Theatre on March 28, 1844, at one of those monster hotch-potch affairs of former times known as 'benefits,' on this occasion for the impresario Alfred Bunn. The play-bill of that entertainment stated that

> The celebrated Hungarian Boy
> Master Ioachim
> will make his first appearance
> before an English audience, and perform
> Grand Variations for the violin,
> on a theme from Rossini's *Otello* by Ernst.

This formed one piece in a concert sandwiched between the first and second acts of Balfe's *Bohemian Girl*, and the inference is that Mr. Bunn regarded the juxtaposition of the Hungarian *Boy* and the Bohemian *Girl* as a capital joke. Joachim was, however, much annoyed at being thus designated; Mendelssohn, to the day of his death, constantly teased him about it, saying, 'Now, you Hungarian Boy.'

Contrary to what is stated in the various biographies and obituary notices, Joachim made several public appearances here between Bunn's benefit and the memorable Philharmonic concert two months later. On April 6 he took part in a concert given by a Mr. Allcroft, thus briefly reported in the *Musical World:*

> Mr. Allcroft's concert came off at the Hanover Square Rooms on Saturday night. The artists employed were too numerous to mention. The room was crowded.

No mention whatever of the first *concert* appearance of the clever boy violinist, nor did he fare any better in the much longer account given in the *Dramatic and Musical Review*, although space was found for the following concluding sentences:

> We left at half-past eleven o'clock with nine pieces unperformed . . . we understood our admissions to be of course for the reserved seats; and upon stating this fact to an elderly gentleman at the door, who took the tickets, were rather offensively received. Mr. Allcroft would do well to give this gentleman an opportunity, at the next concert, of exercising his *ability*—elsewhere.

Such was musical criticism sixty-three years ago. The *Dramatic and Musical Review*, in recording the concert (orchestral) of the Societa Armonica, given on April 22, said:

> The lion of the evening was a youth named Joachim (fourteen years of age), certainly one of the greatest violin players of the day. He performed *Scena cantante* from Spohr's eighth concerto (the one chosen by Ernst at the Philharmonic), which he played perfectly in tune—a compliment we were unable to pay to Ernst—and with a correct conception of his author; his reading of it, indeed, was occasionally very fine; he is the best youthful violinist we have heard.

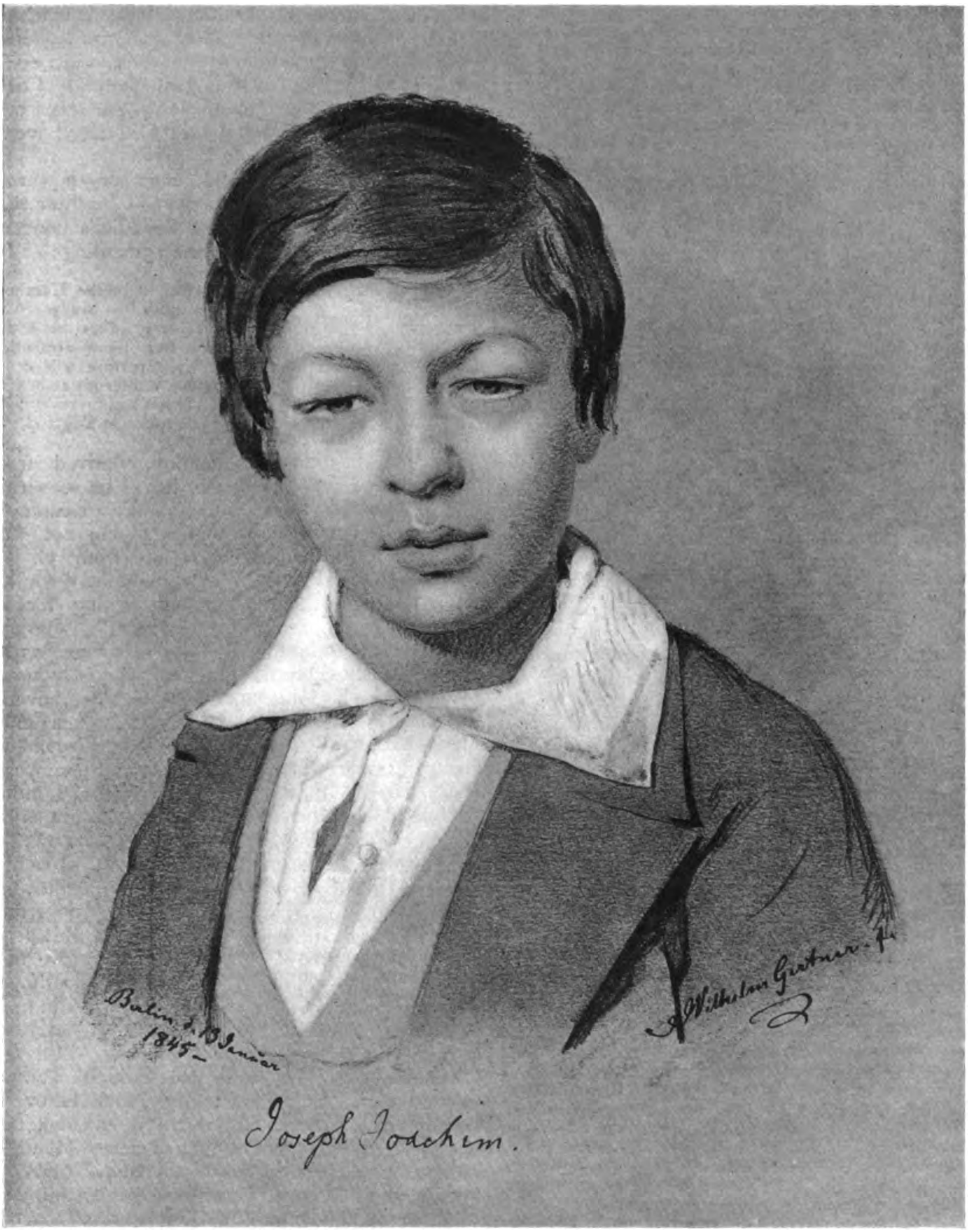
On April 25 Joachim performed at the dinner of the Melodists' Club at the Freemasons' Tavern; on May-day he played at the first of a series of 'Drawing Room Concerts' given by a Miss Alicia Nunn at 51, Great Marlborough Street; and on May 17 his name appeared in the programme of Madame Caradori-Allan's benefit concert, given in the concert-room of Her Majesty's Theatre.

This brings us to the eventful Philharmonic concert of May 27, at which Joachim created a sensation by his extraordinary performance of Beethoven's Violin concerto. Mendelssohn, who conducted the concert, beamed upon the 'Posaunen-Engel' (trombone cherub), as he called his boy-violinist protégé. Not only did the boy's wonderful interpretation of this masterpiece call forth a chorus of praise, but the cadenza which he composed specially for the *Rondo* movement excited no less astonishment. The autograph of this cadenza—presented by Joachim to the distinguished viola-player, the late Mr. Henry Hill, on May 12, 1844—is now in the possession of Mr. Arthur F. Hill.

Joachim's next public appearance—so far as can be ascertained—was at Mrs. Anderson's concert held in the concert-room of Her Majesty's Theatre, at which Piatti made his first appearance in England, and 'little Kate Loder [afterwards Lady Thompson] played admirably.' At a musical soirée given on June 3 by Georg Hausmann—the violoncellist and uncle of Prof. Robert Hausmann, of the Joachim Quartett—the *Wunderkind* led a quartet. On the next day (June 4) he was 'commanded' to Windsor Castle, where he played before Queen Victoria and Prince Albert, the Emperor of Russia and the King of Saxony—then on a visit to the English Court—the Duke of Wellington, Sir Robert Peel, and other celebrities. At that stately function and before that brilliant audience, Joachim performed Ernst's Fantasia and De Bériot's 'Andantino and Rondo Russe,' accompanied by the Queen's Private Band, conducted by Mr. G. F. Anderson. With Mendelssohn (pianoforte) and Hancock (violoncello) he played in Mendelssohn's D minor Trio at Purdy's concert, given on June 5 at Radley's Hotel, Bridge Street, Blackfriars. In that connection the eminent violinist related the following interesting anecdote:

> It so happened that only the violin and violoncello parts had been brought to the concert-room, and Mendelssohn was rather displeased at this; but he said, 'Never mind, put any book on the piano, and someone can turn from time to time, so that it need not look as though I played by heart.' Nowadays, when people put such importance on playing or conducting without a book, I think this might be considered a good moral lesson of a great musician's modesty. He evidently did not like to be in too great a prominence before his partners in the Trio. He was always truly generous!

On June 7 he played at two concerts of very different character—one given by John Parry, the humorist, the other being one of three concerts of chamber music given at the Princess' Concert Room, Oxford Street, by Messrs. G. A. Macfarren and J. W. Davison. The concert opened with Mendelssohn's D minor Trio, played by the composer, Joachim and Hausmann, and closed with Mendelssohn's String quartet in D (Op. 44), performed by Joachim, Goffrie, Hill and Hausmann. The remainder of the programme consisted of songs by Macfarren and Davison *and* Bach's Adagio and Fugue in G minor for violin (unaccompanied), played by Joachim in such a 'perfectly wonderful' manner that it was encored. A lady—Miss Robinson, daughter of the Ven. Archdeacon Robinson—who was present has recorded her impressions of the boy's performances in the following letter, hitherto



JOSEPH JOACHIM, AGED 13.

FROM A CRAYON DRAWING BY WILHELM GIRTNER.

(*Reproduced by kind permission of Mr. Arthur O'Leary.*)

unpublished, which Mr. Arthur F. Hill has kindly lent for the purposes of this article:

14, Euston Square,
June 8 [1844].

MY DEAR MR. WOOD,

How much have we to thank you for! The Concert last night was a rare treat, and the boy Joachim is beyond my poor powers of description. He is 'a marvel and a mystery' if ever one existed. How I wish you could have heard him! It is impossible otherwise to form a notion of his power. Papa and I were convinced that, however wonderful, it seemed impossible that such a child could equal or even approach a master of the art like Ernst; but we came away satisfied that the impossibility was accomplished. I should say Joachim is fully equal to Ernst both in power of expression and execution. The *firmness* and *delicacy* of his touch (is that a right epithet for the violin?) and the taste with which he applies both, is something quite mysterious when you remember what a

> mere child he is. There is no accounting for it by any method of ordinary reasoning. He has been endowed with the gift, 'the faculty divine,' and that has lifted him above all education.
>
> In case you have not seen him I will just give you an idea of his appearance. He is rather short for his age, and has shaggy hair which completely covers his brow and shades his eyes, which are deep set with an earnest sort of gaze in them, the eyebrows being slightly contracted, which throws an expression of thought and intellectual grasp over his countenance. He has a most genius-like awkwardness about his figure and great simplicity and childishness of carriage. His bow of acknowledgment to the *thunders* of the room seemed rather to say 'do be quiet and let me be at it again,' than the usual 'I am much obliged to you' air of a bow. He just gave it as a *necessary quietus*, and no more. His enthusiasm in playing was intense; in the pieces, at which he played seated, he would every now and then get up and every nerve appeared to thrill as the music burst into form at his spell, while at some of the soft wailing tones which his little instrument sent forth, he bent his head close to it and shut his eyes till you might well fancy it was a spirit breathing out his plaint into his master's ear. His face is very pale and perfectly free from vanity or consciousness of being anything extraordinary; altogether, he is a very interesting looking child. So much for his personal appearance, which I hope has not been a tedious detail. I always, myself, like to have a picture to look at, and so I tried to give you one.
>
> What am I to say of that 'Boy-God's' solo and the quartett? They were both perfectly wonderful. The Fugue, played without notes, was delicious, and the extreme grace with which he managed the reiterations surprising. I thought the house would have been down with the shouting 'again, again, encore,' and the clapping and thumping. In the quartett he seemed to be the master-spirit of the thing and, without the *slightest effort*, accomplished the most difficult passages. His shake is beautiful, clear and distinct; I thought Ernst was matchless there, but this boy is his equal. The Concert was crowded to excess, so much so that even the *orchestra* up to the top was thronged.

This letter was evidently sent to Macfarren for perusal, who returned it with the following comment:

> 73, Berners Street,
> Friday.
>
> MY DEAR SIR,
>
> I return you Miss Robinson's sprightly and clever letter with thanks for its perusal.
>
> Joachim is surely a prodigious fellow—I do not mean a 'prodigy.' This is a term that has been so abused that we conventionally understand it as a mountebanking charlatan. I assure you that on his instrument, in his general capacity for music, and in his mental powers in matters unconnected with the art, he is at once one of the most minded and most interesting persons I have ever known. It has been my great pleasure to be very intimate with him during his stay in London, and I have had perhaps better opportunities than most people of estimating his transcendent talents, for he has played my music and I have given him lessons during his sojourn. I speak therefore most advisedly, and I am most delighted to find that I am not alone in my opinion, but that he is generally understood and appreciated.
>
> Sincerely yours,
> G. A. MACFARREN.
>
> G. H. Wood, Esq.

Joachim's last appearance during this his initial visit to London was at Benedict's monster benefit concert held in the concert-room of Her Majesty's Theatre on June 14. (In Moser's 'Life' of Joachim, the date of this concert is wrongly given as May 19, an error which unfortunately has been copied in the new edition of Grove's 'Dictionary of Music and Musicians,' vol. ii, p. 533, and elsewhere.) According to his usual custom, Benedict had secured a veritable galaxy of talent. In addition to seventeen vocalists, the instrumentalists included Thalberg, Sivori, Joachim, Offenbach (then a violoncellist but afterwards better known as the composer of 'Orphée aux Enfers'), Madame Dulcken, and Mendelssohn. Costa and Benedict 'conducted' the concert, and Mendelssohn accompanied Mario in Beethoven's 'Adelaida.'

According to *The Musical Examiner*—a journal edited by Mr. J. W. Davison—Joachim left England on the evening of Benedict's concert, a paragraph in the issue of June 15 reading:

> Joseph Joachim left London last night by the Hamburg steamer for Leipzig, where he goes to study under Hauptmann, the contrapuntist. *Query:* does he better himself by leaving Macfarren? But there are other *educational* reasons. Little Joseph's departure will cause many a heart pang. He is as much loved for his amiability as for his most wonderful talent. He has had no reason, we hope, to feel discontented with his reception in England.

From the above information, derived from London journals of the time, it will be seen that Joachim made, at least, thirteen public appearances during his first visit to England. He not only received lessons in composition from G. A. Macfarren, but to him he 'was indebted for his first instructions in the art of writing for an orchestra.' *

Joachim attained to such pre-eminence as an interpreter of chamber music, especially as a quartet-leader in such works as Beethoven's posthumous quartets, that brief reference must be made to his chamber music achievements during his second visit to England, three years after his first sojourn here. He arrived in London on April 12, 1847, having had Mendelssohn as his travelling companion from Germany; this was the composer's last visit to this country. Joachim repeated his former triumph by playing Beethoven's Violin concerto at the Philharmonic concert of May 10, Costa this time conducting. But it is with performances of chamber music that we now have to do. At three concerts of the Beethoven Quartet Society he led three of the posthumous quartets of Beethoven—A minor, E flat, and B flat—his colleagues being Sainton, Hill and Rousselot. With the same artists and W. Thomas (second viola) as colleagues he led Beethoven's Quintets in E flat, and C, and Mozart's in G minor.

The Beethoven Quartet Society invited Mendelssohn to a concert of his own compositions on May 4, at which his 'Ottet' was performed, with Vieuxtemps and Sainton as first violins, Joachim one of the second violins, Hill one of the tenors, and Piatti and Rousselot the violoncellists. It was on this occasion that Mendelssohn, on being asked to 'play something,' gave a masterly rendering of Beethoven's thirty-two variations on an original theme in C minor. On July 19 the Society arranged a special music-making in honour of Spohr, then on his fourth visit here, consisting entirely of his compositions. Joachim played second violin in the G minor quartet (Op. 4), and, with

---

* 'George Alexander Macfarren.' By Henry C. Banister. 1891. p. 130.

JOSEPH JOACHIM, AGED 37.

(*From a photograph taken in April, 1868, by Mrs. Julia Margaret Cameron.*)

Sainton, the duet for two violins in E flat (Op. 39, No. 2). The great event of the evening was, however, a performance of Spohr's double quartet, No. 3, in E minor, which the composer himself led. Here are the names of the eight players, which speak for themselves:

Spohr.
Joachim.
H. Hill.
Piatti.
Sainton.
Goffrie.
W. Thomas.
Rousselot.

At John Ella's Musical Union concerts—or *séances*, as he called them—Joachim played on three occasions during his second visit here. At the first (June 8, 1847) he led quartets by Haydn and Beethoven, and with Jules Schuloff, the composer of much light pianoforte music formerly in vogue, he played the Kreutzer Sonata. In a performance (on July 8) of Mozart's lovely G minor quintet, which Joachim led, the Brothers Hellmesberger played first and second violas. On June 3 he played Mendelssohn's Violin concerto at a concert of the Dublin Philharmonic Society, probably its first performance in the sister isle.

It should not be forgotten that all these remarkable achievements were those of a boy of sixteen, who triumphed over every difficulty with the confidence and reverence of a mature artist. That he had made good progress with his English is shown by the following letter which, though undated, bears the watermark '1846,' and may be assigned to the year of this visit (1847). We print this letter—kindly lent by Mr. Arthur F. Hill—

literatim et verbatim—including the superfluous vowels:

> Saturday morning.
>
> My dear Mr. Hill!
>
> Mr. Goffrie has written to me, that you will bee kind enough to play quartetts with me. I shall bee in town tomorrow, and if you will bee at Mr. Hausmann about 4 o'clock in the afternoon, I shall fetch you and him and we can then go together to Tulse Hill, dine and enjoy ourselves, quite 'entre nous.'
>
> I will thank you, if you will bring to Mr. Hausmann some of your Quartett-parts. What doo you think about playing the one in F minor [Beethoven, Op. 95]? but quite as it is convenient to you.
>
> With my kindest regards,
> Believe me dear friend to bee
> Yours
> J. Joachim.

It is not generally known that Master Joachim appeared as a *composer* during his second visit to England. At a concert given by the *Musical World* on July 14 at Hanover Square Rooms, 'a little song by Joachim, "Kleine Blumen, kleine Blätter" ('written in Mr. Macfarren's Album') was sung by Madame [now Lady] Macfarren, and much applauded.' On that occasion Sterndale Bennett and Joachim played Beethoven's Sonata for pianoforte and violin in C minor, and the last item on the programme reads:

Chaconne (pianoforte accompaniment by Felix Mendelssohn Bartholdy), Violin, Herr Joachim; Pianoforte, Herr Luders - - - - - - - - } J. Sebastian Bach.

Among the many friends whom Dr. Joachim had in England, none was more true or devoted than Sir George Grove. The two men were eleven years apart in regard to age, but they had a close bond of sympathy in their mutual reverence for Beethoven and Mendelssohn. If proof were needed that 'Jo' had a genuine affection for 'G.,' it is furnished in some letters written by the former to the author of 'Beethoven and his Nine Symphonies,' which Lady Grove has kindly placed at our disposal for the purposes of this *In Memoriam* article. These letters contain such endings as: 'every kind wish from your devoted friend'; 'with best love, yours affectly.'; 'good bye and "Gute Besserung," dear friend, yours always J. J.'; 'with best love from all, Joe Joe.' Three of these letters—all of them in Joachim's excellent English and hitherto unpublished—may be quoted from by reason of their special interest:

> Euston Railway Station.
> [no date]
>
> Dear Grove—I have just missed the 9.45 train to Liverpool by a minute! Shall now go at 10; very unpleasant this!
>
> A pity you did not hear Schubert's jolly Octet-music; it is full of life and sweetness.
>
> I shall play (*a*) 'Romance from the Hungarian Concerto,' (*b*) 'Presto, Bach,' with orchestral accompaniment. The latter is the known *Preludio* from the 6th violin sonata, but likewise a symphony to a Cantata for organ and orchestra. From the latter I have only had to transpose it from D to E, and just change the trumpets where they are too high.

He concludes this letter in a humorous vein:

> I thought that we had arranged that I shall stay with you after Saturday 16th. Is it convenient to you and My Lady?
> I remain, my Lord Esq.
> most humbly and devotionally yours,
> Joseph J.

Writing from Berlin on January 31, 1890, he says:

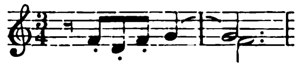
> My dear Grove!—I am truly thankful for the generous impulse that led to the idea of giving a concert in London for the 'Beethoven Haus.' The relations of the great genius to the English musical community, even during Beethoven's lifetime, are so manyfold that I am sure success cannot fail to attend your and your friends' exertions in favour of the Bonn Committee.
>
> I am only afraid regarding the plan you communicated to me, that I am so little known as a conductor to the generality of the English public, that I ought to leave it to other hands to act in that capacity, although of course willing to devote all I can do to help in the carrying out of your idea.
>
> It is this doubt about the advisability of my conductorship which made me postpone my answer. I reflected whether a chamber-music concert in St. James's Hall on a grand scale might not perhaps forward the financial success even better than an orchestral performance, which makes the cost and the trouble of the organization much larger, and our friend Arthur Chappell being on the Committee, it is at all events worth while to consider the matter.
>
> But whatever it is to be, I beg that you will dispose entirely of all my faculties, if you think they can be in any way useful to the object we have at heart. . . .

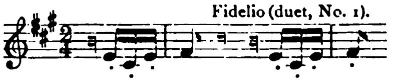
The conclusion of the letter reads thus:

> I delivered your 'Gruss' to Brahms, who returns it cordially. The Vienna public behaved most delightfully warmly to me and our Quartet. 'Auf Wiedersehn, lieber Freund, bald!' Remember me most cordially to Stanford, and believe me ever to be, dear G
> Most faithfully yours,
> J. J.

From Cambridge he wrote, on February 25, 1891:

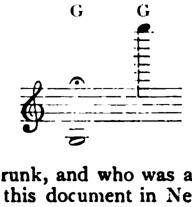
> My dear Grove!—We were all so glad to hear from you, for an account about an accident in the fog had made us all uneasy. Thank God, that your good spirits have not left you even in those trying circumstances.
>
> We had a very jolly concert last night; but it wasn't the F Quartett as I thought it would be. We played its partner in Op. 59, the one in C major [Beethoven]. As you are so fond of reminiscences, there's one for you: the transition from the Trio to the Menuet:





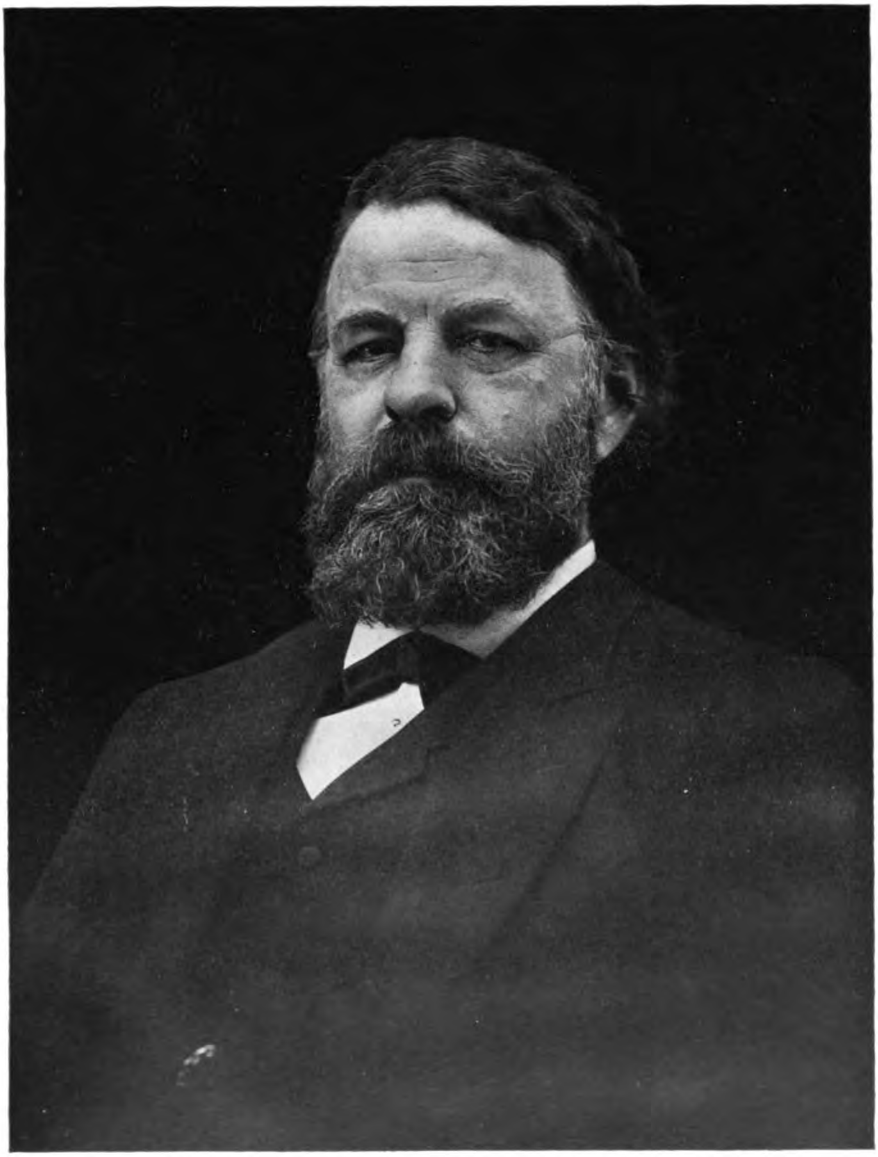
> I think it is quite as good as the one you mention from the Allegretto scherzoso!!

One little note—or rather two notes—must be given from Mr. C. L. Graves's 'Life of Sir George Grove':



> whose health was drunk, and who was awfully missed by all present who signed this document in Nevile's Court, Trinity College [Cambridge], March 13, 1884.

The twenty-one signatures which followed these notes were headed by 'J. J.' and included the names of Stanford, Parry, Sedley Taylor, and others. One more extract from Mr. Graves's valuable biography



From a photograph taken about the year 1884 by the late Mr. A. G. Dew-Smith, and reproduced by kind permission of Mrs. Dew-Smith.

Joseph Joachim

U of M

must be given. In a letter to Mrs. Wodehouse, dated March 29, 1891, Grove wrote:

> 'Rest and change.' I heard of a poor man who had gone to Harrogate and left this record behind him in the hotel book. 'I was sent here for rest and change. The waiter took the change and the landlord the rest.' Very witty.
>
> I asked Joachim the other day if it could be translated into German. He was patriotic enough not to say no, but he could not do it himself.

The funeral of Dr. Joachim took place on August 19, the interment being in the cemetery of the Kaiser Wilhelm Gedächtnisskirche, Charlottenburg, Berlin. The previous evening the remains were taken from his residence, where he died, to the Königliche Hochschule für Musik—an institution to which he devoted so much of his energy during his busy life—where a service was held at which the Kaiser was represented by a special Envoy. Among the many expressions of sympathy which the lamented violinist's family received, was a message from King Edward, who said, 'I deplore very much the loss of so great an artist.'

The four portraits of Dr. Joachim which illustrate this article have been obtained through the friendly offices of Mr. Arthur F. Hill. The supplement portrait is from a remarkably fine photograph taken by the late Mr. A. G. Dew-Smith, of Cambridge, in or about the year 1884. The boyish portrait on p. 579 was drawn from life by Wilhelm Girtner as a birthday present (January 13, 1845) for Miss Annette Presseur, of Leipzig. This lady bequeathed it to Mr. Arthur O'Leary, a friend of Joachim's for sixty years, who has kindly allowed it to be reproduced in this *In Memoriam*. The miniature (p. 577) was painted by the late Emil Arnold Praeger, a brother of the late Ferdinand Praeger and son of Henry Aloysius Praeger, violinist and composer, and Capellmeister to the Court of Hanover. Herr E. A. Praeger was on terms of friendship with Mendelssohn, Spohr, Berlioz, Moscheles, Liszt, and other musicians of that period. This miniature, painted when Joachim was about fourteen or fifteen years old, is reproduced by the kind permission of Mrs. E. A. Praeger. None of these four portraits of the eminent violinist have hitherto been reproduced.

F. G. E.

THE RISE OF LULLY.

Within the last few weeks a Commemorative tablet has been affixed to a 17th century house in Paris, at the corner where the Rue Saint-Anne and the Rue Neuve-des-Petits-Champs cross. The building is four-square, has three floors, besides an attic storey in the high-pitched roof, and the upper main floors have each nine windows looking upon the Rue Saint-Anne and five upon the side street. It is an imposing structure with attractive architectural features. Above the central window of the main front is sculptured a group of musical instruments which probably have been unnoticed by many a passer-by who would have been keenly interested in their significance if attention had been attracted to them. The house is the Hotel-Lully, built for the famous Florentine, Jean Baptiste Lully, whose name bulks so largely in the history of French music in the 17th century. Lully had become a great man at the time when he projected this mansion. His music, thanks to the favour of the king, had proved a mine of wealth to him; but, in addition, this strange combination of man-of-business and artist was a great speculator, for those days, in lands and houses. In one respect his strange double nature shows itself in this building. It is situated in what was then the aristocratic quarter of Paris, and while the upper floors were fit for the residence of a nobleman, the ground floor was let to various merchants, one of them a merchant of wines, a certain Louis d'Arbouhi, in whose shop is still carried on the same trade. Unhappily, both the interior and the exterior of this interesting house are much changed. Gone are the original wainscotings, the staircase, the painted panellings. In the inevitable march of the city westward, the aristocratic quarter is removed nearer to the setting sun, and the insignia of commerce replace the coats-of-arms of an ancient nobility. The *nouveau-riche* Lully has fared no better. Hoardings and posters disfigure shamelessly the classic lines of his 17th century architect, and shout remorselessly to the plain man and to the artist alike: *Sic transit gloria mundi.* 'Le grand Monarque' is gone, 'l'incomparable Lully' is gone. 'Le marchand de vins' remains.

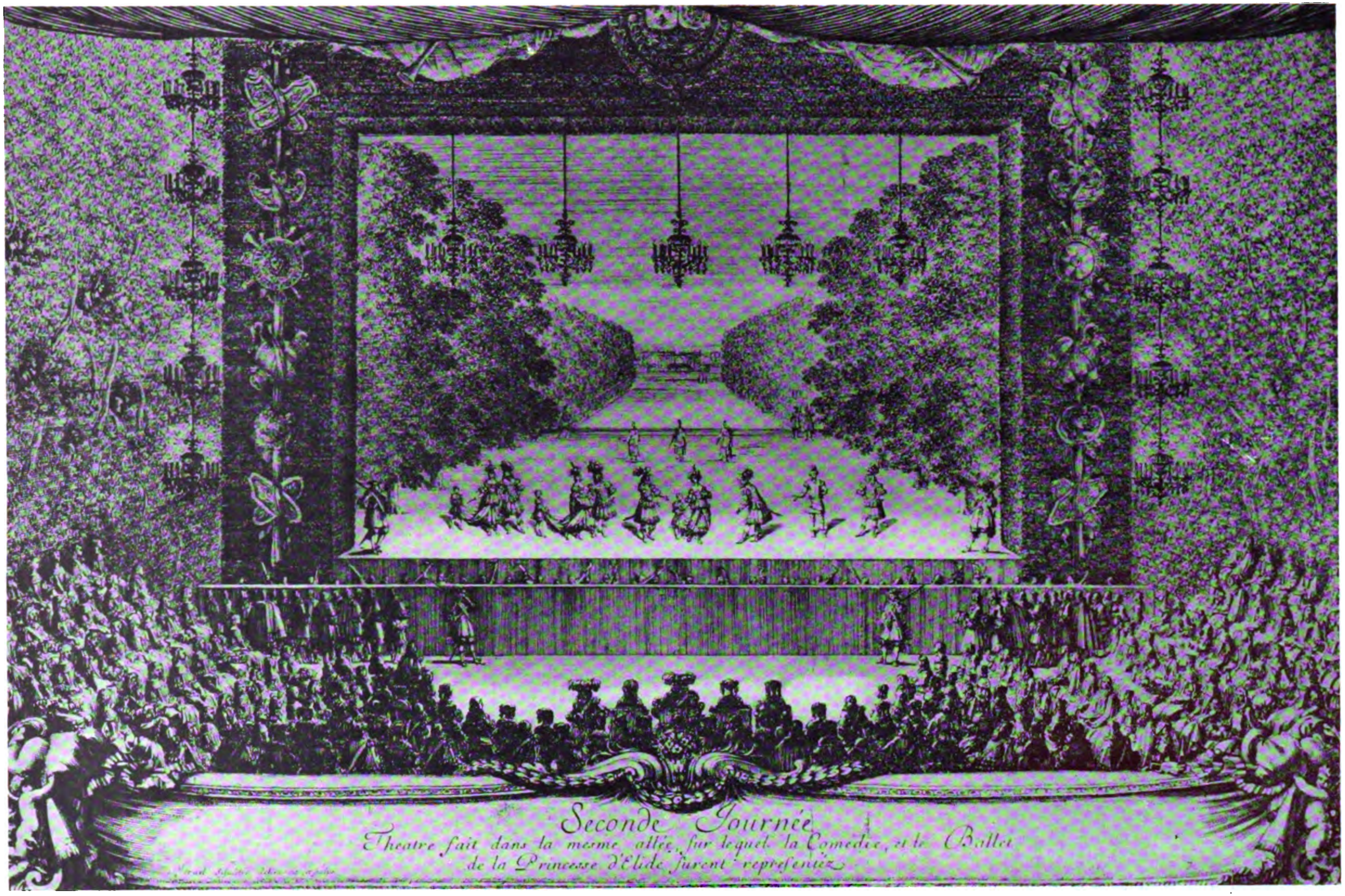
In the year 1646 few would have ventured to predict so brilliant a future for the youth whom the Chevalier de Guise then brought from Florence in response to the request of Mademoiselle de Montpensier, known as 'La Grande Mademoiselle.' She had asked for 'un joli petit Italien.' His appearance did not quite please the great lady, and he was relegated to the kitchen as a scullion. But the cool impudence which never deserted him throughout his adventurous career was already his. He was by no means cast down, and continued to sing and make merry with his guitar. He also added violin-playing to his accomplishments, and was in due course promoted to a better position upstairs. But the lively boy soon lost his place through composing a satirical song at the expense of Mademoiselle, who promptly had him kicked out. His talents as an entertainer, however, were already recognised in aristocratic circles; the king, Louis XIV., sent for him, had a hearty laugh over his escapade, and took him into his own service—a stroke of luck for 'Baptiste,' and the foundation of his fortune. Everything then was in his favour; the king was young and was bent upon enjoying himself; and 'Baptiste' was precisely the person to assist him in this direction. Day by day brave shows were arranged at Court; the king and his nobility thought it by no means beneath their dignity to take part in Mascarades and Ballets-Divertissements; and already the first steps had been taken towards the introduction of Opera in France.

Early French Opera ultimately owed more to the Mascarade and other Court spectacles than to Italian models, but it was undoubtedly the Italian operas which gave the final impulse. In 1645 Cardinal Mazarin introduced an Italian troupe for the entertainment of the queen, Anne of Austria, and Strozzi's 'La Finta Pazza,' with music by Francesco Sacrati, was performed. Slight as this work was, in plot and in musical texture, it was so much longer and more solid than the gay French society people had hitherto known that it was voted dull. Madame de Motteville wrote: 'For my part I find that the length of the spectacle diminishes greatly the pleasure, and that lines simply declaimed represent conversation more easily and touch the soul more than singing delights the ear.' On another occasion the same writer recorded that 'the company nearly died of cold and boredom,' nevertheless the description of these pieces does not now sound particularly solid or serious. In Strozzi's work there was much amusing dialogue, besides dancing and songs, and still more important features were 'les machines.' The artist who invented and controlled the stage-machinery was always in those days mentioned at least on a level with the composer and librettist, and so long as the spectacle was magnificent and astonishing, little account was taken of incongruities and anachronisms. Giacomo Torelli, the artist for 'les machines' in 'La Finta Pazza,' for example, in the scene of Achilles' embarkation from Scyros, had the hardiness to show a stage-setting of the view from the Louvre, including the Pont-Neuf, the statue of Henry IV., and the towers of Notre-Dame in the distance. Other features in the opera were a ballet of monkeys and bears, and a dance of ostriches. Thus did Opera make its début in France in the guise of Pantomime.

More serious work followed, and gradually led up to the creations of Perrin and Cambert, Lully and Quinault, though Frenchmen were slow to believe that any serious form of music-drama could be established permanently in France, on account of a supposed unfitness of the French language for musical declamation. The experiments and struggles between 1650 and 1670 are too long to be recounted here, and readers who are interested must be referred to such books as Arthur Pougin's 'Les Vrais Créateurs de l'opéra Français' and Nuitter and Thoinan's 'Les Origines de l'opéra Français,' the latter being especially valuable as an impartial record of the quarrels between Perrin and his associates, and their ultimate displacement by the astute Lully.

The advancement of the last-named was rapid and certain. In 1652 the king, delighted with his violin-playing—which, according to contemporaries, was really good—formed for his benefit the 'Bande-des-Petits-Violons,' which very soon rivalled 'les Grands Violons,' the Court band which had been established by Henry IV. Step by step the young musician entered deeper and deeper into the favour of the king, and soon no great event took place at the Court without the presence and assistance of 'Baptiste.' His life in those days was irresponsible and distinctly irregular, but his dissipations seem to have formed little or no hindrance to his composing a large number of ballet-divertissements, songs and even church pieces. He had the sense to improve his musical education by taking lessons on the harpsichord and in harmony, and when in 1660 Cavalli's opera 'Sersè' was performed at the Louvre as a part of the festivities in connection with the king's marriage, 'Baptiste' was selected to write the inevitable ballet. He now began to be spoken of more respectfully as 'le Sieur Lully,' and, on May 16, 1661, he received the appointment of 'Compositeur et Surintendant de la Musique de la Chambre du Roi.'

The laughter of monarchs and its effect in making history would form a fine subject for a book. In notable instances kings have been more swayed by a humorous remark or a piece of buffoonery than by the most weighty arguments of the statesman; and that most puissant of potentates, Louis XIV. of France, though a hard worker in affairs of State, was also a complete voluptuary in the hours beyond the four or five daily which he rigidly devoted to work. Music of a light order, and the drama, were his joy—'Baptiste' the musician and Molière the dramatist were his ministers outside of his public duties. He has been called 'if not the greatest king, the finest actor of royalty the world has ever seen'! And this actor of royalty dearly loved all other actors who could carry his mind away from troublesome realities and make him laugh. 'Baptiste' joined the art of the perfect *mime* to his numerous other accomplishments, and not only wrote and performed music for the comedies of Molière, but also on occasion would himself take a comic rôle. Once, having temporarily come under an eclipse in the king's favour, 'Baptiste' literally leapt back into the royal sunshine: it was in Molière's 'M. de Pourceaugnac,' the rattling farce in which the physicians are so mercilessly satirized, and Lully was playing the title-part. In the scene where the apothecaries are pressing upon M. de Pourceaugnac, Lully acted with such comic abandonment that he forgot the stage-limits and jumped clean into the orchestra, alighting in the midst of the clavecin, in the ruins of which he sat while the king nearly laughed his head off. To know how to raise royal laughter is truly a priceless gift, and may make amends for many an offence. And Louis appears to have been equally tickled by unblushing impudence. On another occasion, when a performance was about to begin, and a messenger arrived from the king to say that His Majesty had come and was waiting, Lully coolly answered: 'His Majesty knows that he is master here and is perfectly free to wait as long as he pleases.' It is not surprising that a man who could thus speak to 'Le Grand Monarque' with impunity should have risen as Lully did, and have held to his death an almost complete monopoly as a royal and society entertainer. He even secured an injunction against the employment of more than two singers


Seconde Journée
Theatre fait dans la mesme allée, sur lequel la Comedie, et le Ballet
de la Princesse d'Elide furent representez

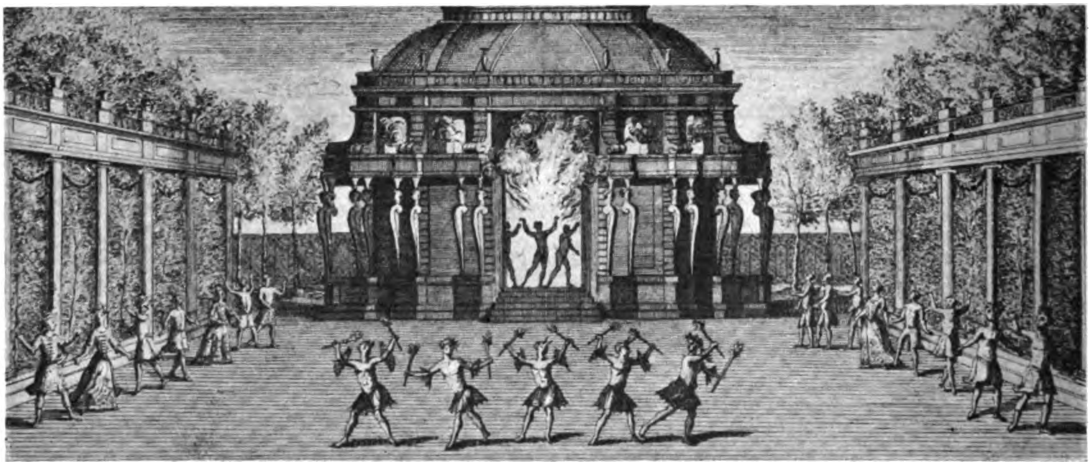
THE BALLET IN MOLIÈRE'S 'LA PRINCESSE D'ÉLIDE.'

PERFORMED WITH LULLY'S MUSIC IN THE PARK AT VERSAILLES (1664).

According to this picture, a stage was erected in the Park at a point where a natural avenue provided a long vista with a striking effect of perspective. The orchestra, screened stage-high from the onlookers, appears to consist of about forty players. The king and his party are in the centre of the foreground, facing the stage.

and two violins at any theatre but his own—notwithstanding that Molière was his friend and had advanced him a large sum of money towards the building of the house in the Rue Saint-Anne—11,000 livres in all.* But Molière also had the king's ear, and the vexatious restriction was modified, the comedians ultimately being permitted to employ six singers and twelve instrumentalists.

Bitter was the controversy that raged for nearly half a century as a result of Lully's schemings. There can be no doubt that at his death in 1687 he was one of the worst-hated men in Europe, besides being one of the wealthiest. His property in houses, lands and securities amounted to the gigantic value, for that day, of 800,000 livres, including, of silver, 16,000 livres; of jewellery, 13,000 livres; fifty-eight sacks filled with louis-d'or, 'doublons-d'Espagne' and bullion! A contemporary wrote: 'One cannot help admiring the continuation of the insolences of Lully . . . His affluence is more considerable than that of the first ministers of the other princes of Europe!!'



LULLY'S 'PHAËTON' (ACT III.). 1683.

SCENE AT THE TEMPLE OF ISIS. INCANTATIONS, CALLING FOR THE VENGEANCE OF ISIS AND JOVE UPON PHAËTON.

The stage-setting is a typical example of a favourite kind of architectural perspective.

M. Edmond Radet says, in his 'Lully, Homme-d'affaires, Propriétaire et Musicien,' that in December, 1681, he obtained from the king not only his naturalization but also Letters Patent of nobility, and adds, 'from "Baptiste" to "M. de Lully" the distance was great, and the road had been passed over so rapidly . . . that a crowd of envious ones had not failed to gather from all quarters.' After his death one of his detractors did not hesitate to publish a pamphlet of a satirical nature, in which Lully was charged with compassing, in England, the death of Cambert, whom he had superseded in the 'privilège du Roi.' In this brochure the scene is imagined in the Elysian Fields when Lully's spirit arrived to take his place among the shades of the illustrious. Perrin and Cambert were among those who objected to his admission, Perrin demanding his rejection as a thief of the brains of others, and telling how *he* was the real creator of French Opera, but that Lully's greed had filched his reward and reputation, the 'Corsair' abusing his official position to secure from the king the exclusive privilege which had cut the throats of so many people. 'Yes, yes, cut the throat,' cried terribly a furious shadow who, pushing aside the crowd, was at once recognised as the poor Cambert, still quite disfigured with the wounds by which he had been assassinated in England. 'You see, Madame,' he continued in the same tone, 'to what the tyranny of Lully has reduced me. The applause which I received from the public for the beauty of my compositions excited his indignation; he wished to possess the lands which I had discovered, and to reduce me to the cruel necessity of going to seek for bread and for glory in a foreign court, where envy found means to complete, by killing me, the crime which had been commenced in exiling me from my country. But by whatever hand the blows were given which took my life, I impute them only to Lully, whom I consider my veritable assassin and against whom I demand justice. And it is not for myself alone, Madame, that I implore your equity; it is also in the names of all those who were distinguished in his time by some rare talent in music, whom he has not ceased to persecute in all sorts of ways.' This biting satire has never been taken seriously, but the fact that it was published at all is an indication of the bitterness of feeling which Lully's success, and especially his methods of working for it, had aroused. Lully undoubtedly ousted Perrin and Cambert from their position, but it was rather by indirect than by direct means; he simply took advantage of the quarrels of these two and their partners to secure the royal privilege for himself; and it is certain that, in fair competition, Perrin was no serious rival of Lully's exceptionally capable librettist, Quinault, even if Cambert might possibly have held his own against Lully himself as a composer.

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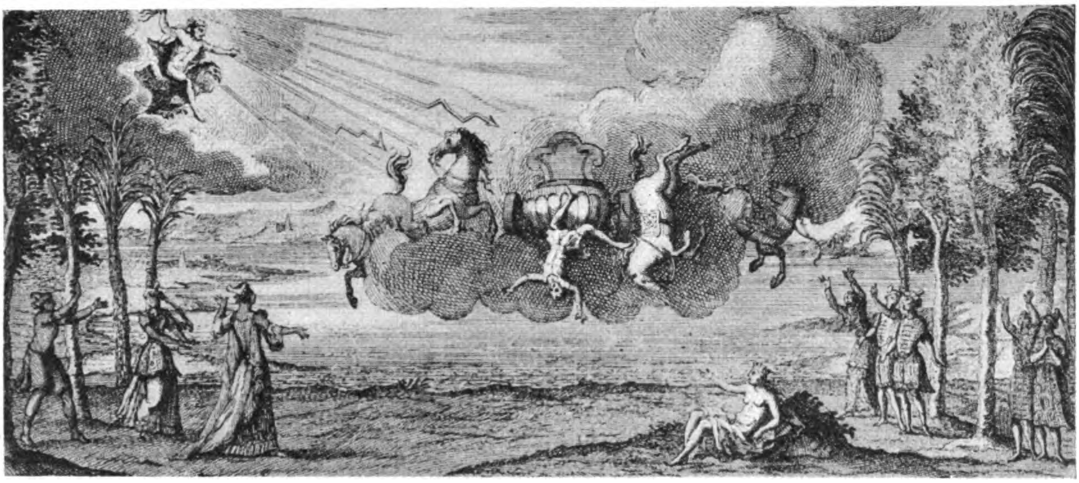
* The livre, originally a pound-weight of silver, suffered many depreciations. Under Louis IX. (*ob.* 1270) it had less than one-fourth of its name-value; under Louis XI. (*ob.* 1483) it had sunk to one-fifteenth; between 1610 and 1680 a reduction of fifty per cent. took place; and by 1789 the livre was only one seventy-eighth part of its original weight, and livres were converted into francs at the rate of l.81 to f. 80. It is very difficult to compare ancient with modern values, but it is perhaps not far wrong if we convert Lully's livres into pounds sterling by dividing by 10, *i.e.*, 800,000 livres = £80,000 of present day currency.

Advocates of the claims of Cambert as the first composer of French music-drama have sometimes been inclined to belittle the work of Lully, but this is to follow injustice with injustice. Lully was strong enough to have made a noise in the world even without the adventitious aids to which he resorted. He was lucky, he was also a schemer, but he was a capable artist who needed not to fear any fair contemporary competition. The scores of his operas speak for themselves without the corroboration of public opinion of his day, which, be it added, was almost entirely on his side if we except the utterances of his injured rivals. The most striking feature in Lully's stage-music is his exact proportioning of means to the desired end. There is no wastage of effort; Lully could rise to a height on occasion, but he never attempted to remain on a lofty eminence when his doing so might not attract attention. We find this characteristic in the early ballets, where the dance-tunes were never elaborated beyond the needs of the moment, and the same economy of resources is observable throughout the operas. His overtures were of uniform pattern, beginning with a stately movement usually in dotted rhythm; this was followed by a quick movement of fugal character, but the imitative writing was curiously deceptive, the string parts being kept very busy and making frequent fussy entries which passed for fugal leads and served their purpose sufficiently well. Lully was not the man to waste good work merely to cover conversation. After the mythological prologue, which was an invariable feature of the operas, the same overture served as entr'acte, and ushered in the drama proper. In this, Lully's supreme merit is seen. The entire libretto is set to music which shows almost throughout the master-hand. We find none of the stilted *recitativo secco* of the Italian School; the frequent full-closes with their irritating dominant-tonic chords are as conspicuous by their absence from the Lullian opera as they are by their presence in the works of the Scarlatti-Handel group; and whereas the Italian composers early forsook the dramatic ideals of Monteverde and made their operas mere vehicles for the display of solo voices, the dramatic instinct of the French saved their national opera from at least that form of degeneracy. Lully's music is continuous, and it is difficult to draw any rigid line between recitative and aria. The comparative importance of the verbal phrases is indicated by the musical treatment; mere description is effected by simple recitative with harpsichord accompaniment; more weighty utterances are made with the help of balanced musical phrases and complete orchestral background; formal airs of surpassing grace and dignity occur, in rare moments when the emotion is tense, for Lully had a fine ear for melodic outline and balance, and a true instinct for a dramatic climax. Where is music more simple, yet more haunting, than the funeral scene in 'Alceste'?

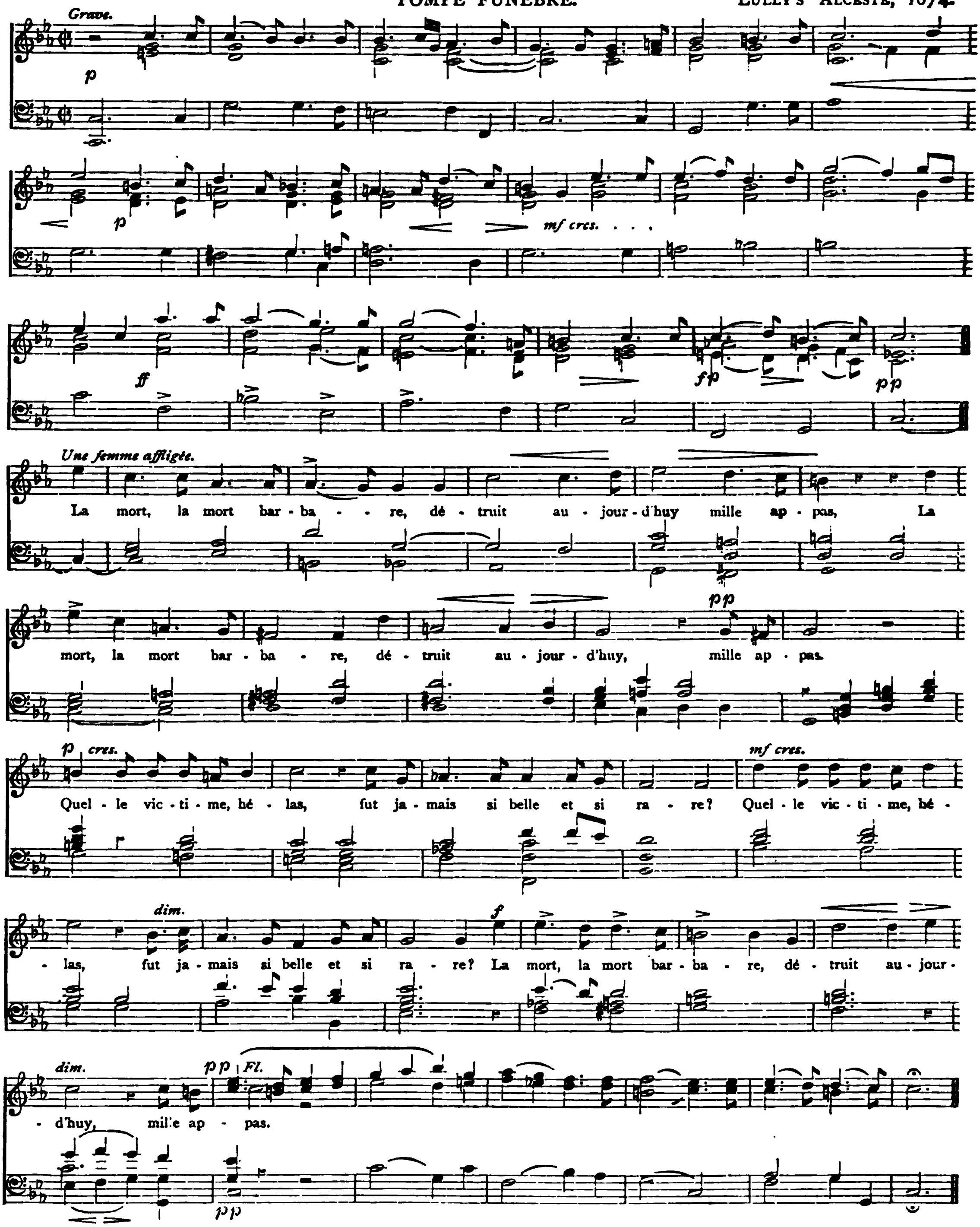


LULLY'S 'PHAËTON' (ACT V.). 1683.

JUPITER'S VENGEANCE UPON PHAËTON FOR HIS TEMERITY IN ESSAYING TO DRIVE THE CHARIOT OF THE SUN.

An example of one of the more difficult problems in stage-setting in the spectacular French operas. Some allowance must probably be made for imagination on the part of the artist, but the stage-directions are explicit, and this scene was certainly enacted in view of the audience.

POMPE FUNÈBRE. Lully's 'Alceste,' 1674.


Grave.
p
p
mf cres. . . .
ff
fp
pp
Une femme affligée.
La mort, la mort bar - ba - - re, dé - truit au - jour - d'huy mille ap - pas, La
mort, la mort bar - ba - re, dé - truit au - jour - d'huy, mille ap - pas.
pp
p cres.
Quel - le vic - ti - me, hé - las, fut ja - mais si belle et si ra - re? Quel - le vic - ti - me, hé -
mf cres.
dim.
f
- las, fut ja - mais si belle et si ra - re? La mort, la mort bar - ba - re, dé - truit au - jour -
dim.
pp
Fl.
- d'huy, mille ap - pas.
pp

Where is the superior, for nobility and breadth, of the familiar 'Bois épais, redouble ton ombre,' in 'Amadis' (1684)? Where is finer humour in music than old Charon's song in 'Alceste,' where the one-eyed boatman of the Styx haggles with the disembodied spirits upon the bank before rowing them across the river? Where (in that day) was finer declamatory music written for the chorus than the sacrificial scene in 'Cadmus et Hermione' (1674)? From the days of 'Baptiste' to the grand climax of 'M. de Lully, Escuyer, Conseiller, Secrétaire du Roi . . .' &c., the man may have been throughout a 'corsair,' a roué, a grasping speculator, but there is no doubt of his artistry, and in this strange combination lies a complex problem for the student of human nature.

John E. Borland.

GAMES OF MUSIC.

The present age is essentially an age of games. It certainly is an obvious fact that no form of play can be carried on without them, and it is almost equally obvious that nowadays very little work can be done without them, at any rate where small children are concerned. The instructive game has become a prominent feature in our modern education, and is employed in the teaching of nearly all branches of knowledge, music included.

Although, so far as our times are concerned, it was only during the latter half of the 19th century that educational games became general, it cannot be said that they were previously altogether unknown. In France, after the Revolution and under the first Republic, a great educational craze set in and many instructive games were invented as a means of teaching all kinds of subjects, especially geography and the history of the Revolution. These games were invariably card games, and were designed more for the edification of older people than for quite young children. In the 18th century the rage for card-playing was almost universal over the whole of Europe, and every kind of game that could be played by means of cards was at once eagerly adopted. To gain information was excellent, provided it could be combined with card-playing. Even ordinary playing-cards served the double purpose of instruction and amusement; for, in addition to the usual symbols — hearts, clubs, &c. — they were often adorned with pictures representing historic persons, events, places, or moral maxims, all calculated to improve the mind and counteract the excitement of high play. But none of these revolutionary playing-cards were musical, and the only actually instructive musical card game was one of a still earlier date advertised in the Paris journals of September 24, 1759, in the following terms :

> Jeu de cartes harmoniques pour composer des airs de musique toujours différens, en tons majeurs et mineurs avec la basse continue, propres à être executés sur le champ sans le secours du calcul, de la plume ni du papier, en distribuant seulement et en arrangeant un certain nombre de cartes selon l'ordre naturel des nombres 1, 2, 3, 4, etc. ; ce jeu se vend avec l'explication 3 livres 12 sols aux addresses ordinaires de musiques.

This is the first record we have of musical playing-cards in France, and the only one, so far as can be ascertained, that claims to instruct as well as to amuse. No record of any other instructive musical game appears till 1801, when a Scotch lady invented and patented one so clever and ingenious, so full of nice detail, that all the music games of the present day seem poor in design and clumsy in execution in comparison with it. This game, or set of games, is far more complete than anything of the kind that has been brought out since; for it professes to teach not only the elements of music, but also the 'principles of thorough bass and modulation.' Its inventor, Miss Ann Young, was a teacher of the pianoforte who lived in Edinburgh. She would seem to have possessed an uncommon order of mind, and must have been a very original teacher. If she made use of her own invention in her lessons, no doubt her pupils were both interested and amused, though progress must have been somewhat slow; for, as will presently be seen, the games were games of pure chance determined entirely by the casting of dice. Miss Young took out a patent for her invention in March, 1801, and the quaint terms of the provisional specification are so different from those of the present day as to be worth quoting :

> To all to whom these Presents shall come, Ann Young of Saint James Square, in the City of Edinburgh sendeth Greeting :
>
> WHEREAS HIS PRESENT MAJESTY KING GEORGE THE THIRD BY HIS LETTERS PATENT UNDER THE GREAT SEAL OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND BEARING DATE 11TH DAY OF MARCH IN THE 41ST YEAR OF HIS REIGN, DID GIVE A GRANT UNTO THE SAID ANN YOUNG HIS SPECIAL LICENSE THAT THE SAID ANN YOUNG SHOULD AND LAWFULLY MIGHT DURING THE TIME OF 14 YEARS THEREIN EXPRESSED, MAKE, USE, EXERCISE, AND VEND WITHIN ENGLAND, WALES AND TOWN OF BERWICK UPON TWEED, HER
>
> New invented apparatus consisting of an Oblong Square Box, which, when opened, presents two faces or Tables, and of various dice, pins, counters, &c. contained within the same, by means of which six different games may be played, which besides being amusing and interesting, and such as children of eight years old may be taught to play, are at the same time an improving exercise upon, and serve to render familiar and impress upon the memory, the fundamental principles of the science of music, particularly all the Keys or Modulations, Major, and Minor, both with the Common and Uncommon Signatures, Musical Intervals, Cords, discords with their resolutions and the most useful rules of Thorough Bass : in which letters patent there is contained a clause or proviso, that she, the said Ann Young, should within one Calendar Month next after the date of the said Letters Patent, cause a particular description of her said Invention under her hand and seal, to be inrolled in His Majesty's High Court of Chancery as in and by the same Letters Patent related being thereunto had, may more fully and at large appear.

In the same year Miss Young issued the first edition of her book describing the games and the manner of playing them. She calls the book

> An Introduction to Music in which the Elementary parts of the Science and the Principles of Thorough Bass and Modulation, as illustrated by the Musical Games and Apparatus, are fully and familiarly explained with copious examples ; together with a Description of the Apparatus, complete Directions for playing the several games, with introductory and additional games, illustrating the different Cliffs, on a Plan Entirely New.

There are indeed complete and minute instructions for playing the games, and in addition the book is a very excellent treatise on harmony from the first elements up to modulation. The language and terms of expression are quaint and sometimes a little cumbrous, especially in the latter portion of the work. For the most part, however, the elementary theory of music is clearly set out, and the musical examples with which the book abounds are simple and to be easily understood even without the help of the 'Apparatus.'

The games are played upon the two faces or tables of the 'Oblong Square Box,' and the 'Apparatus' is contained in two drawers at either end of it. Before the student is allowed to play any of the games he is carefully instructed as to the 'clavier or keyboard,' notation, time, intervals, scales and modulation, to which the five introductory chapters of the book are devoted. He is then familiarised with the 'Game Tables' by comparing them with the careful description given in the book, and after that he begins to learn to play the games. Including the introductory game there are eight games, but each is divided into two or more parts that are really separate games, making twenty-two in all, and when the student has thoroughly mastered them he will be supposed to be so well grounded in harmony as to be able to modulate in various ways into any key and to begin composition. The introductory and first games deal with signatures 'common' and 'uncommon,' the second with 'the various Cliffs,' the third with intervals, the fourth with cadences, the fifth with the 'Rule of the Octave,' the sixth with the resolution of discords and 'chords by license,' the seventh with modulation. All these are played by means of the dice and counters according to very strict rules fully set forth in the book. Like all games of chance, it would be very easy to turn this into a gambling game, and it would take much less time to lose a fortune than to learn harmony by its means. It is possible, however, that Miss Young thought the very slowness of her method necessary to thoroughly impress musical knowledge upon the minds of her pupils. Doubtless it was an excellent exercise for the memory too, and as young people were not hurried over their studies a hundred years ago as they are now, they could afford to acquire their knowledge of harmony in a leisurely way.

Miss Young married John Gunn, the well-known violoncellist. She died in 1827, and her system of teaching did not long survive her. Her book and game are now only to be found in collections—a fate that may presently overtake all other similar inventions. For some forty years after Mrs. Gunn's death educational games for all subjects were in abeyance, until the revival mentioned at the beginning of this article; and music was one of the last subjects to be affected. In 1886 a method of teaching music that could be treated as a game was invented. The idea took the shape of a staff or stave of five lines on a large sheet of paper, with each line of a different colour. The notes are all stamped out of cardboard, in colours corresponding to the lines, those notes that fall on lines in both bass and treble clefs being of the same colour. Thus, supposing G, the first line in the bass, to be blue, G, the second line in the treble, will also be blue. The notes representing the spaces are parti-coloured, the top half being the colour of the line above, the bottom that of the line below. The flats, sharps and leger-lines are also coloured, but the time-marks are black. This seems a not unreasonable invention, though its advantages over the more ordinary methods of teaching music may be open to question. It is, however, plain and straightforward as compared with a system for teaching musical notation evolved some six years later by an ingenious lady living in Paris. For this, instead of notes, are used various kinds of curious symbols: 'circles, half and quarter circles, angles, semi-angles,' with algebraical signs, and Roman and Arabic numbers. All these are grouped in different ways, and the groupings express the several names and values of the notes. There are also cards with these symbols engraved upon them for playing various games, such as lotto; and a special feature of the invention is that every child is furnished with several small batons about the size of sticks of sealing-wax. Each of these has on one end of it one or more of the necessary signs in type that can be used either for printing in ink or for perforating cards or paper, and the child is encouraged to do his own music printing, which makes the game or lesson more interesting. The invention is exceedingly ingenious, but so complicated that the child would probably spend more time in mastering the details of the apparatus and all the mysterious signs, than he would in learning musical notation in the ordinary way under a competent teacher.

What appears to be the most practical of musical games has been invented by a Canadian lady living in Toronto, and during the past ten years it has become very largely used in the infant schools of both Canada and the United States. This consists of a portable staff composed of five black tapes or ribbons stretched between two vertical bars of sufficient size and weight to keep the apparatus steady on the floor. One bar is provided with spools on which the ribbons are wound, the other bar has hooks to which wire loops on the free ends of the ribbons can be fastened, thus keeping the whole thing taut and in position. The clefs, bar-lines, notes, rests, time figures and other necessary musical signs are made in block form to be placed in their proper places on the ribbon staff, and the inventor has devised several games in which it is said the children concerned not only take great delight, but quickly learn to read music at sight. In addition to this staff there is a portable keyboard copied from that of the pianoforte, but with detachable notes, and in one of the games all the notes are mixed up in a heap and the child has to pick them out and set them in their proper order in the frame, thus actually constructing a pianoforte keyboard for himself. To facilitate this, each note has printed upon it a staff of five lines with the bass or treble clef and a representation of the note in its proper position with regard to the clef. The ten white notes from F, the fourth line in the bass, to A, the second space in the treble, have each two staves, showing the position of the same note when written in either the bass or treble clef with its proper leger-lines. Each black note also bears two staves showing the position of the note when used as a flat or sharp respectively. This part of the invention was anticipated some years previously, for in 1892 a Silesian merchant brought out the model of a pianoforte keyboard with movable notes and with similar representations on each to those described above.

It is a curious and interesting fact that, among musical games, those invented by women are very complicated and extraordinarily full of detail, while those invented by men are, with very rare exceptions, quite simple and generally adaptations from other games. From this we may draw one of two conclusions: either that in this particular line woman has more originality than man, or that when she begins to invent, her mind becomes so engrossed with details as to lose sight of the main issue, and, in the words of the proverb, she 'cannot see the wood for the trees.'

Of the few other modern musical games, most are concerned with the teaching of ordinary notation on keyed instruments; but one ingenious game deals with changes in bell-ringing, an art once nearly lost, but now happily being revived in many country places. The game can be played by from two to six players, and represents a set of six bells. It consists of a board similar to that used for draughts, but divided into 120 squares. There are six sets of counters, each set of a different colour, and each numbering 120. The board has to be covered with counters in such a way that no two of the same colour may be on the same line, and by this means the 720 changes possible on a peal of six bells can be illustrated. Another invention, in which colour plays an important part, comes from Nuremberg, and is designed for teaching young people the trumpet. There are certain technical improvements in the connections between the keys and valves of the instrument, but the main point is that each key is of a different colour. The tunes are written in notes of corresponding colours, and it is only necessary to press a pink or blue key to produce the note written in the same colour, so that a child can learn to play melodies without any previous knowledge of musical notation.

A game of English origin concerns itself with composition, and is played by means of dice, something after the fashion of Mrs. Gunn's game, and possibly suggested by it. It can be played by two, three, or four players, and consists of a board with four slots or grooves, each representing a staff of five lines, the whole forming a four-part score. The notes are printed on blocks suitable for placing on the grooved staves, and the dice are engraved with notes of different values. Each player has to take a staff and make eight bars of music in harmony with the others, and the one who first completes his eight bars wins. This game is more suitable for older students with some musical knowledge than for children, and though the dice impart to it the element of chance, it would be possible for skilful players to work out some scheme of composition, treating it as a musical puzzle.

A game for class teaching in schools comes from America, where it appears to be used for the instruction of small children. The teacher has a large chart with music staves ruled on it, and in addition pictures of various articles, the names of which can be spelled with the letters of the notes belonging to the staves. The children are given little cards or slates, each having a staff of five lines and a picture corresponding to one of the articles on the chart, such as a cabbage, a bag, a bee; and the names have to be spelled by writing the notes proper to each letter on the staff. There are also cubes connected with this game with staves on all six sides of each and a portion of the object pictured in one corner so that all the cubes must be put together before a complete picture can be made. Another and simpler cube game was invented by a Hungarian, who certainly appears to have wished to combine amusement with instruction. One side of each cube forms part of an agreeable and amusing picture, while on the other sides are printed musical signs, and in some cases words of national songs. By arranging these cubes in different ways little tunes can be made up. Dominoes have been pressed into the service of music, and two individuals, one in the North of England and one in Wales, have issued each a set of dominoes for purposes of musical instruction and amusement; but it is doubtful whether they have fulfilled their inventors' expectations. English children, as a rule, are not much given to the playing of dominoes; it is a tedious entertainment at its best, and a tedious game is not a good means for imparting knowledge.

Of musical games for the pure diversion of grown-up people none now exist, nor would they be played if anyone had the courage to invent them. But our old card-playing ancestors of the late 18th and early 19th centuries added all sorts of amusing subjects to their card games in addition to those for instruction previously mentioned, and musical playing-cards were in use in different parts of the Continent as well as in England. A beautiful pack of French cards, edited by Joseph Galler, dates from the beginning of the 19th century, and is a fine example of engraving. On the upper half of each card are the usual spots, and figures for the court cards, and on the lower half is a charming air for the flute or violin. Each card has its own tune complete in itself, but in 1830 a pack of musical playing-cards was produced at Vienna from which it was claimed 1,001 waltzes for the pianoforte might be played. On the lower half of each card two bars of music for pianoforte were engraved, and the music was so ingeniously written that any two bars could be followed by any other two bars. A complete waltz of sixteen bars could be made by any eight cards, either of one suit or of various suits, without any relation to the numerical sequences of the spots. In England there are two or three interesting musical packs. One, supposed to have been published about 1730, has a complete song engraved on each card with an accompaniment for the flute. To a certain extent the songs are appropriate to the suits, all the hearts bearing love songs. The titles of those on the court cards of that suit are as follows: for the king, 'Cupid's dart useless'; queen, 'Broken heart'; knave, 'Sly knave'; ace, 'Faithful lover.' The knave of spades' song is 'The miser,' and that of the knave of diamonds, 'Jack Sheppard.' Another set, published after 1775, has a series of dance tunes, chiefly country dances, but including the famous tunes 'Lango Lee,' the 'Four seasons,' and Dibdin's 'Jolly young waterman.' This pack had twenty-four additional cards for playing the game of quadrille, to which the 18th century ladies were so devoted. Each of these cards also had engraved on it the music of a dance or cotillion. The late Mr. Julian Marshall possessed a pack of cards with songs from the 'Beggar's opera' engraved on them. These were sold by auction in 1884. A German pack of the 18th century has a set of dance tunes, and it is interesting to note that in all probability Germany produced the earliest examples of musical playing-cards. In 1545 a pack of cards used for a satirical German game had musical notation inscribed on the back of each card. It took the form of a discant written on a staff of five lines in a given key and with a time-signature, but no bar-lines. This is probably the first game connected in any way with music of which we have any record.

It is difficult to leave this subject without mentioning one more pack of cards, which, though not concerned with the playing or teaching of a musical game, is of great interest from a musical as well as other points of view. The cards are the work of the famous Swiss engraver, Jost Ammon, who was born at Zurich in 1539, and are among the finest specimens of his art. The pack was used for a remarkable moral and instructive game of which Ammon is supposed to have been the inventor. The four suits are represented by (1) the ink-pads used by old-fashioned printers; (2) books of different shapes and sizes; (3) metal beakers; (4) glass drinking goblets. The suits typify certain virtues and vices; the ink-pads signify industry; the books, learning; the beakers, idleness; the goblets, drunkenness. The symbols are arranged in the proper order on the upper part of each card, interwoven with a decorative design of leaves or flowers, while the lower part is occupied with a picture representing some scene of human life typical of the special virtue or vice. Among them are many representations of musical performers; notably a band of musicians playing the harp, bass viol and German flute; a man playing pipe and tabor to a couple, who walk away from him with scornful gestures; a richly dressed lady playing an organ that is being blown by a small boy; another lady playing the virginals; a man playing a large lute to a lady; two persons singing from a musical score. All of these and the other scenes and persons are depicted with the minute detail characteristic of all artistic work of that period, and serve to show how music has been in some way associated with instructive games for at least four centuries.

BERTHA HARRISON.

Occasional Notes.

Supper being ended, and Musicke bookes, according to the custome being brought to the table: the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when after manie excuses, I protested unfainedly that I could not: everie one began to wonder. Yea, some whispered to others, demaunding how I was brought up: so that upon shame of mine ignorance I go nowe to seeke out mine olde frinde Master Gnorimus, to make my selfe his scholler.

Thomas Morley. 'Plaine and easie introduction to practicall musicke.' 1597.

The announcement that the village and advowson of North Aston, near Woodstock, Oxfordshire, is for sale, recalls the fact that Bernard Gates lived there in retirement in his old age and died November 15, 1773, at the age of eighty-eight, according to the Burial Register of Westminster Abbey. His pupil, Dr. Thomas Sanders Dupuis, erected in the church a monument to Gates's memory, which bears the following inscription, kindly copied by Mr. George W. South, organist of the church.

In Memory of BERNARD GATES Esq.
Late of this Parish, Senior Gent.
and many years Master of
The Children of His Majesty's
Chapel's Royal, Tuner of the
Regals, one of the Choir
and Master of the Children
of Westminster Abbey.
In the year M.DCC.LVIII he retired
to North Aston, where he died
on the XV Novr. M.DCC.LXXIII. aged
LXXXVII years, and was buried
in the cloisters of Westminster Abbey
near the remains of
his wife and daughter.
This Monument is erected as a mark
of esteem, and gratitude by his
pupil and much obliged friend
T. S. Dupuis, Organist and Composer
to His Majesty.

Bernard Gates was not, however, buried at North Aston. He directed in his will that his body should be carried to the *Swan and two necks* in Tothill Street, Westminster, and thence buried in the Abbey Cloisters near his wife and daughter, a request that was duly carried out, and Gates's remains rest in the North Cloister of Westminster Abbey. That he was a kind-hearted man is shown by a clause in his will whereby he directed that his chaise horse should be kept on his estate at Aston without doing any work, and never to be killed, and that when the animal died it should 'be buried without mutilation of any sort.'

The village of North Aston is (or was) noted for the once favourite Nonpareil apple, which, brought direct from Normandy to the place in 1593, was propagated under the name of the North Aston apple, commonly called 'Folks' apple.' Bernard Gates—whose only brother bore the curious christian name of 'Gabriel-Abel'—owned the old manor house in the village. Among his possessions was 'a cabinet wardrobe, lined with crimson velvet and marked with the initials of Queen Anne.' One of the children of the Chapel Royal, afterwards a Gentleman of that establishment, and a member of the choir of Westminster Abbey, Bernard Gates held the sinecure office of Tuner of the Regals in the King's household.

It was, however, in his capacity as Master of the Children of the Chapel Royal that Bernard Gates is best known to fame. Among the children he educated were John Randall and Samuel Howard, who both became doctors of music, and John Beard, Handel's celebrated tenor. Moreover, in his official capacity, Gates organized a performance which had far-reaching consequences upon the development of oratorio in England. How this came about is related by Mr. W. S. Rockstro in his 'Life of Handel' (London, Macmillan, 1883), from which we venture to quote:

> On Handel's forty-seventh birthday, the 23rd of February, 1732, the Children of the Chapel Royal gave a private performance of the first English Oratorio, *Esther*, with scenery, dresses, and action, at the house of their master, Mr. Bernard Gates, in James Street, Westminster.

The following is the cast of the first performance of 'Esther' given in Bernard Gates's house:

Esther	John Randall.	Harbonah	Price Clevely.
Assuerus, and First Israelite	James Butler.	Persian Officer and Second Israelite	James Allen.
Mordecai, and Israelite Boy	John Brown.	Israelites and Officers	Samuel Howard. Thomas Barrow. Robert Denham.
Israelitish Priest	John Beard.		

To continue Rockstro's narrative:

> The performance, on this occasion, consisted of two Acts only; beginning, as it had begun at Cannons, with the Recitative, *'Tis greater far.* The Chorus, placed, like that of an antient Greek Tragedy, between the orchestra and the Stage, consisted chiefly of the Choristers and Gentlemen of the Chapel Royal and Westminster Abbey. The Instrumental Accompaniments were played by members of the 'Philharmonick Society.' And the performance gave such pleasure to the invited guests, that, by general request, it was repeated, with the same Singers, at the 'Crown and Anchor' Tavern in the Strand, on two of the subscription nights of the 'Academy of Antient Musick.' On one of these occasions, Handel himself was present, and took so much pleasure in the performance, that he afterwards described it to the Princess Royal, who wished to see the Oratorio performed, by the same young Singers, at the Opera House. This, however, was forbidden, by the then Bishop of London, Dr. Gibson, who refused to allow it to be sung in costume, even on condition that the Children should hold books in their hands. Of course, the prohibition did not extend to performances without dramatic action; and this exception exercised a most unforeseen effect upon Handel's subsequent career and fortunes. Though the first performances were strictly private, they attracted sufficient attention to excite the cupidity of a greedy speculator, who, some weeks later, inserted an advertisement in the 'Daily Journal,' to the effect that *Esther* 'as it was composed for The Most Noble James Duke of Chandos, by George Frederick Handel,' would be performed, on the 20th of April, 1732, at, 'the Great Room in Villar's-Street, York Buildings. Each ticket five shillings.' Handel's natural indignation at this act of piracy resulted in a counter-advertisement from himself, announcing that, 'By His Majesty's command,' *Esther* would be performed at the King's Theatre in the Haymarket, on the 2nd of May, 1732, 'by a great number of Voices and Instruments.' The conclusion of this advertisement is so important, as an indication of the manner in which the first English Oratorio was first publicly performed in London, that we give it in Handel's own words:
>
> > 'N.B. There will be no acting on the Stage, but the house will be fitted up in a decent manner, for the audience. The Musick to be disposed after the manner of the Coronation Service. Tickets to be delivered at the usual prices.'

Little did Mr. Bernard Gates realize that his private performance of 'Esther' would form an important incident in the history of oratorio in this country.

The programmes of the Popular Concerts and three special concerts given by the Municipal Orchestra of Rome between November, 1905, and May, 1907, have been issued in book form. From this interesting pamphlet it is pleasant to learn that English music has not been neglected. We find that the following works were performed during the period above referred to:

Four characteristic waltzes (Op. 22)	*Coleridge-Taylor.*
Four dances in the ancient style	*Cowen.*
Variations on an original theme for orchestra (twice)	*Elgar.*
Dorabella Intermezzo, from the above	
Chanson de nuit and Chanson de matin (Op. 15, Nos. 1 and 2)	
Meditation on *Lux Christi*	
Three dances. Henry VIII.	*German.*

Signor A. Vessella, the able conductor of the orchestra, is to be congratulated upon the eclecticism of his programmes, and a word of acknowledgment is due to him for the attention he has given to English music.

It is no doubt a tradition in the Coulanges family that the picture by Rigaud recently acquired by the Trustees of the National Gallery actually contains a portrait of Lully. Such traditions die hard. Presumably in support of this opinion the Marquise de Coulanges has just presented an engraved portrait of Lully, which now hangs near to the picture. This engraving makes no claim to be a contemporary portrait. As stated on the plate, it is engraved by Augustin de St. Aubin, from a drawing by C. N. Cochin after the bust by Colignon. Now there were two C. N. Cochins, father and son, but as the father was born in 1688 and Lully died in 1687 neither can claim to have seen the composer. Of the bust by Colignon we have no information. It is difficult to reconcile this portrait with either the Edelinck engraving reproduced in our May number, or with the Roullet engraving after Mignard. The sculptor may possibly have worked from a death mask, which often produces deceptive results. But it is equally difficult to find the resemblance between the engraving exhibited and either of the persons represented in the picture.

Favoured with a better light and a magnifying glass, we have no doubt that the book lying open on the table has the inscription 'Trio de M. de Labarre.' Now, Michel de Labarre was, according to Choron and Fayolle, born 'vers 1680,' according to Fétis, in 1675. This would make him at the outside twelve years of age at the time of Lully's death, and renders it perfectly impossible that the latter could form one of a party where any work of Labarre's was on the table.

In connection with the twenty-fifth anniversary of the production of 'Parsifal,' Herr Humperdinck has given in an Austrian paper some reminiscences of his first meeting with Wagner and the private performance of the 'Liebesmahlszene' at the Villa d' Angri, near Naples, to which he was invited. Before that memorable day had closed, Wagner told Humperdinck that if he came to Bayreuth, there was work of all kinds to be done which might amuse him. And he added, 'Yes, my dear young fellow, the old, great masters of painting had first to grind colours before they could work independently.' Whereupon the future composer of 'Hänsel und Gretel' replied, 'All right, I will come as a colour-grinder (Farbenreiber).'

A portrait (in relief) of Schubert, together with a commemorative tablet, has been placed on the front of the house at Graz where the composer stayed for several weeks during the autumn of 1827. The portrait, the work of the Viennese sculptor Hans Mauer, was made after original drawings by Moritz von Schwind, Schubert's friend. In his invaluable monograph on Schubert in the 'Dictionary of Music and Musicians,' Sir George Grove, referring to Schubert's poverty, says:

> But the fact is that he was mixed up with a set of young fellows who regarded him as a Crœsus, and who virtually lived upon his carelessness and good-nature under the guise of keeping house in common. Bauernfeld, in an article in the Vienna 'Presse' of April 17, 1869, has given us the account with some *naïveté*. A league or partnership was made between himself, Schwind the painter and Schubert. They had nominally their own lodgings, but often slept all together in the room of one. The affection between them was extraordinary. Schubert used to call Schwind 'seine Geliebte'—his *innamorata!* A kind of common property was established in clothes and money; hats, coats, boots, and cravats were worn in common, and the one who was in cash paid the score of the others. As Schwind and Bauernfeld were considerably younger than Schubert, that duty naturally fell on him. When he had sold a piece of music he seemed to this happy trio to 'swim in money,' which was then spent 'right and left' in the most reckless manner, till it was all gone and the period of reverse came. Under these circumstances life was a series of fluctuations, in which the party were never rich and often very poor.

The scheme of the Association of the Universities of Melbourne and Adelaide in conducting Local Examinations in music came into operation on July 1. The first of these examinations will be held throughout Victoria, South and Western Australia, and Tasmania in September and October.

'One shall be taken, the other left.' Last month the great violinist Joseph Joachim passed away, and Johann Christoph Lauterbach, pupil of De Bériot, a violinist of long-established reputation, celebrated, and in good health, the seventy-fifth anniversary of his birth. But he retired from public life eighteen years ago; Joachim worked almost to the very last.

Dr. Albert Kopfermann, the courteous director of the music department of the Royal Library, Berlin, has had the title of Royal Professor bestowed on him. Hearty congratulations to Dr. Kopfermann on this well-deserved honour.

Great singers come and go, but they do not always leave behind them a permanent record of fame. Jenny Lind was an exception. In the city of Norwich her fame is variously kept in remembrance by the Jenny Lind Infirmary for sick children, the Jenny Lind Steamboat Company, and the Jenny Lind public house! A public-house in a Surrey town is also named after the 'Swedish Nightingale'—indeed, the subject of tavern signs having musical associations is an interesting one; in London, for instance, there is a *Gregorian Arms!*

The harp of the minstrel is untruly touched if his own glory is all that it records.—RUSKIN.

MOZART AND BEETHOVEN.

SOME PRECIOUS AUTOGRAPHS.

Miss Harriet Chichele Plowden, of Albion Villas, Folkestone, who died on June 26, aged seventy-six, bequeathed, by her will, some precious autographs of Mozart and Beethoven to the British Museum. These treasures consist of ten string quartets by Mozart—the best known by that master—and a sonata for pianoforte and violin by Beethoven. Let us trace the history of these important autographs.

The manuscripts of the Mozart quartets were formerly in the possession of John Andrew Stumpff, the friend of Goethe and Beethoven, who became a harp and pianoforte manufacturer in London, his place of business being in Great Portland Street. After Stumpff's death his effects—manuscripts, instruments, and even clothing—were sold by Messrs. Puttick & Simpson on March 30 and 31, 1847. In the priced catalogue, now in the British Museum, of this interesting sale we find that his Mozart manuscripts are set forth as follows:

Manuscripts in the autograph of Mozart, purchased by the late Mr. Stumpff of the widow of Mozart in 1811 for £350.

		Amount.			
Lot.		£	*s.*	*d.*	*Purchaser.*
36.	Six quartetts, dedicated to Joseph Haydn	5	15	0	Mr. Plowden
37.	Three quartetts, dedicated to the King of Prussia ...	4	6	0	,, Hamilton
38.	A Quartett in D major ...	3	3	0	,, Plowden
39.	A Quintett in E flat major...	3	10	0	,, Schmidt
40.	A Quintett in C minor ...	2	0	0	*Money*
41.	Fantasia and Sonata in C minor	2	0	0	*Money*
42.	Favorite Sonata in B flat major	3	3	0	Mr. Caulfield
44.	Various small pieces, viz., Variations on the air 'Le Bergere Célimène,' a Fugue, an Adagio for the Piano Forte, Theme for the Piano Forte and Violin and an Adagio for two Violins, Tenor and Violoncello	3	17	0	Mr. Caulfield
45.	A Quintett in D major ...	2	11	0	*Money*

'*Money*' in the above quotation means that the unknown purchasers simply put down the cash and took the Lots away with them. Lucky men!

The price of Lot 37, by-the-way, is wrongly given as £4 16*s.* by Otto Jahn in the German edition (1859) of his 'Life of Mozart' (vol. iv., p. 69), and this error has been copied by Köchel in the first edition of his Mozart catalogue and by subsequent writers. In the new edition of Köchel the prices are not given.

To resume. The six quartets dedicated by Mozart to Haydn—with the touching inscription (in Italian), 'Al mio caro amico Haydn'—are Köchel 387, 421, 428, 458, 464, and 465. The three quartets dedicated to the King of Prussia—who on the receipt of the first of them presented Mozart with a gold snuff-box and £75—are K. 575, 589, and 590; while the Quartet in D is K. 499. Thus it will be seen that at Stumpff's sale sixty years ago the ten quartets bequeathed by Miss Harriet Plowden to the nation averaged under *twenty-seven shillings* each! The 'Mr. Plowden' who purchased Lots 36 and 38 on that occasion was the father of that lady, and he probably bought from

'Mr. Hamilton' Lot 37 at the same time in order to make up his set.

The Mozart manuscripts, however, by no means exhaust the wonders of Stumpff's sale, as the following descriptions and the amounts the Lots realized will testify:

		Amount.		
Lot.		£	s.	d.
4.	Portrait of Beethoven, *with two locks of his hair*	4	0	0
6.	Portrait of A. J. Stumpff, a drawing, *made at the desire of, and presented by Goethe*...		12	0
29.	*A chased silver snuff-box, gilt inside, with lock of Beethoven's hair set in a locket outside, and original verses by A. J. Stumpff engraved within*	7	7	0
45*.	Beethoven, 6 leaves of music in his autograph	2	2	0
47.	Quartet and Scherzo, in the autograph of Louis Spohr		8	0
48.	Bach (J. S.), a wedding service, in his autograph, full score composed in 1734...		16	0
54.	A Scrap of Music, 'L. van Beethoven's own handwriting; written on his death bed for me, J. A. Stumpff'		15	0
55.	Three pieces of German poetry, *each with the autograph of the illustrious Goethe and his father*		8	0
58.	Beethoven, an autograph Letter 2 pages 8vo, with a transcript, Sept. 29, 1824 ...	1	0	0
61.	Beethoven, an autograph Letter, 1 page 4to, 1824	1	0	0
63.	A small quantity of the hair of Goethe, Stumpff's personal friend	0	6	0
64.	The initials of Mozart and of his wife, worked in their own hair	1	2	0

Are not the above amounts enough to make the present-day collector green with envy? To think of the autograph of a Bach Cantata being sold for 16*s*.!

Lot 53 forms a marked contrast with those in its immediate surroundings; it is catalogued 'Manuscript music by A. J. Stumpff, including his "New Comic Song in an old coat,"' and realized the sum of 6*s*. Even Mr. Stumpff's nether garments were included in the sale, as Lot 173 reads: 'One pair of duck trowsers, 1 pair nankeen ditto, shirt, cravat, stock, piece of linen.' To think that all these habiliments, worn by the friend of Beethoven and Goethe, should have been knocked down for a paltry half-crown!

To return to Miss Plowden's bequest in respect of the Beethoven sonata. In a summary of the will which appeared in the newspapers this is stated to be 'Beethoven's first sonata for violin and piano,' *i.e.*, Op. 12, No. 1, in the key of D. Miss Plowden kindly allowed her manuscripts to be shown at the Loan collection of the Inventions Exhibition, held in the Royal Albert Hall in 1885. The hand-catalogue of that most interesting display gives the key of this exhibited sonata as G. Now Beethoven wrote two sonatas for violin and pianoforte in that key—Op. 30, No. 3, and Op. 96. The autograph of the latter was exhibited at the Vienna Music Exhibition in 1892, the catalogue giving its owner's name as Dr. A. M. Nürchten, of Vienna; therefore, assuming the 1885 catalogue to be correct, the sonata which belonged to Miss Plowden is doubtless Op. 30, No. 3, in G. Whether it formed the 'Six leaves of music' in Beethoven's autograph sold at Stumpff's sale (Lot 45* referred to above) we are unable to say.

Church and Organ Music.

DR. S. S. WESLEY ON THE COMPASS AND TUNING OF THE ORGAN.

Dr. S. S. Wesley, one of the most strenuous and persistent of opponents to the C compass of the organ and equal temperament, had the courage of his convictions. When the famous organ, built by Father Willis, in St. George's Hall, Liverpool, was contemplated in 1851, the Corporation of Liverpool engaged Dr. Wesley as their chief professional adviser in the planning of the instrument. Wesley urged that both manuals and pedals should be of the G compass. Father Willis gave in to him in regard to the manuals, but he said 'unless you have the pedal compass to C I shall absolutely decline to build the organ.' This was agreed to, but after Wesley's death the manuals were altered to the C compass.

When the question arose for the building of an organ in Leeds Town Hall, in 1857, much correspondence, relevant and otherwise, took place on the subject in the Leeds newspapers. A Mr. William Lyndon Smith wrote a letter to the *Leeds Mercury* to the following effect:

> There is a strong feeling amongst musical men, both in Liverpool and Manchester, that the employment of professional men in the construction of organs is not only perfectly unnecessary but undesirable; in fact, that their interference in such matters may be looked upon as little less than an impertinent reflection upon the efficiency of the organ-builder. And indeed, *most* professional men are too careful of their reputation and honour to compromise themselves by interfering where their motives are so liable to misconstruction.—(*Leeds Mercury*, November 15, 1856; revised version of letter in the issue of November 18.)

Wesley answered this letter of Mr. Smith—'who may, or may not be a very important person,' he said—in a long communication which he addressed to a Leeds friend, who inserted it in the *Leeds Intelligencer* (now the *Yorkshire Post*) of February 7, 1857. The following extracts from Wesley's letter will be read with interest:

> I will not enlarge upon the desirableness of securing the first professional advice whenever any considerable amount of public money is spent upon an organ. In my opinion, a bad musical instrument is good for nothing, and a first-rate one is cheap at double its cost price.

. . . .

> So far am I from thinking the services of a really eminent professor undesirable, I would claim the most extensive acquirements on the part of one called upon to advise in so important a matter as that of providing a large public hall with an organ, suitable for all the various uses to which it may be applied, amongst which I consider the accompaniment of vocal music will be the most frequent; hence, the arrangement of the qualities of tone and manual compass by a professor seems indispensable; for it is an axiom amongst great singers that none can *accompany* well unless they have themselves been public singers. The accompaniment of *great* singers on an organ, in public, is a task which requires very great taste and judgment, and the organist should have his qualities of tone, and manual compass, carefully arranged for the purpose. If singers are correct, and I think they are, and I can form some opinion on the point, having, when a boy, been a public singer myself, it follows that the vocal element must appear among the qualifications required of the person engaged in arranging the plan of a large concert-hall organ, and I do not hesitate to say that such an one would require things in an organ which most organ-builders would pronounce unnecessary. But the accompaniment of solo singers is not everything. All the great works wherein voices and instruments are combined—as in oratorios, operas, &c.—have to be considered in the arrangement of such an instrument. To say that an organ-builder possesses all requisite knowledge would be wrong, for it is the duly

> educated and experienced professor who alone can possess it. The mere organist or organ-builder would most probably design his organ for organ performance exclusively.
>
> At Liverpool [St. George's Hall] I had to reflect on what were all the various uses to which a truly grand organ might, in the progress of time, be applied.
>
> I considered that Liverpool might desire to have a Handel or Mozart at their organ, who should compose oratorios, and assemble the vast choral force of Lancashire for their performance, and I wished the instrument to be efficient for the accompaniment of every vocal effect which could possibly occur in that building; for that of a single voice, a quartet, a semi-chorus, or chorus; for a body of vocalists filling the hall, or for maintaining its dignity as an organ when joined both with these and the largest orchestral force ever to be there assembled.
>
> For this species of requirement I consider the CC compass to be quite improper, and that our established, extended, English compass, GG, is indispensable. FF is better. I declare that, for the accompaniment of voices, the limited CC manual is so inefficient that almost every passage the player attempts in octaves with his left hand has to be transposed; to be constantly buzzing with pedal scales would be intolerable. Even in the music of public worship at a cathedral this deficiency is serious, and how much more important are the five lower semitones where an organist has to play through an oratorio, publicly, on his instrument. Organists have been led into the silent admission of this deplorable curtailment of our noble English compass from fear of not being viewed as pedal players; but with how little reason. With two octaves and a-half of pedals to a GG keyboard we need not transpose Bach's organ music. In the effort to introduce the CC compass Bach's name has been employed unfairly. Bach, of course, wrote for the organ of his country as he found it. An organ it is, well adapted for the accompaniment of congregational psalmody and for other true organ purposes, but, as regards compass, by no means so efficient for modern uses as that one—GG—which until very recently was all but invariable in England.
>
> An anonymous writer in a Manchester paper, long since, of whom I have hitherto taken no notice, terms the GG compass 'a crotchet which entails a vast amount of additional expense without one atom of advantage, but with positive injury to the general completeness and efficiency of the instrument.' Truly, beyond this, the folly of fashion cannot go. Until lately, the limited CC compass did not exist in England, or only in a small chamber organ. Can my adhering to the established compass of this country be termed, with propriety, 'a crotchet,' when that compass is greater and infinitely more important than the limited one of recent adoption, the whole of which is included in the former. The CC compass is the 'crotchet,' and the value of the five discarded semitones is enormous. There is no waste of funds in taking the manuals to GG. It is in taking the pedal organ below GGG or FFF that unnecessary expense is incurred: or, at least, it must ordinarily be viewed as an outlay of but questionable advantage. . . . . What most small church organs get in exchange for these valuable notes [the five displaced semitones] is something like a flute stop or a trumpery *Bourdon*. I have seen what Dr. Rimbault and Mr. Hopkins say in their valuable work on this subject, and, although I think their book deserves to be placed in every musician's hands, I cannot agree with all I find on more subjects than one. The illustrations of their view of this matter appear to be one-sided and open to complete refutation.
>
> From causes to which I need not refer, it happened that the Liverpool organ plan was referred, by the authorities, to several professors for opinions. These were: Professor Walmisley (alas! he has left us), Mr. Turle, of Westminster, and Mr. Hopkins, of the Temple. Mr. Vincent Novello, at my own request, expressed an opinion also. These gentlemen were unanimous in recommending CCC manuals: that is seven semitones *lower* than GG, and *one whole octave* below the old CC keyboard, Mr. Novello being of opinion that anything less than CCC manuals, for so grand an occasion would be quite unsatisfactory. . . .
>
> I have felt it necessary to be thus prolix on the question of 'compass,' although Mr. W. L. Smith has not given us *his* views. I now again turn to this gentleman. He says: 'Great praise is due to Messrs. Willis for the able manner in which they have remedied the faults of an imperfect and unsuitable specification, and the disagreeable effect consequent on the adoption of the system of unequal temperament. Had the organ been intended for a cathedral, perhaps the design, though still faulty, might have been appropriate, but the instrument being required exclusively for secular purposes a different arrangement of detail was desirable.' Then follows an anathema against 'professional advice,' which comes in like one of the nonsense burdens to an old song, for instance:
>
> Adam was the first man alive,
> Niggins—niggins—ads niggins.
>
> Now I really do not understand this allusion to *cathedral* and *secular* purposes. Mr. W. L. Smith's criticism is in no respect original, and the sources, whence he derives it, all point to the German church organ as the right model. The Liverpool plan being different, and having GG manuals, I am quite at a loss to guess his meaning. No matter, 'Where ignorance is bliss,' &c.
>
> However, the effort to make it appear, concerning equal temperament, that I had compelled the builder of the organ to take a course opposite to his inclination and judgment, I venture to pronounce inexcusable, because Mr. W. L. Smith might have easily ascertained that Mr. Willis had never at any time thought proper to tune his organs by what is called equal temperament. It is quite in his power thus to have tuned them had he been so disposed; but he never tuned *one* so, and, since the completion of the Liverpool organ, he has only tuned one instrument that way, *i.e.*, the organ at Carlisle Cathedral, and this was done at the desire of the organist who designed the instrument. Notwithstanding the influence the work of Messrs. Hopkins and Rimbault may have in the organ-playing world, I hesitate not to express my opinion that *equal temperament will not do for organs*. This question was settled at least three generations ago, and will remain settled until Dame Nature is pleased to alter her fundamental laws.
>
> I have heard the French organs and also Mr. Hill's fine instrument in Leicester Square, and I consider these organs greatly injured by the tuning, as all organs must be by having nothing in bearable tune. At Liverpool Mr. Willis thought it proper to give the two systems of tuning a formal trial, and had stops tuned to both principles, and to these we listened carefully before we would decide either way. The trial—I have no reason to suppose it could be anything but a fair one—was most convincing as to the great error of the equal temperament system; so much so, that upon the strength of it I think we may fairly question the accuracy of any man's *ear* who can endure equal temperament in the tuning of an organ. I quite agree that, in certain keys, it is impossible to use an organ in connection with the orchestra. Whoever would so use it? But it is, in my opinion, quite wrong to tune any organ by equal temperament because it had, in addition to other uses, to be employed occasionally with the orchestra.

Mr. Lyndon Smith replied to Wesley's diffusive communication in a brief letter which contained the following parting shot:

> I have the authority of the builder who had the management of the Leeds Parish Church organ at the time Dr. Wesley officiated there, to state that the dust on the half-dozen lowest keys on the GG manuals remained undisturbed for months, clearly proving that those parts of the keyboards were almost altogether in disuse as regards the fingers.

THE ARTICLE 'PSALTER' IN GROVE'S DICTIONARY OF MUSIC AND MUSICIANS (NEW EDITION).

Dr. Henry Watson, of Manchester, writes: 'I should like, with your permission, to amplify the corrections, &c., in the above article suggested by Mr. William Cowan in your July issue, p. 455.

'On p. 837, col. 2 of vol. iii. in the new "Grove" it is stated, in reference to the Sternhold and Hopkins Psalter:

> As in the edition of 1560, so also in 1561, 1564, and again in 1577 and 1581, there was published *An Introduction to Learn to Sing*, consisting of the scale and

a few elementary rules, for the benefit of the ignorant. The edition of 1607 contained a more elaborate system of rules, and had the sol-fa joined to every note of the tunes throughout the book; but this was not repeated, nor was any further attempt made, in this work, to teach music.

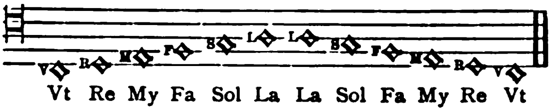
'Now, as proving that the above paragraph needs correction, I have in my possession the following editions (with music) of Sternhold and Hopkins, to which, after the dates, I have added their contents as regards "Sol-fa letters" and "Instructions":

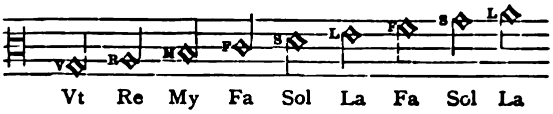
1573	Sol-fa letters to each note	and Instructions.
1583	do.	do.
1584	do.	do.
1588	do.	do.
1590	do.	do.
1591	No Letters:	no Instructions.
1594	With Letters	and Instructions.
1595	do.	do.
1598	do.	do.
1603	do.	do.
1607	do.	do.
1608	Letters:	no Instructions.
1622	do.	do.
1629	With Letters	and Instructions.
1630	do.	do.
1631	do.	do.
1638	No Letters:	no Instructions.
1639	No Letters,	but with Instructions.
1641	No Letters:	no Instructions.

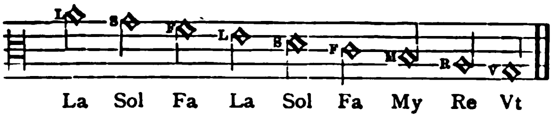
'By the word "Instructions" I do not mean the *Rudiments* which appear in the "unique" first edition, but an address thus set forth:

To the Reader.

Thou shalt vnderstand (gentle Reader) that I haue (for the helpe of those that are desirous to learne to sing) caused a new print of Note to be made with letters to be ioyned to euerie Note. Whereby thou maiest know, how to call euerie note by his right name, so that with a very little diligence (as thou art taught in the introduction printed heeretofore in the Psalmes) thou mayest the more easilie by the vewing of these letters, come to the knowledge of perfect Solefayeng: Whereby thou mayest sing the psalmes the more speedilie and easilie: The letters be these V for Vt, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you see any letter ioyned by the note, you may easilie call him by his right name, as by these two examples you may the better perceiue.







Thus I commit thee vnto him that liueth for euer, who grant that we sing with our harts vnto the glorie of his holy name. Amen.'

[In this connection the valuable paper 'On the Musical Introductions found in certain Metrical Psalters,' read by Sir John Stainer before the Musical Association on November 13, 1900, may be consulted. (*Proceedings of the Musical Association*, vol. xxvii., 1900-1901.)—Ed. *M. T.*]

A GAUNTLETT RECITAL.

Dr. Gauntlett is well known by his hymn-tunes, but it should not be forgotten that he was a sturdy champion for the introduction into England of the C compass of the organ. During some recent research, in the *Morning Post* of 1844 we came upon a long account of an organ recital given by Gauntlett at Messrs. Hill's organ factory, on April 29, 1844, upon an instrument built by that firm for St. John's Church, Calcutta. The account refers to some 'newly-invented stops' contained in the instrument, their names being octave clarion, viol di gambe, suave flute, flageolet, piccolo, cornopean, decima quint, oboe flute, wald flute, salcional, and posaune 'designed by Dr. Gauntlett.' The powers of this Calcutta organ were displayed by Dr Gauntlett in the following selection of music:

PART I.

Concerto, G major	*Handel.*
Selection from Der Freischütz	*Weber.*
Mermaid Song	*Weber.*
Air, Il mio tesoro	*Mozart.*
Nightingale Chorus	*Handel.*
Chorus, Hallelujah!	*Handel.*

PART II.

Grand Fugue	*J. S. Bach.*
Air, Non più andrai	*Mozart.*
Duett, La ci darem	*Mozart.*
Air, Rose softly blooming	*Spohr.*
Air, Oh! Araby, dear Araby	*Weber.*
Chorus, The Lord shall reign	*Handel.*
Andante movement	*Handel.*
Overture, Euryanthe	*Weber.*

It is interesting to compare the above selection with an organ-recital programme of the present day. From the subjoined account of the performance it will be seen that an additional Bach Fugue was played, by special request, 'to display the pedal power' of the new instrument:

The concerto was performed on eight different kinds of flutes, as was the andante on the flute. The drinking song of Weber was played on the posaune, and Weber's 'Mermaid Song' on the violoncello stop. 'Il mio tesoro' was heard from the bassoon stop. In the Hallelujah chorus a curious circumstance occurred. Dr. Gauntlett played it first just as if it were on the old English organ, and then with the improved plan. The effect was not to be mistaken. At the desire of Sir Griffin Wilson, he added to the first part one of Bach's fugues to display the pedal power. The 'Non più andrai,' on the posaune, obtained considerable applause, as also Spohr's charming air (stolen, by the way, from Mozart's 'Voi che sapete') on the claribel stop. The 'Araby' had a delicious effect on the viol di gambe and the suale (*sic*) flute. 'The Lord shall reign,' on all the reed stops, was magnificent. Altogether, independently of the great attributes of the organ, a great treat was afforded by the superb playing of Dr. Gauntlett. He has rarely been heard in such force, and, as usual, his pedal playing was the wonder of the amateurs.

At the annual meeting of the Royal College of Organists—held at the College on July 30, Sir Walter Parratt, the President, in the chair—the resignation of Mr. John Norbury, the treasurer, on the ground of ill-health, was regretfully accepted, and Dr. Warwick Jordan was elected to succeed him. The report stated that the new members reached a record number, and that the lectures delivered in the leading provincial centres had been one of the special features of the year's work.

Mr. Alderman John Miles, J.P., has been the gratified recipient of a testimonial in acknowledgment of his faithful services as organist and choirmaster of Deane Parish Church, Bolton, Lancashire, during the long period of forty-three years. The gift consisted of three elegant solid silver fruit dishes, bearing the following inscription: 'Presented to Alderman John Miles, J.P., organist and choirmaster of Deane Parish Church, 1864-1907, by the past and present members of the choir, and a few old friends. July 27, 1907.'

Mr. Arthur Mason, who has held the organistship of Sydney Town Hall since 1901, is leaving Australia in order to take up an appointment in London. As organist of St. James's Church, Sydney, Mr. Mason has done excellent work during the past ten years, having conducted—in the church, with full band and augmented chorus—performances of the 'Messiah,' 'Hymn of Praise,' and Brahms's 'Requiem,' the last-named work for the first time in the colony.

Dr. W. G. Price, formerly of Belfast, continues to give recitals on Saturday evenings on the organ in Melbourne Town Hall with much acceptance. It speaks well for the excellence of Dr. Price's performances that, after a year's continuous recitals, the audiences are steadily improving and that the performances are attracting more and more attention.

At St. Thomas's Church, Sunderland, the music sung at the services on 'Choir Sunday,' July 21, included the anthems 'Ascribe unto the Lord' (Travers) and 'Blessing, glory, wisdom, and thanks' (Bach), in addition, at the afternoon service, to a selection from Haydn's 'Creation.' Mr. Percy C. Watson is the organist and choirmaster of the church.

ORGAN RECITALS.

Mr. W. E. Belcher, St. Asaph Cathedral—Concert Fantasia in D, *Stewart.*

Miss E. L. McKnight, Kirkham Parish Church, Lancashire—Toccata, *Dubois.*

Mr. C. E. R. Stevens, St. Mark's, St. Helier's, Jersey—Toccata in A, *Bunnett.*

Mr. H. J. Gilberthorpe, St. Michael's, Minehead—Sonata in C minor, *Hainworth.*

Mr. G. Holland Fox, St. Paul's, Cheltenham—Chant sans paroles, *Lemare.*

Mr. H. C. L. Stocks, St. Thomas', Rhyl—Andante in D, *Silas.*

Mr. E. J. Trusler, Littlehampton Parish Church—Fantasia and fugue, *Hesse.*

Mr. W. Silkstone Dobson, St. Sepulchre, E.C.—Theme varied, *Faulkes.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. D. Boseley, All Saints' Church, Reading.
Mr. C. J. Capponi, St. Alban's Church, Streatham Park.

Mr. Thomas Gordon (tenor), St. Asaph Cathedral.
Mr. Vincent Jones (bass), St. Asaph Cathedral.

MR. J. W. DAVISON AT THE GLOUCESTER MUSICAL FESTIVAL SIXTY YEARS AGO.

The Gloucester Musical Festival, to be held in the second week of this month, will, as heretofore, act as a lodestone to the musical critics of various London and provincial newspapers. In this connection it may not be without interest to know how Mr. J. W. Davison discharged his duties at Gloucester exactly sixty years ago. The great critic had been paying his first visit to Paris—'the ancient, celebrated, and never-enough-to-be extolled city of Paris,' to use his own words—whence he made his way to the city on the banks of the Severn. His account of the festival is contained in a series of letters which appeared in the *Musical World*, of which his friend, Michael Desmond Ryan, was the sub-editor. The first letter, dated 'Gloucester, Friday, Sept. 24th, 1847,' begins thus:

Dear Ryan,—The journey from Paris to Gloucester involves a distance of between three and four hundred miles. I left Paris on Sunday morning, and (after sleeping on Sunday night at Boulogne) arrived here on Tuesday morning, in the middle of the night—to employ an Irishism—by the mail train from London. You will say I am a great amateur of festivals to travel such a long way for the sake of assisting at one, and to leave such a city of delights as Paris for an out-of-the-way corner of the world like this very ancient and venerable city of Gloucester—and in such stormy weather. But 'business before pleasure' is an axiom from which I have so often swerved, that the novelty of sticking to it, for once in a way, amuses me. And I have not been ill repaid for my trouble, since I have listened once more to *Elijah*, the great masterpiece of modern music and exceedingly well rendered by the way.

After giving details of his journey from Paris to Gloucester, viâ London, 'J. W. D.' continues:

Well—at Gloucester, arriving in the middle of the night, I was glad to get a bed wherever I could find one; and so it was my fate to pitch upon the dearest inn in the city—The Bell—where, in company with Lord Ellenborough, Sir Edward Codrington, and a Bishop, I have the honour to pay five shillings a night for an exceedingly small bed-room, where albeit 'The Bell' is the name of the inn, no bell is to be found to ring for the chambermaid, or 'boots,' in case of need. Never mind—let that pass.

The opening service of the festival failed to make a good impression on the genial journalist. He writes—on Tuesday morning:

Rain! rain!! rain!!! Such a day for a festival! The Cathedral not half full—gloom issuing from the hearts of the company, and hanging in the atmosphere like a pall—the orchestra and chorus looking damp and miserable—and Tom Cooke as dull as he is humorous in fine weather. The service was read by a not very impressive speaker, and the echos [!] were uttered by a not very impressive clerk. The congregation [? choir], like the clergyman and his assistant, chaunted dolefully out of tune and capriciously out of measure; while the congregation strove lustily (but vainly) to outdo them in these particulars.

The responses were anybody's—that is, nobody's of any consequence; and the 'Venite cantiamus' ('Come let us sing'), a monotonous section of a phrase, was repeated *ad perpetuum* and without mercy. At length Handel's sublime 'Te Deum' (the *Dettingen*) rose from the prevalent dulness, like a giant from a long sleep, and music spoke, as a God, in thunder.

The two anthems which followed the *Te Deum* found no favour in the eyes (or the ears) of Mr. Davison. 'Dr. Boyce's anthem, "Blessed is he," is a preposterously dry and uninteresting effusion,' he writes, and in spite of all that was done to secure a good interpretation—including 'the shouting of the choir'—the anthem 'fairly died of its own dulness.' 'The coronation anthem of Attwood, "I was glad," is more noisy and brilliant, but not much better as a composition, and, well as it was interpreted, produced no effect. "I was glad" when it was over.'

In the evening a concert was held in the Shire Hall—'a building of no note or character'—when

Rain still prevailed, and as pedestrianism was impossible, I, and a comrade of the press, were supplied with a coach to carry us. The coach was lined with striped dimity, for which the sum of three-shillings was charged in the bill, albeit the distance from the 'Bell' to the Shire Hall is scarcely more than the third of a furlong.

The programme—'much too long, and in some particulars dull'—opened with Mendelssohn's 'First Walpurgis Night', and included Sterndale Bennett's overture to the 'Naïads,' due to 'the repeated and urgent suggestions of a gentleman resident in Gloucester, who takes great interest in the festival and is noted for his musical enthusiasm.' Mr. Davison's comments on the concert do not call for quotation, except that he uttered a just protest against the shortcomings of some of the orchestral players: 'What a pity,' he says, 'that the competent artists should have been fettered by the incapacity of incompetent companions.' The letter concludes thus :

> Finally, the immortal John Parry, shaker of sides, was received uproariously, was in uproarious humour, and was uproariously encored in both his ingenious pasticcios.* Further than this I have only to say, that Mr. Grantley Berkeley, who abuses his brother, was in the room ; that the programme was twice too long ; that more than half the company remained for a ball, to accommodate which the benches were cleared away directly after the concert ; that I did not stay for the ball, but rode home, with my companion of the press, in the coach lined with striped dimity, fare 3*s.* ; and that I slept as sound as could be expected under the circumstances.
>
> As I am presently going up to the top of the tower of the Gloucester Cathedral, I must defer writing you the other particulars of the festival until next week. Meanwhile, be thankful for what you have got, and hope for the sequel in due time, from yours very faithfully, D.

The second letter—dated 'Gloucester, Sunday, Sept. 26th, 1846'—thus began :

> Dear Ryan,—My last was cut short by the anticipation of an immediate ascent to the top of Gloucester Cathedral. But I did not go, and might have got to the end of my letter without interruption. The reason of my non-ascent I have forgotten. Therefore, without further preface, let me pursue the main subject of the present communication—the Festival.
>
> To begin at the end—there has not been for many years a meeting which has given so much satisfaction and proved so light a burden on the shoulders of the stewards, who do not like paying through the nose, gentlemen though they be. But to return to the beginning—I have already furnished you with an account of the first day's proceedings, and the following are the remaining contents of my common-place book :
>
> *Wednesday.*—The clouds are gone to the hills ; the sun rides alone in the sky ; birds are singing, insects buzzing, bells chiming, carriages rolling ; the old city is alive again, and the aspect of things proclaims a joyous Festival. It is strange—but I have remarked, since 1836, in the month of May, when *Paulus* was first performed, at the triennial Rhenish Festival, held that year in Dusseldorf—that the name of Mendelssohn is sure to bring fine weather. I cannot recall, during eleven years, any musical event in which Mendelssohn has been concerned, without the memory of blue sky and sunshine spontaneously accompanying the recollection. It will seem odd, but it is nevertheless true, and I have taken such particular note of it that I cannot be mistaken. The *Elijah*, this morning, the grand event of the Festival, is another instance to add to my collection. You will say, the oratorio opens with a prophecy that there shall be neither rain nor dew 'for *these* years' ; but this is merely punning upon the circumstance, and is unworthy of you. Certain it is, however, that the sky, which yesterday was all brown, to-day is all blue, and I have a superstitious credence that Mendelssohn's *Elias* is the real cause of the change.

J. W. D. then gives a brief account of the rendering of the oratorio, from which one sentence may be quoted : 'The organ, in the hands of Mr. Townsend Smith, was what Mendelssohn intended :—a medium for strengthening the harmony and varying the instrumentation, not a coarse obtrusive feature, as it has been made elsewhere.' The second evening concert began with Mendelssohn's 'Midsummer Night's Dream' music, whereupon Madame Alboni came upon the scene, to whom 'J. W. D.' humorously refers in a study of contrasts :

> After the last echo of Mendelssohn's faëry music had died away, Alboni, the gorgeous Alboni, with her portly frame and winning smile, came forward and sang 'Una voce poco fa,' after her own peculiar fashion, and at once produced an impression which has had no parallel in the musical annals of Gloucester.

Weber's 'tremendous Euryanthe overture, capitally played,' began the second part, and

> Then once more the voice of Alboni pealed through the building, until it was alive with pulsatory vibrations, that made the atmosphere quiver, as with delight at being thus deliciously oppressed. The air was 'Il segreto,' the well-known bacchanalian from *Lucrezia*. To describe the sensation and the triple encore demands a pen more used to apostrophe than mine, which I lay down in despair. It was a rare treat, however, to behold the crowd, moved as the sea by tempestuous winds, roar and roar again with convulsions of satisfaction.

Later on in his letter 'J. W. D' refers to Alboni's 'oily tones.'

The hotch-potch programme performed in the cathedral on the Thursday morning did not please the redoubtable critic, who rightly said 'this motley classification of good and indifferent music produced an universal effect of *ennui* . . . . *pot pourris* are going rapidly out of fashion, and strong hopes may be entertained of their ultimate abolishment, never to be revived again, by which music will be an immense gainer.'

At the third evening concert John Parry again roused the enthusiasm of the audience in a 'new song' entitled 'Miss Harriet and her governess ; or, a young lady's thoughts on education' ; but 'the only great piece attempted, Beethoven's Symphony in B flat, was shorn of the two last movements [!], and what was given was in a style that may be called slovenly, with strict adherence to truth.' On the last day the *Messiah* was performed. 'It is unnecessary to say more about this undying work,' records Mr. Davison, 'which every musician and amateur knows by heart or ought to know.' He then goes on to remark :

> In the evening there was another ball at the Shire Hall, which was not so well patronised (although by no means ill-patronised) as was anticipated. I amused myself by looking at the dancers for an hour or two—and then for an hour or two more—and eventually got to bed at five in the morning, and rose in time to miss the train for London by which I had calculated on going. And so I took a solitary walk in the country instead, and was enchanted with my excursion—for Gloucestershire is really beautiful and romantic.

Mr. Davison's second and last letter, describing the Gloucester Musical Festival of sixty years ago concluded with these words :

> On the whole I have spent a very agreeable week at Gloucester, which I am not sorry to have visited, if only for the sake of the Cathedral, which is one of the finest in the world, and is a glory to the city of which it constitutes the almost solitary monument. For the present, adieu. You will probably hear from me again next week.—Yours as ever, D.
>
> P.S.—If you want a list of the company that has attended the Festival, you will find it in *The Times*, from Lord Ellenborough down to Mr. Grantley Berkeley, who was brilliantly conspicuous at the evening concerts, and wore his shirt collar *nello stilo Byrono*. He is a well-looking man, considering his letters and speeches.

The reader may be disposed to ask 'Who was this "Mr. Grantley Berkeley" that attracted the attention of Mr. Davison?' This gentleman was the Hon. George Charles Grantley Fitzhardinge Berkeley (1800-1881), sixth son of the fifth Earl of Berkeley. He wrote a romance entitled 'Berkeley Castle,' which, in 1836, was savagely reviewed in *Fraser's Magazine*. Berkeley, in consequence, publicly assaulted Mr. Fraser, the publisher—who brought an action against him and obtained damages—and the aggrieved author fought a duel with Dr. Maginn, the writer of the review, who, by-the-way, was the original of Thackeray's 'Captain Shandon.' As M.P. for West Gloucestershire from 1832 to 1852, the Hon. Grantley Berkeley has the best claim to fame in that he proposed (in 1836) and obtained (in 1841) the admission of ladies to the gallery of the House of Commons.

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* These pasticcios were: Historical romance, 'Fayre Rosamunde,' and a song entitled 'Matrimony.'

SIR HUBERT PARRY'S NEW WORK FOR THE CARDIFF MUSICAL FESTIVAL.

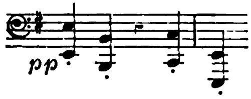
As in other of his choral works, Sir Hubert Parry is his own librettist in this his latest composition, written specially for the Cardiff Musical Festival to be held at the end of this month. Entitled 'The vision of life,' it is a symphonic poem for soprano and bass soli, chorus and orchestra. In writing the words of this symphonic poem the composer has had in his mind the ceaseless march of humanity from the earliest traces of life in conditions of awful helplessness, through various great issues up to our own time, and passing onward to the dimmest and most distant future. In spite of appearances to the contrary, Sir Hubert strongly believes that humanity is always keeping a firm hold on the undying aspirations after good, and progressing slowly, very slowly perhaps, towards the attainment of general well-being. The opening lines will serve to give a sample of the composer's conception of the ceaseless march of humanity—a splendid subject for musical treatment:

> From utmost distance of the dreams of thought,
> The long procession comes;
> Shadows that follow shadows.
>
> Changeless in change, tireless in weary wandering,
> Death strews the path, yet the living ever come!
> Millions on millions!

Here it may be stated that 'The Dreamer' is personated by a bass soloist, suggestive of one of those 'old men who dreamed dreams,' that the music of 'The Spirit of the Vision'—much more of an optimist than 'The Dreamer'—is assigned to the soprano soloist, and that 'The Voices' of the poem are naturally those of the chorus.

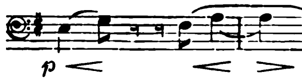
The thematic material is restricted to a few musical subjects, which represent the essential ideas of the poem, and undergo transformations as it proceeds. Thus the first hesitating and uncertain pulsations of life are portrayed in what may be called the Subject of Destiny:

No. 1.



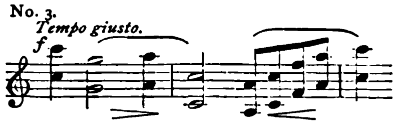
and conjoined with it is the motiv suggesting the ceaseless impulse to rise to a better outlook:

No. 2.



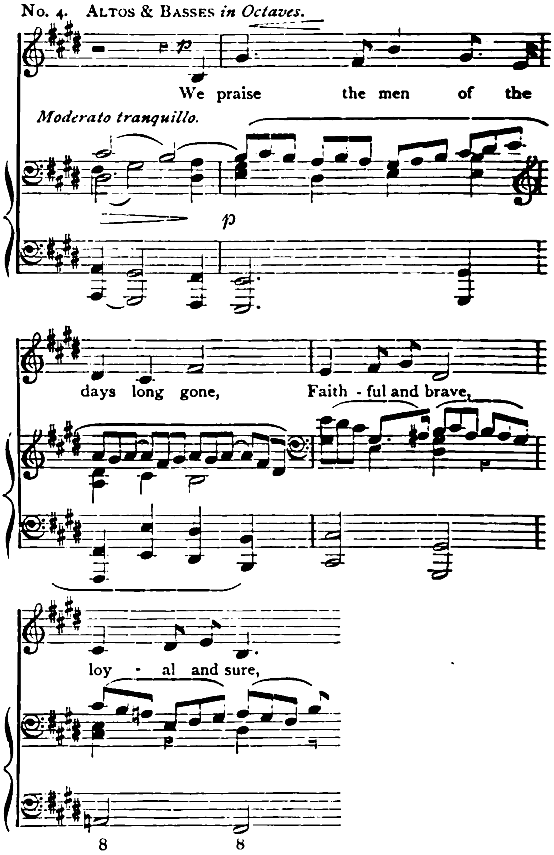
These two subjects pervade the whole work in a great variety of forms. Ex. 1 passes at the beginning into a sort of motiv of the wandering; No. 2, passing through many modifications, ultimately becomes the motiv of human joy and content; by which the composer means that mankind so ultimately realize the meaning of destiny that it becomes a source of happiness instead of dread. In this sense it becomes, in the latter part of the work, the prominent motiv in the treble:

No. 3.



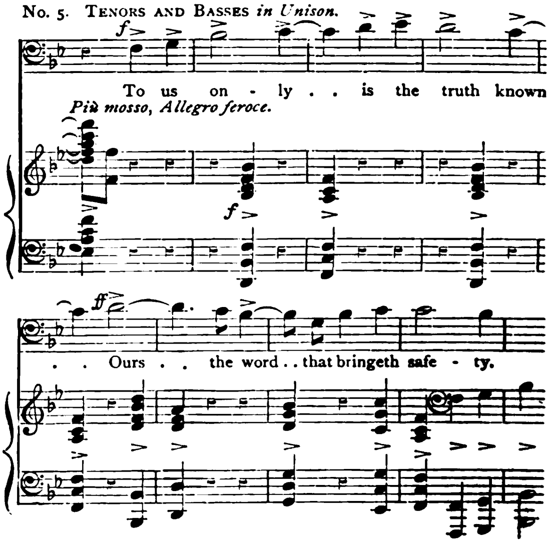
and when the travellers of life's journey are imagined to look back, they praise the good of times long past in a kind of inversion of it:

No. 4. ALTOS & BASSES *in Octaves.*



All this is developed with that intellectual strength and masterly musicianship which are always associated with the creative work of Sir Hubert Parry. An instance of his melodic stability is the following fine tune:

No. 5. TENORS AND BASSES *in Unison.*


f
To us on - ly . . is the truth known
Più mosso, Allegro feroce.
f
ff
. . Ours . . the word . . that bringeth safe - ty.

Other passages might be quoted to prove how intimately the music reflects the words of a really fine poem on a great subject—one which sets its seal of the 'general well-being' in the final choral outburst:

> We sing the joy of winning the way
> To fellowship boundless and frank as the sea,
> To all goodwill!—To all the light of day!
> And hearts that beat high in a world of the free!

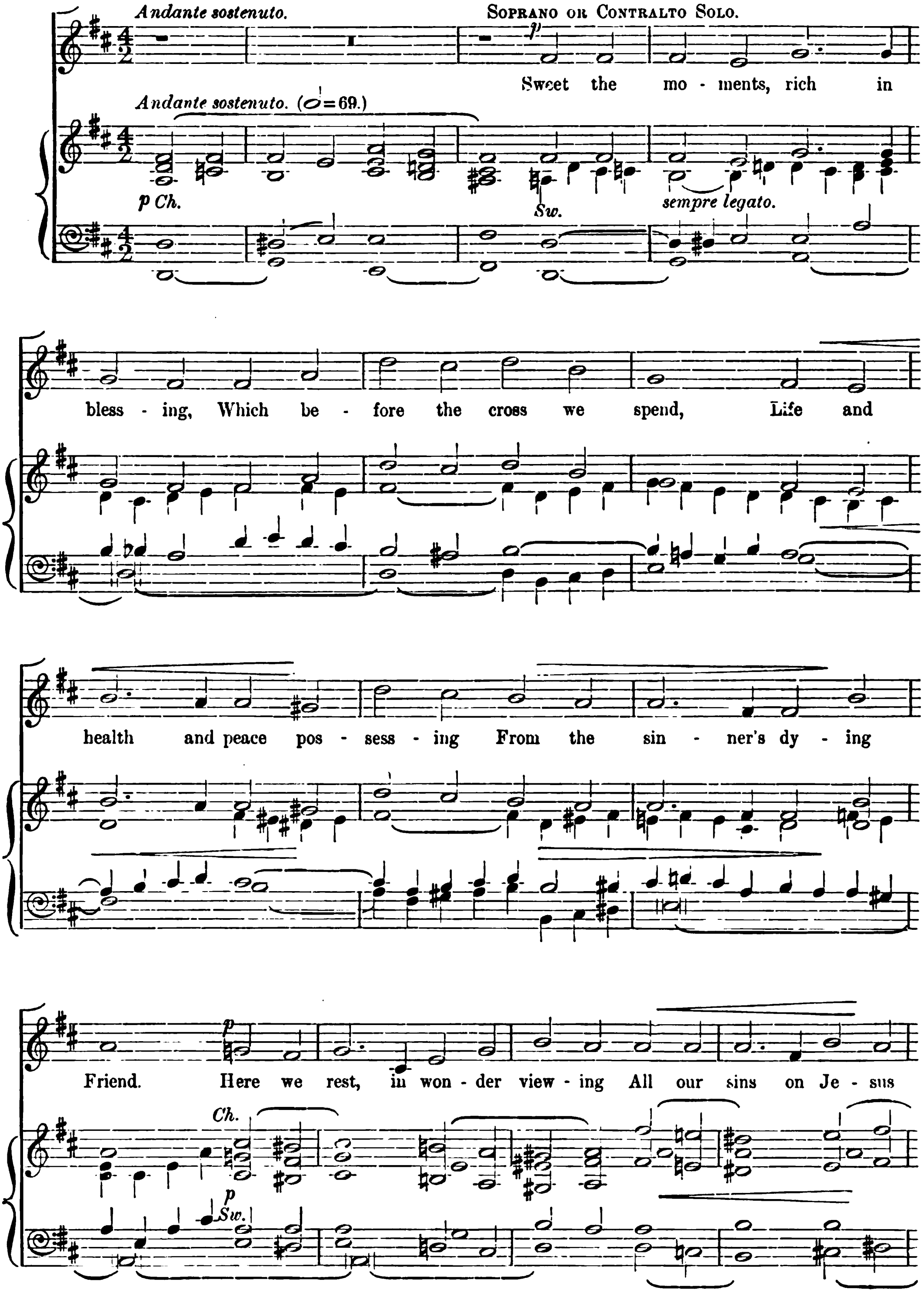
The Musical Times, September 1, 1907.

Sweet the Moments, rich in Blessing.

ANTHEM FOR SOPRANO OR CONTRALTO SOLO AND CHORUS.

Words by J. ALLEN and Hon. W. SHIRLEY. Composed by ARTHUR E. GODFREY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Andante sostenuto.
SOPRANO OR CONTRALTO SOLO.
p
Sweet the moments, rich in blessing, Which before the cross we spend, Life and health and peace possessing From the sinner's dying Friend.
p
Here we rest, in wonder viewing All our sins on Jesus
Andante sostenuto. (𝅗𝅥 = 69.)
p Ch.
Sw.
sempre legato.
Ch.
p
Sw.

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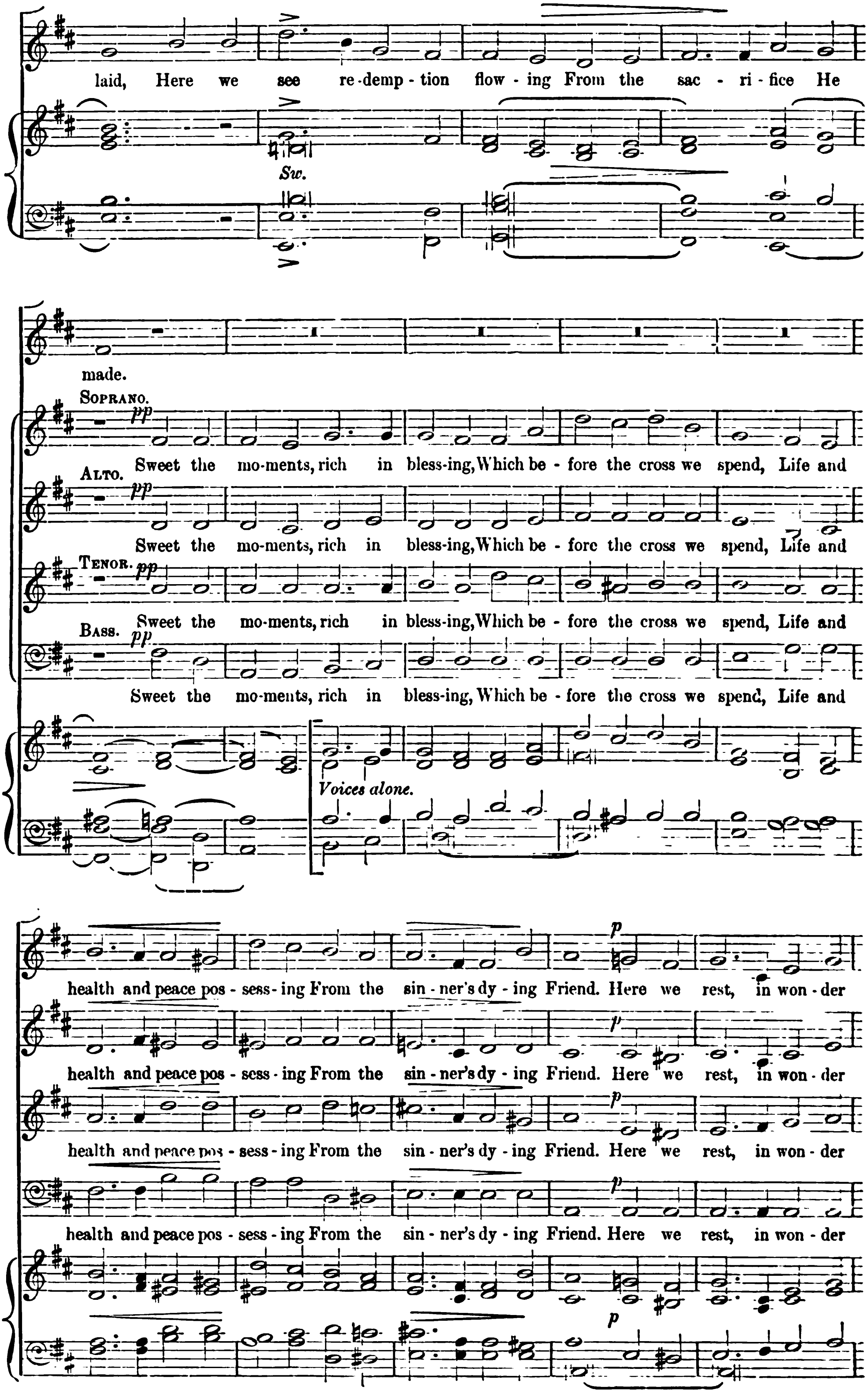
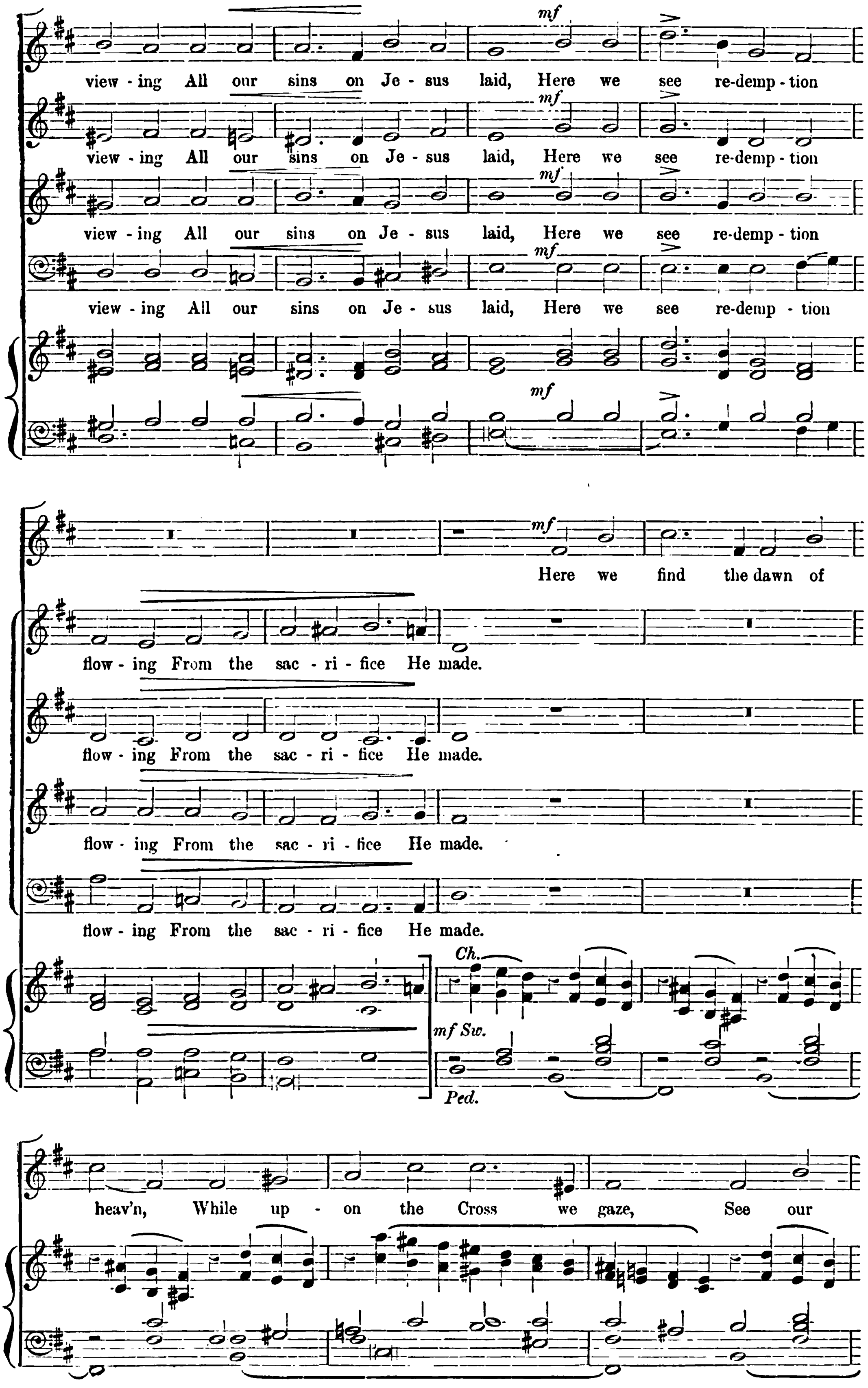
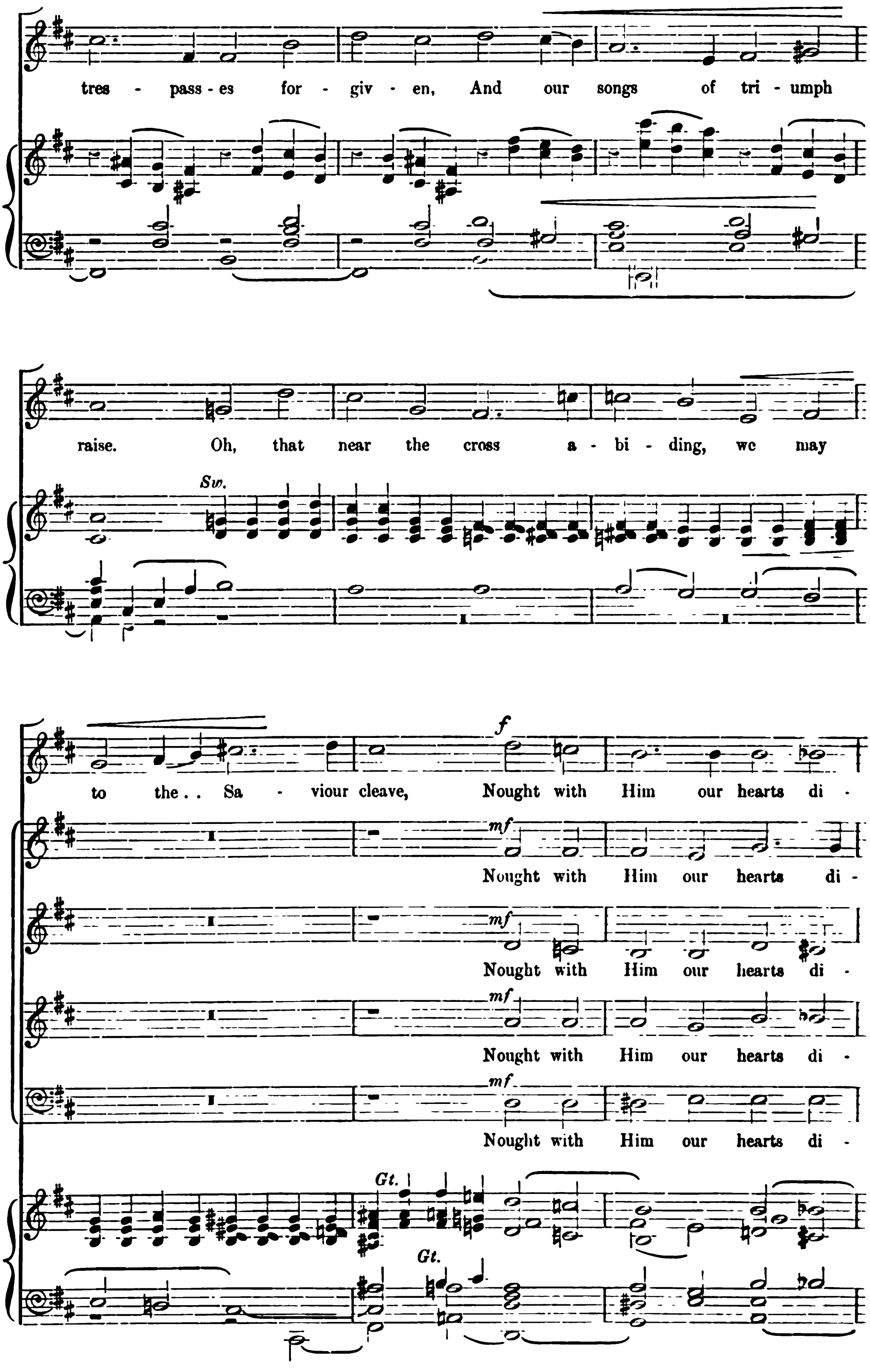
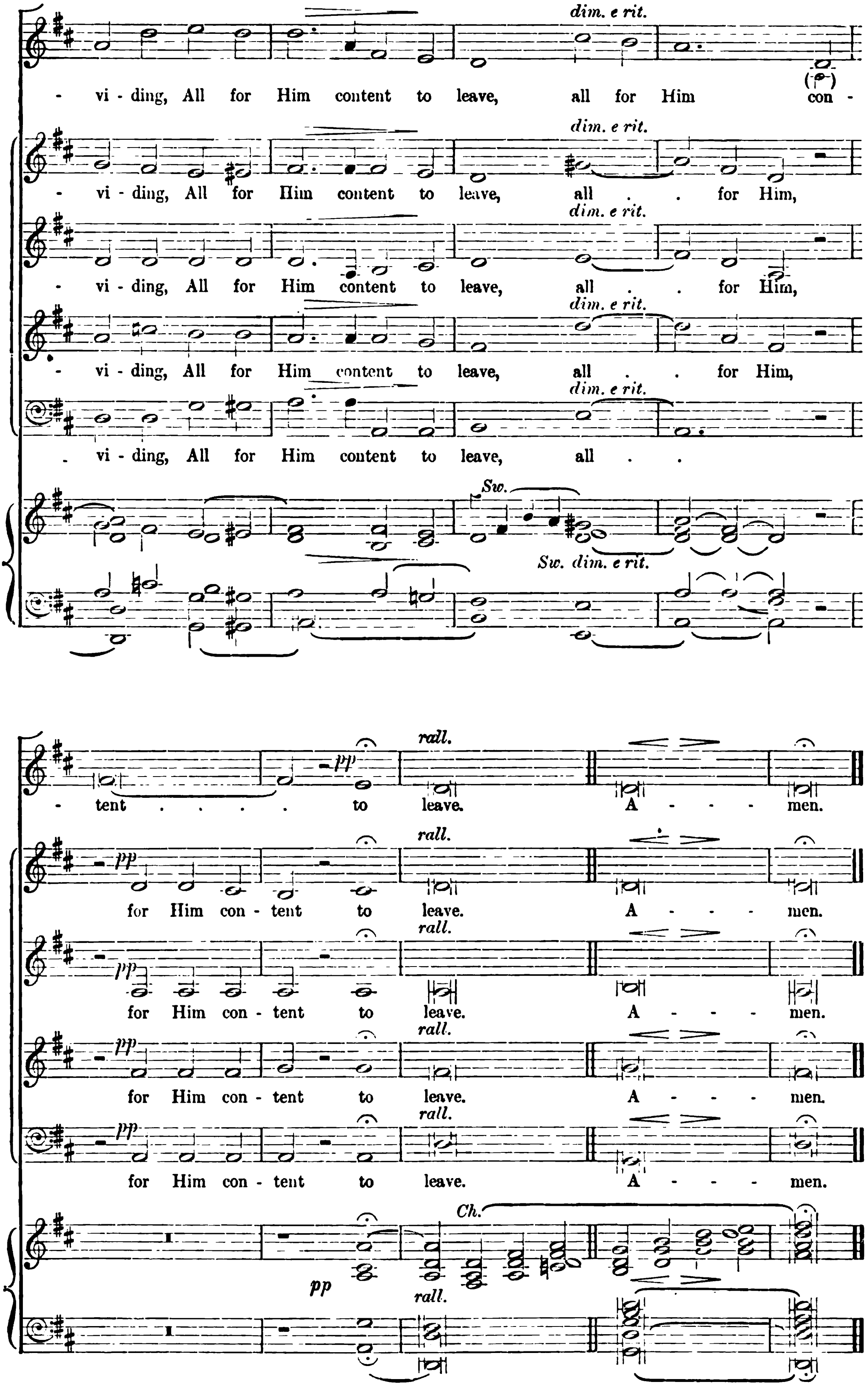

laid, Here we see re-demp-tion flow-ing From the sac-ri-fice He
Sw.
made.
Soprano.
pp
Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend, Life and
Alto.
pp
Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend, Life and
Tenor.
pp
Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend, Life and
Bass.
pp
Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend, Life and
Voices alone.
health and peace pos-sess-ing From the sin-ner's dy-ing Friend. Here we rest, in won-der
p
health and peace pos-sess-ing From the sin-ner's dy-ing Friend. Here we rest, in won-der
p
health and peace pos-sess-ing From the sin-ner's dy-ing Friend. Here we rest, in won-der
p
health and peace pos-sess-ing From the sin-ner's dy-ing Friend. Here we rest, in won-der
p
p


mf
view - ing All our sins on Je - sus laid, Here we see re-demp - tion
view - ing All our sins on Je - sus laid, Here we see re-demp - tion
view - ing All our sins on Je - sus laid, Here we see re-demp - tion
view - ing All our sins on Je - sus laid, Here we see re-demp - tion
Here we find the dawn of
flow - ing From the sac - ri - fice He made.
flow - ing From the sac - ri - fice He made.
flow - ing From the sac - ri - fice He made.
flow - ing From the sac - ri - fice He made.
Ch.
mf Sw.
Ped.
heav'n, While up - on the Cross we gaze, See our


tres - pass - es for - giv - en, And our songs of tri - umph
raise. Oh, that near the cross a - bi - ding, we may
Sw.
to the . . Sa - viour cleave,
f
Nought with Him our hearts di -
mf
Nought with Him our hearts di -
mf
Nought with Him our hearts di -
mf
Nought with Him our hearts di -
mf
Nought with Him our hearts di -
Gt.
Gt.


dim. e rit.
- vi - ding, All for Him content to leave, all for Him con -
- vi - ding, All for Him content to leave, all . . for Him,
- vi - ding, All for Him content to leave, all . . for Him,
- vi - ding, All for Him content to leave, all . . for Him,
. vi - ding, All for Him content to leave, all . .
Sw.
Sw. dim. e rit.
rall.
pp
- tent . . . . . to leave. A - - - men.
for Him con - tent to leave. A - - - men.
for Him con - tent to leave. A - - - men.
for Him con - tent to leave. A - - - men.
for Him con - tent to leave. A - - - men.
Ch.
pp
rall.

Reviews.

Violoncello Method. By Carl Fuchs.
[Schott & Co.]

This important work, by the distinguished violoncellist of the Hallé Orchestra and Professor of the violoncello at the Royal Manchester College of Music, is as complete a guide to violoncello-playing as could well be desired. Attention is first arrested by the numerous excellent photographs, showing the correct way of holding the instrument and bow, and of placing the left hand in its various positions. Goethe's saying 'Who gives much will give something to many' is quoted as a reason for presenting so many of these illustrations, and there is no question that they will prove valuable to all who adopt the book. Learning by 'interval playing' being now generally accepted as the best method for a beginner on a stringed instrument, the author naturally starts with identical intervals on each string, the advantage of a thorough acquaintance with perfect fifths being further demonstrated by a complete table of those which lie opposite one another on the four strings. A wise suggestion is given at the beginning to first play the notes *pizzicato ;* by this means better attention can be given to intonation and the correct placing of the fingers. Care has been taken thoroughly to describe each new point of technique, the student being introduced to a fresh lesson with examples in the simplest form. Concise and, on the whole, explicit explanations of the rudiments of music are given as occasion arises. Exception may, however, be taken to the definitions of intervals. It is surely unnecessarily confusing to a beginner to describe the perfect fifth as having three-and-a-half tones, and the diminished fifth as having two whole-tones and two half-tones, and so on.

In order to facilitate the learning of positions the excellent plan is adopted of letting the pupil become familiar with the sound of a passage *in a position he knows* before allowing him to play it in a new position, so that his ear affords him as much help as possible. Part II. deals principally with varieties of bowings, the treble and tenor clefs, &c., and leads the student to the seventh position. Part III. treats mostly of the thumb positions, with numerous advanced examples of bowing and finger technics. In conclusion, a word of praise is due to Mr. Edward Isaacs for the pianoforte accompaniments he has supplied to the pieces and principal studies. They are included as supplements to each part, and will be of great value in teaching intonation, rhythm, expression, and time. They have the advantages of directness and simplicity.

Strike, thou hour so long expected. Cantata for contralto solo. Composed by J. S. Bach.
[Novello & Co., Ltd.]

The term cantata as applied to this composition must be understood in its original significance of a 'song,' and one moreover in the form made familiar by Handel's airs in his oratorios. The music is extremely dignified, as befits the words, which express the Christian's hope of a bright and serene future life. The central section, beginning 'Come, ye angels, to my side,' is perhaps the most attractive portion, and provides a very effective contrast to its context. Several phrases are of a kind to rejoice the heart of a contralto, and the song may be warmly recommended to singers at church organ recitals.

Jamaican song and story. Collected and edited by Walter Jekyll. [David Nutt, for the Folk-Lore Society.]

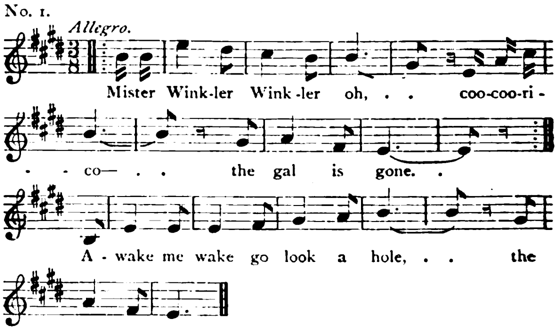
Praise, and that unstinted, must be given to Mr. Walter Jekyll for the results of his industry in the compilation of this interesting and often amusing book. He has here gathered together a delightful collection of Annancy stories, digging songs, ring tunes, and dancing tunes. These he has taken down from the mouths of the men and boys in his employ, in the district of the Port Royal Mountains behind Kingston. 'The book as a whole,' he says, 'is a tribute to my love for Jamaica and its dusky inhabitants, with their winning ways and their many good qualities, among which is to be reckoned that supreme virture, *cheerfulness.*' Would that some of our young native composers were thus Jamaicanized !

The Annancy stories, all musically illustrated, number 88 ; the ring tunes, 28 ; and the dancing tunes, 80, making a total of 196 negro melodies. Mr. Jekyll tells us with what delight the Jamaican darkies listen to the Annancy stories, how 'they fling themselves on the ground and wriggle in convulsions of merriment.' It is quite possible that their hilarity is intensified in that Annancy is a legendary being whose chief characteristic is trickery !

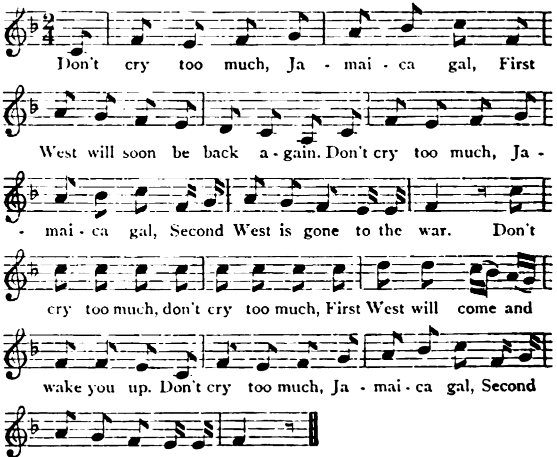
With regard to the tunes sung by these merry, dusky songsters, Mr. Jekyll says, 'They gain a peculiar and almost indescribable lilt from a peculiarity in the time-organization of the negro. If you ask him to beat the time with his foot, he does it perfectly regularly, but just where the white man does not do it. We beat *with* the time ; he beats *against* it. His first beat in the bar will be exactly midway between our first and second beats. The effect of this peculiarity in their singing is, that there is commonly a feeling of syncopation about it.' No doubt.

To what extent do the melodies which have been so carefully noted down by Mr. Jekyll represent genuine negro folk-songs? This question is answered by Miss Lucy Broadwood, a capable expert on this subject, who contributes a short but valuable appendix to the book. She says : 'By far the greater part of these Jamaican tunes and song-words seem to be reminiscences, or imitations, of European sailors' "chanties" of the modern class, or of trivial British nursery-jingles adapted, as all such jingles become adapted.' This opinion is confirmed by Mr. C. S. Myers, who also contributes an interesting appendix on 'Traces of African melody in Jamaica.' He says : 'I quite agree with Miss Broadwood that the majority of the songs are of European origin. The negroes have learnt them from hearing sailors' chanties or they have adopted hymn-tunes.' But, as he truly says, 'adoption always involves adaptation. A song is modified to suit the current canons of taste.' He gives two instances from Mr. Jekyll's book : (1) 'Home, sweet home' joined to a hymn-tune he (Mr. Myers) heard in the Torres Straits, and (2) 'The British Grenadiers,' these two melodies being respectively Nos. 50 and 139 in the volume under notice.

No. 1.


Allegro.
Mister Wink-ler Wink-ler oh, . . coo-coo-ri -
- co— . . the gal is gone. .
A - wake me wake go look a hole, . . the
gal was gone.

No. 2. (Dancing tune.)


Don't cry too much, Ja - mai - ca gal, First
West will soon be back a - gain. Don't cry too much, Ja -
- mai - ca gal, Second West is gone to the war. Don't
cry too much, don't cry too much, First West will come and
wake you up. Don't cry too much, Ja - mai - ca gal, Second
West is gone to the war.

If then 'Jamaican song and story' does not furnish us with the real, unadulterated article of negro folk-song—even supposing our notation was capable of expressing it—a warm welcome is extended to this book. It provides much information set forth in a pleasant way, and its perusal will give keen enjoyment to those, and they should be many, who turn to its attractive pages. Mr. Jekyll is to be warmly congratulated on the success of his labour of love.

NEW PART-SONGS FOR MIXED VOICES.

Allen-a-Dale. Words by Sir Walter Scott. Music by John B. McEwen.
The Brownies. English words by W. G. Rothery. Music by Willy von Moellendorf.
In the garden. Words by Jetty Vogel. Music by C. Lee Williams.
Dry those fair, those crystal eyes. Words by Henry King. Music by John E. West.
The shepherd's song. By Herbert W. Wareing.
Weep you no more, sad fountains. Words anonymous. Music by Bernard Johnson.

[Novello & Co., Ltd.]

All the world knows that Allen-a-Dale was scarcely a desirable son-in-law, and the farmer and his good wife were quite justified when 'they lifted the latch and bade him begone' on his asking for their daughter; but 'he had laughed at the lass with his bonny black eye,' and there was an end on't, or rather a beginning for her, since 'she fled to the forest to hear a love tale' from Allen-a-Dale. Mr. McEwen's musicianship is apparent in all that comes from his pen, and he has caught most happily the robust and romantic spirit of Sir Walter Scott's poem. The result is a part-song that will interest its singers and listeners—that is if the singers are as alert as Allen-a-Dale. This part-song forms one of the extra supplements to our present issue.

'The Brownies' are an historical people, but hitherto this particular troop has been confined to the Fatherland. According to their own account they 'Came from the forest, o'er meadows of snow,' but they are nevertheless a merry folk, much given to laugh 'ha ha' and 'he he,' likewise 'hi hi,' and their special delight is to bring by night at Christmastide presents to good little boys and girls. Wherefore this part-song should always be sung at that period of the year, which the music will certainly gladden.

A good deal can happen in a garden, but only an ardent lover could affirm that the 'Opening buds and blossoms say, sure my love hath passed this way.' Yet it is a pretty conceit, and Mr. Lee Williams's music is no less pretty.

Henry King, the author of the lines 'Dry those fair, those crystal eyes,' was during his life, from 1591 to 1669, the Bishop of Chichester, and, judging by this little poem, must have been held in kindly regard by the ladies. Love-making was apparently more of an art in the 17th century than now, and although the comparisons and similes are certainly exaggerated, there is a spirit of courtly deference that must have been peculiarly grateful to the gentler sex. Mr. West's music is thoroughly in accord with this permeating qualification, for it is diatonic in character and deftly suggests the period of the lines.

It need scarcely be said that the burden of 'The shepherd's song' is about a damsel. In this instance the lady has proved so fickle that her swain is led to express himself in exaggerative language, since he says 'For all your love was past and done two days before it was begun,' which is, according to Euclid, *quod erat absurdum.* But there is nothing absurd in Dr. Wareing's music. On the contrary, it is charming in its clever union of all new methods; moreover the strains are dainty, particularly in the final cadence.

'Weep you no more, sad fountains,' was composed by Mr. Bernard Johnson for the recent Co-operative Festival at the Crystal Palace. The music, while not presenting special difficulties, is yet of a nature that shows confidence in the considerable musical ability of the singers for whom it was written. The style is chromatic, and the parts possess much independence; the cadences call for great delicacy of treatment, with, however, the pleasing results of richness of harmony and sustained musical interest.

The art of counterpoint and its application as a decorative principle. By C. H. Kitson, M.A., Mus.D.

[Oxford: The Clarendon Press.]

To the not inconsiderable number of treatises on counterpoint, Dr. Kitson adds yet another. He claims that one of the chief points of difference between his book and others that have preceded it is 'the derivation of the rules of Scholastic Counterpoint from the practice of Palestrina, whose works exhibit the Art of Counterpoint in its perfection, rather than from a study of text-books,' the many discrepancies between which are due to the fact that theory has been built upon theory, often mingled with personal prejudice, so that the orignal basis of the earlier treatises has been forgotten or perhaps ignored. Contrapuntally speaking, Dr. Kitson is a Palestrinaist. Under 'Combined counterpoint in three parts,' the author instances the 'Macfarren system' as 'not only inconsistent with practice, but imposes unnecessary limitations, and by so doing actually encourages a system of writing which is productive of far-reaching evil.' In giving a typical student's application of these rules he says: 'If such writing be the result of a study of Strict Counterpoint, the sooner it is given up the better.' And yet Macfarren, who was Professsor of Music at Cambridge University, used to be looked up to as a high authority on theory. The student may be led to remark, 'What does it matter if the doctors differ so long as I pass my exam.'

Leaving the controversial aspect of the question, Dr. Kitson's thoughtful and exhaustive treatise merits a warm welcome, more especially because of its value in 'the application of counterpoint as a decorative principle.' Here we leave the hard road of the 'historic species' and tread the verdant pastures of modernity. The workings of various papers set at examinations for degrees at Oxford and elsewhere will be found most useful to students, who will reap further benefit from a work which is so clearly and instructively written. The last chapter, 'Counterpoint on a chorale,' though short, adds to the value of the book.

NEW PART-SONGS FOR MALE VOICES.

Where lies the land? By Roland Rogers.
Let my voice ring out. By Charles H. Lloyd.
The traveller's farewell. By Laurent de Rillé.

[Novello & Co., Ltd.]

The words of 'Where lies the land?' are by Arthur Hugh Clough, and may be said to be an allegory of life expressed in lines descriptive of a voyage. This is a subject which lends itself to musical treatment with peculiar grace, for the opening and closing question, 'Where lies the land to which the ship would go?' forms an admirable frame to the more realistic relation of the experiences on the ocean in calm and storm. Dr. Rogers's music, laid out for two tenors and two basses, is chiefly written in solid harmony with contrasted points of imitation. The harmonic scheme is admirable.

Dr. Lloyd's 'Let my voice ring out' is dedicated to Dr. A. H. Brewer and the Gloucester Orpheus Society, and is worthy of the distinction. The lines, by James Thomson, seem to be more suitable to the utterance of one man than many, for the sentence 'O my Life and Love, thank God for you!' suggest a honeymoon; but the music reflects the heartfelt gladness of the poem, and when well sung it would exert an exhilarating influence. The part-song, written for alto, tenor, and first and second basses, will be found easy to read.

'The traveller's farewell' is an English version by Paul England of the French soldiers' part-song 'Le depart des compagnons.' The music is designed for two tenors, baritone and bass, and comprises four sections, severally headed *maestoso*, in which comrades are exhorted to awake; a short *allegretto* that provides an effective introduction to an *andante* in which *bouche fermée* is used by all the voices except the first tenor; and a vigorous *finale*, *allegro vivace*, which brings a cleverly-written work of some importance in design to a martial conclusion.

The Rhythmic Conception of Music. By Margaret H. Glyn.
[Longmans, Green, & Co.]

Beethoven is reputed to have remarked: '*That* mind alone whose every thought is rhythm can embody music, can comprehend its mysteries, its divine revelations.' This dictum is the text of the powerful essay which Miss Glyn contributes to the higher philosophy of the Art of music. She sets out to indicate the broad lines of a new theory of music based upon the principle of Rhythmic Unity, and in the course of her intricate argument she dives deep into recesses of the human soul to find the source of its musical springs. The investigation is alleged to prove that the rhythmic sense is primal, vital. The predominance of Time-outline over the other factors of music 'goes far to prove the theory of rhythmitonal [this is one of Miss Glyn's numerous new words] development, that it is rhythm that leads to tone-relations and not tone-relations that lead to rhythm.' Theorists generally have failed to give a true account of the nature of music, and they have never succeeded in reaching the point from which the composer started. Art conceptions are intuitive and spontaneously synthetic, but theorists are intellectual and analytic. It is an anomaly of musical education to train up composers in an ecclesiastical style that became a dead letter centuries ago. Readiness to accept traditional authority points to a degree of intellectual inertia which must form an obstacle to future development. Church music of the Middle Ages drifted into a wrong path, inasmuch as it was based upon intellectual calculation rather than upon inspiration. It is the outcome of the laboured conscious process of the intellect and therefore lacks grace, beauty and coherence, those outward tokens of the indwelling spirit. The jeremiad here gets shrill. In the composition of medieval music 'The eye played a far more important part than the ear. The notes were written down and afterwards there was the test of how they sounded.'

It is admitted that Palestrina created a living art out of the dry bones of pedantic formula, but this achievement and the contrapuntal system generally are but a *cul de sac*. The development of the Sonata form was a partial triumph of rhythm over counterpoint; but even here the form tended to a sterile restraint except where, as in the case of Beethoven and Schubert, overwhelming rhythmic genius imperiously moulded the material.

Miss Glyn has much to say about the relations of strict form to free form. The first makes for coherence and the second for variety and contrast. There must be some union of the two principles in a work of art, and the higher law is that the exact relation of the strict form shall be perceptible through the inexact relation. In a sentence not easy to understand, Miss Glyn remarks that strict form may be ousted by free form 'till at length only the irreducible minimum of strict form remains and even then the relative portion of space allotted to it will grow less and less.'

A chapter is devoted to the rhythmitonal idea which is defined as 'the sudden appearance in the mind of an auditory image, the image of a sequence of rhythmic tones. Of whatever process has led up to this sudden appearance the mind is unconscious. Nothing could be more different from the slow conscious process of thought. . . . The Idea presents a new combination in a degree that is possible to no other art. It is as though a poet should speak in words of his own creation. Words so formed could not be understood, but a new rhythmitonal combination is referred intuitively to the familiar standards of duration and pitch, and its relations are thus made directly perceptible. The most remarkable thing about the Idea is that it creates its unique impression simply by the re-arrangement of familiar material common to the whole art. Break up the Idea, and you find nothing to take the place of words in language, only rhythmic figures, intervals, and single notes which may correspond to the breaking up of a sentence into syllables and single letters. These are the mere elements of construction, no one of which by itself is capable of suggesting in the remotest degree the effect produced by the new combination. In what way these meaningless figures and intervals enter into the mind of man, and become so inextricably woven into his personality as to reappear a veritable utterance of his soul is and remains the great mystery of creation. It is a mystery entirely unelucidated by consciousness. To name a process is not to explain it, but merely to mark it off from other processes which can be explained, and can be shown to differ in results. The art of music provides the materials, a few figures, a few intervals, an absurdly limited stock compared with the resources of any language, and man creates an utterance that for beauty, individuality, and expressiveness has in proportion to its brevity no equal in any other art. Between the common stock and the individual Idea we perceive the chasm, but the bridge crossing it is a blank in the mind. On one side the intervals, on the other side the Idea.'

One of the most important chapters of the essay is that on the association of ideas. Here programme music is belittled as affording no natural outlet. We may be fascinated by perceiving an outside poetic basis in modern music, but such music is on a lower plane than absolute music with its infinite soul expression. An art ceases to have an utterance of its own if it merely responds to the utterance of another art. 'This is the danger that is threatening to overwhelm the future of the art of music.'

In the chapter on 'Emotion and Form' and 'Emotion and Idea,' and the final chapter on 'Intellect and Intuition,' there is much of absorbing interest and some dubious contentions. Thus, in the course of an argument on emotion and form it is stated that 'tone movement cannot be fast and slow or loud and soft at the same time.' This is a dictum that almost any orchestral piece or polyphonic music flouts.

Miss Glyn promises to give us an educational text-book which will weld all the various parts of musical education into one consistent whole. This is a bold task. It is much easier to be uneasy as to the drift of musical things and to dream vague dreams of what might be than to carve out an unerring channel for posterity. Lines of high art progress are created, not forged. But Miss Glyn, with her large, grave thoughts and breadth of view helps to give shape to ponderings.

Voice Culture for Children. By James Bates. A practical primer on the cultivation and preservation of young voices, with exercises for the use of schools, choirs, solo-boys, &c. Part I.—Instructions. Part II.—Exercises with pianoforte accompaniment. Part III.—Two-part studies.
[Novello & Co., Ltd.]

The important subject of the training of children's voices has received much and skilful attention during recent years. It is being generally realized, even apart from musical execution, that the proper use and development of the vocal organs and the study of all that pertains to voice production are matters that may deeply affect both body and mind. Physically, voice is produced by a series of mysterious and delicate adjustments, and this production becomes still more mysteriously the subtle exponent of mood and feeling. The whole subject is indeed a fit one for close inquiry, and especially in relation to the education and bodily development of the young.

No one has a better claim to be heard on the questions arising out of the culture of the child's voice than Mr. James Bates, the founder and director of the London College for Choristers. He has devoted many years to the patient study of the whole subject, and he has enjoyed exceptional advantages in having under his constant care a large number of pupils. He has wisely displayed no haste in formulating his principles and tabulating his plans of training. All that he advocates is the product of ripe experience and years of success.

Mr. Bates's work is divided conveniently into three independent sections, which are issued separately. The first section appeals to teachers, and in fifty-two pages deals elaborately with vowels, consonants, breathing, singing out of tune and other cognate topics. Mr. Bates has evolved an intricate system of phonetic analysis that bears witness to the thoroughness of his investigations. It is obvious that this branch of the subject cannot adequately be dealt with in a casual way. Some teachers with little time at disposal may find the exercises described too comprehensive. In such cases a judicious selection must be made. Mr. Bates has simply furnished a complete course of study which can be used to train cathedral choristers or applied to children in elementary schools. Every school teacher or other person responsible for the vocal training of children should be familiar with the fundamental ideas enounced in this book, and should have a clear objective as to the course to pursue at every stage and on the occurrence of every difficulty.

The second section of the book provides exercises with pianoforte accompaniment. If these exercises are faithfully practised according to the directions, it is almost impossible to miss a satisfactory result. But it must be remembered that the sole efficacy of a vocal exercise is not in the mere music but in the manner of its execution. The third section consists of fourteen melodious two-part studies, most of which are the composition of Dr. Hugh Blair.

PART-MUSIC FOR FEMALE VOICES.

The splendour falls. Tears, idle tears. O swallow, swallow. Now sleeps the crimson petal. Poems from Tennyson's 'The Princess.' Music by Gustav von Holst.

[Novello & Co., Ltd.]

The fascination of Tennyson's muse to composers shows no sign of abatement, although it would entail much calculation to say how many times every available lyric has been set. The reason is not far to seek; in fact it is supplied by the text of the above part-songs, for the lines provide all the opportunities the composer can desire for the perfect espousal of words and music. 'The splendour falls on castle walls' is a good example of how the poet would seem to have written with music in his ear, and Mr. von Holst shows keen appreciation of possibilities. Notably is this the case in the setting of the line 'Blow, bugle blow,' which, allied to a chord of D, is directly preceded by the chord of the dominant seventh on B flat with very happy effect. An echo choir—directed to be a fourth smaller in number than the first choir, and to be placed in an adjoining room—also is employed, and greatly increases the interest of the music. 'Tears, idle tears' is allied to strains appropriately tender and meditative in character and, sung with expression and soft volume of tone, would prove entrancing. The music to 'O swallow, swallow' is studiously simple, but for this very reason is extremely taking. It is written for first and second sopranos and contralto. 'Now sleeps the crimson petal' is a part-song of captivating delicacy and grace. The words are directed to be sung by 'a few solo voices in unison,' the remainder of the choir supplying what may be termed a drowsy accompaniment 'with half-closed lips' and occasional reiteration of the word 'lull.'

NEW SONGS.

Rosamond. Love's Philosophy. I sigh for night's sweet coming. Music by John Pointer.

[Novello & Co., Ltd.]

Mr. Pointer is to be commended for his choice of text for his songs. The words of the first of the above settings are by Lord Macaulay, the second by Shelley, and the third by Dr. A. F. Crawford. The composer is also to be praised for his correctness of accentuation, a matter in which many song-writers often are careless. In all three songs the theme is the 'love that makes the world go round so,' and the music echoes its passion and its pain. The composer appears to have been most inspired by 'Love's Philosophy,' for there is more spontaneity in the music allied to these familiar lines than is observable in the other two songs. It would not be advisable for a tenor to sing this setting without a rehearsal with his accompanist, otherwise the spontaneity might be impaired. 'Rosamond' is a charming lyric, and the courtly spirit of the lines has been happily realized by the composer, the music being distinguished by tenderness and grace. 'I sigh for night's sweet coming' is much simpler in character than the foregoing, and depends for its effect upon the expressive ability of the singer.

H.R.H. the Princess Christian has graciously accepted the presidency of the South London Musical Festival for 1908, and, as showing her practical interest in the movement, she has kindly consented to distribute the prizes on April 2, if in England at that time. The festival will be held at Battersea Town Hall, and the syllabus, giving full particulars, will be issued in due course. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E., is the secretary.

Obituary.

A pathetic interest is attached to the death, which we regret to record, of the Rev. Canon GEORGE WILLIAM TORRANCE, M.A., Mus. D., as he passed away only three days after his wife, on August 20. Born at Rathmines, Dublin, in 1835, he became a chorister of Christ Church Cathedral and was successively organist of three churches in the city of Dublin. He composed his first oratorio, 'Abraham,' when he was only nineteen years of age, and it was performed in 1855, the late Sir Robert Stewart being at the organ and the composer conducting. After studying for a time at Leipzig he returned to Dublin and produced an opera, 'William of Normandy.' In 1859 he entered the University of Dublin, where he graduated in arts and was ordained. In 1864 he composed his second oratorio, 'The captivity,' to Goldsmith's words, and afterwards held curacies in Shrewsbury and Dublin. Australia was the scene of his clerical labours from 1869 to 1898. At Melbourne, in 1882, his third oratorio, 'The Revelation,' was performed with great success, and during his incumbency of Holy Trinity Church, Balaclava, near Melbourne, a fine three-manual organ was erected and constructed specially to be played by himself during the services. On his return to Ireland in 1898 he was appointed Bishop's Vicar-Choral in the diocese of Ossory, and was successively given a canonry and the office of librarian of St. Canice's Library, Kilkenny, where he and his wife died. In 1879 Canon Torrance obtained the degrees of Bachelor and Doctor of Music from Dublin University on the recommendation of the Professor of Music, Sir Robert Stewart, and the honorary degree of Mus.Doc. *ad eundem* from the University of Melbourne. He is favourably known as the composer of church music, including two anthems which appeared in THE MUSICAL TIMES—'Who shall roll us away the stone?' (Easter) and 'I will pray the Father' (Whitsuntide).

The death took place on August 21, at 16, Horton Crescent, Rugby, of Mr. EDWIN EDWARDS, at the age of seventy-seven. A native of Street, Somersetshire, Mr. Edwards, whose death we record with regret, was formerly, for twenty-two years, the much esteemed music-master at Rugby School. He contributed several tunes to the Rugby School Hymnal, and a chant by him is in the St. Paul's Cathedral Chant Book.

PROMENADE CONCERTS.

The thirteenth season of Promenade Concerts at Queen's Hall commenced on August 17, and, as before, under the conductorship of Mr. Henry J. Wood. The sale of season-tickets has been greater than in any previous year, and a large number of people were unable to obtain admission on the opening night. As usual the programme was of a more or less popular character, but the best of its class, and the interpretations were distinguished by unanimity, verve and finish. An impressive incident was the performance of an orchestral version of Chopin's 'Funeral March' *In memoriam* the late Joseph Joachim, the entire audience standing. Mrs. Henry J. Wood and Mr. Frederic Austin sang.

The first of the thirty novelties promised this season was brought forward on August 20—a Symphony in E flat by the Melbourne musician Mr. Marshall Hall. The work bears the somewhat enigmatical title 'An Elizabethan comedy,' presumably intended by the composer as a clue to his programme, but it is too vague to be of any assistance, and there is nothing Elizabethan in the design or character of the music. The Symphony has only three movements, of which the first is the most important. Spirited in style and sincere in expression, it has so many themes as to create an impression of patchiness. The second and slow movement is conceived in a graceful vein, and if the themes at times are reminiscent they are melodious and richly harmonized. The *Finale* is full of vigour, its two principal subjects being well contrasted and clearly and tersely treated, while a dignified central episode adds greatly to the general effect. The Symphony was admirably played and received with much applause. The vocalists were Miss Elsie Nicholl and Mr. Robert Radford.

Considerable interest attached to the first performance in England, on August 21, of two movements from Max Reger's Serenade in G for orchestra (Op. 95), owing to the conflicting opinions held in regard to this composer's works. Contrasting the Serenade with his chamber compositions heard during the recent London season, this diversity of opinion is fostered by the composer himself, for whereas they proved exceedingly difficult to understand, the Serenade is perfectly clear and rational. The only peculiarity it possesses is that the strings are divided into two orchestras, in one of which the instruments are muted. These two orchestras are used in a strongly contrasted manner in the opening movement, an *Allegro moderato* containing frequent suggestion of a musical dialogue. No trumpets or trombones are employed, and the ordinary wood-wind is somewhat sparingly introduced. Melodic interest almost entirely centres in the string parts which, though involved, are never obscured. The themes possess individuality, some of them indeed have great charm, and all have significance, and their treatment justifies the statement that the composer's motto is 'Back to Bach. The second movement, headed *Vivace e Burlesca*, is certainly vivacious even if its humour is less obvious. It possesses however a peculiar weirdness, and certain portions might illustrate the flight of innumerable ghosts. In spite of the complex part-writing the interpretation of the work was remarkable for smoothness and precision, and the music manifestly was well liked.

The novelty on August 22 was an overture entitled 'Princess Maleine,' by Mr. Cyril Scott. This is not a new work, inasmuch as it was written in 1902, but it had not previously been performed. It is necessary therefore to remember the date of composition in criticising the work, because during the last five years the composer has made great advance in clearness of expression. 'Princess Maleine' is not one of the best of Maeterlinck's plays, and its vagueness has found its way into Mr. Scott's music. This may be regarded by some as a merit, but to us the persistent avoidance of determinative expression becomes wearying in spite of the clearness shown in command of orchestral colour and the realistic suggestion of the storm. It should be added that at this concert was played Mr. Arthur Hervey's tone-poem 'In the East,' which was excellently rendered and greatly applauded.

A particularly interesting feature of the concert on August 24 was the first performance of a March in G by Sir Edward Elgar. The fourth of the proposed series of six military marches bearing the collective title 'Pomp and Circumstance,' the new march, which was preceded by a performance of No. 3, in C minor, has a strong affinity to No. 1, in D, the Trio of which has become so popular by being allied to the words 'Land of hope and glory' in Sir Edward's 'Coronation Ode.' In common with that tune, the chief theme of the Trio in the new march is a broad diatonic melody of simple and obvious expression, and, after the customary repetition of the first section of the march, it is repeated in the key of the tonic and made to form a grandiose conclusion. The principal subject of the march is of a bold and vigorous character. In its entirety the work is a notable addition to the series and will probably become popular. It was enthusiastically applauded, but Mr. Wood declined to grant an encore.

ENGLISH OPERA.

The season of Grand Opera in English given by the Moody-Manners company at the Lyric Theatre, has continued to meet with public support eminently satisfactory to those who hope to see the establishment of a National Opera. It also is encouraging to note that the popularity of Mozart's 'Marriage of Figaro' rivals that of Balfe's 'Bohemian Girl,' and that crowded houses have been attracted by performances of Puccini's 'La Bohême' and 'Madama Butterfly' respectively on August 7 and 16. In the former, Madame De Vere-Sapio gave a sympathetic embodiment of the little milliner, Miss Hilda Moody appeared as Musetta, and the characters of Rudolf, Shaunard, Marcel and Colline were vivaciously sustained respectively by Messrs. Joseph O'Mara, William Dever, Lewys James and Charles Magrath. Special interest attached to the performance of 'Madama Butterfly,' as, except in America, it had not previously been sung in English. To follow such artists in the name-part as Madame Destinn and Madame Giachetti was not an easy task, but Madame Fanny Moody achieved such a pronounced success as to give further proof of her versatility. Mr. Joseph O'Mara and Mr. Lewys James severally personated Pinkerton and Sharpless with great vocal and histrionic ability. Miss Toni Seiter was sympathetic as Butterfly's faithful attendant Suzuki. Mr. W. Bailey appeared fully to understand the duties of the marriage-broker, and the other characters were capably sustained. Both the above operas were conducted with marked ability by Mr. Romnaldo Sapio.

Amongst other performances special mention is due of Mr. John Coates's appearance as Lohengrin on July 26 and as Faust on August 13. It is not too much to say that the embodiment of both these characters was ideal, especially that of the 'Knight of the Swan.' Mr. Coates looked this part to perfection, and his reading was at once tender and dignified. His associates in Wagner's opera were Madame De Vere-Sapio (Elsa), Miss Toni Seiter (Ortrud) and Mr. Lewys James (Telramund). Mr. Eckhold conducted the German and Mr. Frewin the French opera.

Mention should also be made of an excellent interpretation on July 27 of 'Tristan and Isolde,' when the name-parts were ably sustained by Mr. Joseph O'Mara and Madame Fanny Moody. The other principal characters were effectively portrayed by Miss Toni Seiter, Mr. William Dever and Mr. Charles Magrath.

A notable event was the visit of about sixty members of the Sheffield Grand Opera Society, who lent assistance in the performance of 'Faust,' 'Aïda,' 'Tannhäuser' and 'Lohengrin' respectively on August 12, 13, 14 and 15. This Society was formed during the recent 'Festival Operatic Week' in the Yorkshire city, and it is the desire of Mr. Manners to establish in London a similar organization of amateurs to assist his company when it is performing in the metropolis, and also to increase the taste for operatic music. The presence at the Lyric Theatre of the Sheffield vocalists resulted in the choruses being delivered with magnificent volume of tone, but which, in so small a house, was at times—notably in the Soldiers' Chorus in 'Faust'—well-nigh overwhelming. The gain artistically was not so great, for the chief feature of the Moody-Manners troupe is the remarkable vocal ability and intelligence of the company's choristers, who were somewhat hampered in their movements by the crowded condition of the stage.

THE ROYAL NATIONAL EISTEDDFOD.

Swansea, August 20 to 24.

This great national institution shows no sign of losing its hold upon the imagination and affections of the Welsh race. We do not know whether the attendance at Swansea constituted a record, but the audiences were very large. On the great choral day there were more than twenty thousand persons present, a number that recalls the audiences sometimes gathering at Crystal Palace concerts. The Swansea gathering was held in a huge pavilion intended to accommodate about 16,000 persons. The crush therefore at times was dangerous, and in view of the possibilities of panic—a taste of which a much-exaggerated promenade breakdown gave all concerned—it must be said the means of regulation and escape were very inadequate. No outsider can begin to know the Welsh national characteristics unless he has attended one of these great yearly functions. The tense excitement of the audience, the tremendous earnestness of performers, create an atmosphere rarely, if ever, experienced at an ordinary concert. The Eisteddfod is indeed a remarkable and unique institution that nothing else could replace in Wales. The only question is whether all this fervour and ability is being focussed by the powers-that-be on points that make for progress. Lately in our columns we have had something to say as to the drift of Eisteddfodau, and one matter discussed has been the music selected as tests at the competitions. It is just to acknowledge now that the Swansea programme was in many respects a creditable one. The selection was not immaculate, but inasmuch as in the chief choral section the whole of the choruses of the second part of 'St. Paul' had to be prepared, a distinct artistic achievement was designed.

The concerts included a performance of a Welsh operetta of 'Llyn-y-fan' by Mr. David Thomas, and Berlioz's 'Faust' by the festival choir under Mr. T. W. Thomas. Both performances were creditable features of the Eisteddfod, the one because it encouraged native art, and the other because it brought before Welsh audiences a striking example of modern music. These works were done with a full orchestra partly recruited from South Wales resources. A Welsh concert also was given, and attracted a large and sympathetic audience.

On the first day, Pontypridd (Mr. W. Morgan) gained the first prize and much commendation in the ladies' choir section, in which there were six entries, the test-pieces being 'The snow' (Elgar) and 'Newid Cywaer' (Treherne). Pembroke Dock (Mr. T. G. Hancock) was first in the small mixed-voice choir section, in which there were eleven entries, the test-pieces being 'Moonlight' (Faning) and 'He saved them' (David Jenkins). There were sixty-two competitors in the pianoforte section, and the prize was won by a small boy, John Morgan Nicholas, of Port Talbot.

The climax of interest was reached at the chief choral competition for choirs of 200 voices, which was held on the second day. The prizes were, first, £150 and second, £50. All the choruses in the second part of 'St. Paul' were scheduled as tests, but the choirs were notified on the previous day—why, it is not clear—that 'See what love' and 'The nations are now the Lord's' would have to be sung at the competition. Eleven choirs entered but only ten appeared. The following is a list of the choirs in the order in which they sang:

Cwmavon Choral Society (Mr. Evan Thomas).
Llanelly Choral Society (Mr. John Thomas).
Cardiff Harmonic Society (Mr. Roderick Williams).
Newport Choral Society (Mr. A. E. Sims).
Rhymney Gwent Choral Society (Mr. Daniel Owen).
Pontypridd Musical Society (Mr. W. M. Thompson).
St. Paul's (Swansea) United Choir (Mr. H. T. Williams).
Morriston and District Choral Society (Mr. T. D. Jones).
Brynaman Choral Society (Mr. Edward Evans).
Rhymney United Choir (Mr. J. Price).

The total number of competitors in this class was therefore over 2,000. All the choirs came from South Wales. This was unfortunate, because it deprived the event to some extent of its national character. The judges were Dr. F. H. Cowen, Dr. Walford Davies, Dr. Protheroe (U.S.A.), Mr. Harry Evans and Mr. Rhys Thomas. After Mr. Evans had made some non-committal remarks in Welsh, Dr. Cowen voiced the opinions of the Board of Adjudicators in a lucid criticism. He stated that they were unanimous in awarding the first place to Cardiff and the second to Brynaman.

The following are the chief solo results: Soprano, Miss Marion Squire, Cardiff; Mezzo-soprano, Miss Dora Davies, Pontypridd; Contralto, Miss Winifred Lewis, Senghenydd; Tenor, Mr. David Ellis, Cefnmawr, N. Wales; Baritone, Mr. Josiah Thomas, Swansea; Bass solo, Mr. David Chubb, Pontypridd; Violin, Mr. Higham Freedman, Pontycymmer, and Mr. L. Falkman, Abertillery; Violoncello, Miss Clara Davies, Skelty.

The male-voice choir contest excited as much interest as the great mixed-voice choir contest. The audience again numbered over 20,000. Ten choirs sang, and they were all Welsh. In fact, generally throughout the Eisteddfod the English element was little in evidence. The test-pieces prepared were 'The Nun of Nidaros' (D. Protheroe) and 'Lovely maiden' (D. Pughe Evans), but to save time only the first was sung. The singing was, of course, often very fine, but there was much that was faulty in the way of bad intonation. Resolven Choir (Mr. T. Glyndwr Richards) was declared to be first, and Port Talbot (Ald. John Phillips) second.

We have alluded to the alarming incident of the breaking down of a small portion of the auditorium. This was not in itself serious, but it might easily have led to an uncontrollable panic. We are glad to record that much was owing to the presence of mind on the part of Mr. Harry Evans, who leaped forward and started the audience in song.

It was announced that the testimonial proposed to be given to Mr. D. Emlyn Evans, who during his long and honourable career has done so much for Welsh musical education, has reached respectable dimensions.

It was decided to hold the 1909 Eisteddfod in London, Llangollen, in North Wales, having previously been chosen for the 1908 event.

NATIONAL CO-OPERATIVE SOCIETY'S CRYSTAL PALACE FESTIVAL.

Music is made a leading feature of this Society's annual gathering. The festival which took place on August 24 was one of the most successful held under the present organization. A juvenile concert brought forward a taking programme which was very successfully performed under the direction of Mr. Charles J. Jeapes. Another concert was given by a great choir of adult singers. This was conducted by Mr. Allen Gill with his usual ability. The programme included 'O praise the Lord with one consent' (Handel), a new part-song 'Weep you no more,' composed specially for the festival by Bernard Johnson, and part-songs by Cowen, Stanford, Roger Quilter and Battison Haynes.

Choral competitions attracted a great number of choirs although there were no other prizes than shields. The choirs were divided into four classes sorted upon the basis of numbers of members. The following were the winners: Coventry (Mr. John Potter), Peterborough (Mr. W. T. Roberts), Stratford (Mr. Alfred Sears) and Faversham (Mr. W. Beard). The adjudicators were Dr. E. H. Turpin and Mr. Charles Macpherson.

Foreign Notes.

BERLIN.

The programmes of the ten concerts of the Philharmonic Society, to be given during the winter season under the direction of Arthur Nikisch, will include a symphony in G minor by Kalinnikoff, also one by Hans Bischoff; two symphonic poems, Tchaikovsky's 'Storm' and one by Alfven; a tone-picture 'Sadko,' by Rimsky-Korsakoff; Bizet's 'Roma' Suite; and Elgar's 'Orchestral Variations.'

BRUSSELS.

M. Charles Dalmorès, the excellent tenor vocalist, who during six years was a member of the company at the Théâtre de la Monnaie, recently went to Bayreuth. Herr Siegfried Wagner heard him sing and at once engaged him for 'Lohengrin' next year at Bayreuth.——The Cercle Artistique will give during the coming winter a series of concerts devoted to the works of Bach. The programmes will include cantatas 'O Ewigkeit' and 'Wer Weiss,' the 'Strife between Phœbus and Pan,' and the Brandenburg Concertos. Fritz Steinbach will be the conductor.

GENEVA.

Last month M. Jaques-Dalcroze gave a course of six lectures, with practical illustrations, on 'Rhythmical gymnastics.'

HAMBURG.

Siegfried Wagner's new opera, 'Das Sternengebot,' is to be produced here in October.

LEIPZIG.

Lampe-Vischer, who was for many years president of the Gewandhaus Concerts, has bequeathed to the members of the orchestra the sum of £400.

MEXICO.

The Brussels Quartet, together with the pianist Otto Voss, has returned to Europe after having given twenty-four chamber concerts in the above city. Voss also gave two pianoforte recitals. Hitherto no European quartet has given concerts the other side of the Atlantic.

MUNICH.

The report of the past scholastic year of the Akademie der Tonkunst has been issued, and an increase in the number of pupils is recorded. Reference is made to the severe losses sustained by the death of the honorary president, Baron Perfall, who for forty years took active interest in all matters relating to the institution, and of Ludwig Thuille, the well-known composer and excellent teacher, whose successor will be Freidrich Klose, at present professor at the Basle Conservatoire. The Minister of Public Instruction has agreed to the proposal of the directors that out of the reserve fund of 1907, twenty entrance tickets, giving admission to this year's festival performances at the Prince Regent Theatre, should be purchased and presented to deserving, needy students of both sexes at the Academy.

PARIS.

M. Albert Carré is said to have commissioned M. Xavier Leroux to write a new work for the Opéra Comique, entitled 'Pierre-le-Véridique.' Previous to that, however, will be heard the composer's 'Le Chemineau,' the name-part of which will be created by Mlle. Marié de l'Isle. Another novelty to be given during the season is 'L'Histoire de Tristan,' poem by Gabriel Mourey, music by Claude Debussy. ——M. Marcelin Duclos, the young baritone, has been engaged by M. Gailhard. He will make his début in 'Rigoletto' in the title-rôle, which recently won for him a prize at the Conservatoire.

PESARO.

Maestro Amilcare Zanella succeeds Signor Mascagni as director of the Liceo musicale.

ROME.

The carnival season at the Costanzi Theatre will open on December 26 under the direction of Signor Mugnone. The following works are announced: Massenet's 'Manon,' Wagner's 'Meistersinger,' Meyerbeer's 'Le Prophète,' Puccini's 'La Tosca' and 'Madama Butterfly,' Strauss's 'Salome,' and Cilea's 'Gloria,' in addition to 'Sperdute nel buio,' an opera by a young Neapolitan composer which has already been performed at Messina. —— On August 9, the fourth anniversary of his coronation, Pope Pius X. was present at a solemn mass at the Sistine Chapel. Maestro Perosi conducted all the music, which included excerpts from his own works, and Palestrina's Mass, 'Jesu nostra redemptio.'

ST. PETERSBURG.

Special preparations have been made for performances of 'Glinka's life for the Czar' to be given here. The work has been studied in accordance with the new edition by Rimsky-Korsakoff shortly to be published by Belaïef. The usually omitted 'Air de Ballet' in the second act and the tenor air in the fourth are to be restored.

VIENNA.

Gustav Mahler, who resumed his conductorship at the Hofoper on August 18, will remain in office until the end of the year, when he will make way for his successor, Felix von Weingartner.

In connection with the First Australian Women's Work Exhibition, to be held at Melbourne in October, a Ladies' chorus has been organized, under the honorary conductorship of Mrs. Franklin Peterson, wife of the Ormond Professor of Music. The chorus, which will number about 1,000 voices, includes most of the best known professionals in the city and district, in addition to the majority of the lady members of the various choral societies. An orchestra numbering about ninety performers, and under the direction of Miss McBurney and Mrs. Ewart, wife of the recently-appointed Professor of Botany, is also preparing for the Exhibition. Under the patronage of Her Majesty the Queen, the Exhibition promises to be an important and successful undertaking, and these large bodies of ladies, trained and conducted by ladies, will no doubt form a prominent feature of the musical attractions.

The mid-winter students' concert of the University of Melbourne Conservatorium of Music was held in the Town Hall on July 10, before a crowded and appreciative audience. An orchestra of fifty performers played movements from symphonies by Haydn and Mozart, and supplied the necessary accompaniments to the vocal solos as well as the concerted pieces. The Director of the Conservatorium, Professor Franklin Peterson, conducted an enjoyable evening's music.

The Royal University of Ireland has conferred the degree of Doctor of Music, *honoris causâ*, on Mr. W. H. Grattan Flood, 'in recognition of his musical compositions and his contributions to Irish musical literature.'

Answers to Correspondents.

A. F. B.—It was Miss Anna Maria Tree who first sang Bishop's 'Home, sweet home' in the production of the opera 'Clari, the maid of Milan' at Covent Garden Theatre, May 8, 1823. One of her sisters (not Mrs Charles Kean) was a dancer (at Drury Lane Theatre), and the performance of the pair prompted the punning lines:

> Of all the trees that I have known,
>   Pippin, nonpareil, or warden,
> Give me the tree so sweetly blown,
>   The *vocal* Tree of Covent Garden.
>
> But would I choose a tender form
>   That dances with the elfin train,
> I'd shelter from life's angry storm,
>   And seek the *Tree* of Drury Lane.

There are other branches of the Tree family who have made their bows in response to popular applause.

E. B. F.—The profession of music is a precarious one, more so, perhaps, than the handicraft which you now follow, that of waggon-repairing. Still, if you have a really good voice and are not afraid of hard work, there is no reason why you should not be encouraged to press forward to the goal of your ambition—'to get into an opera company or a cathedral choir.' You have youth in your favour, and as your teacher is 'a very clever man' who has 'turned some grand singers out,' you had better make the best use of your opportunities with him in the hope of ultimate success.

A. G.—We believe that the third and last edition of Hopkins and Rimbault's treatise on the organ was published thirty years ago. The following books on the subject may be useful to you:—Elliston's 'Organs and tuning' (Weekes), Dickson's 'Practical organ building' (Crosby Lockwood & Co.), Wedgwood's 'Dictionary of organ stops' (Vincent), Hinton's 'Organ construction' (The Composers' and Authors' Press, Ltd.). For a Dictionary of Musical Terms, see Stainer and Barrett's.

W. M. A.—(1) Without knowing the technical attainments of your twelve-year-old son, it is difficult to recommend 'a series of suitable classical pieces.' His teacher should be the best judge of what is most suitable for him. (2) In order to obtain the diplomas of the Licentiateship of the Royal Academy of Music and the Associateship of the Royal College of Music, it might be desirable for you to work under a coach who has had experience in preparing candidates for these examinations.

H. A. D.—The melody of your hymn-tune is rather monotonous and the harmony is not above reproach, but we have seen worse attempts. Why do you give so many D flats to the tenor part? Out of fifty-two chords, twenty-seven have D flat in the tenor (beginning with fourteen D flats right off), and D natural occurs four times. As the key of the tune is G flat, the dominant (D flat) dominates the tenor part rather too much.

WALES.—The following speeds are suggested for the works you name. Allemande from Suite Anglaise, No. 4, *Bach*, crotchet = 88; Study No. 28, Gradus ad Parnassum, *Clementi*, dotted minim = 100; Sonata in C minor, first movement, *Schubert*, crotchet = 96; No. 1 of Davidsbündler, *Schumann*, crotchet = 160; Song without words, Mendelssohn, No. 3 (Op. 19, No. 3), dotted crotchet = 112.

HOOD.—Only Fellows, not Associates of the Royal College of Organists, are entitled to wear a hood. We regret that we are unable to throw any light on the hood the colours of which you cannot determine. Some people wear hoods which give a false colour to their qualifications.

J. S. A.—Books such as you name get out of date in course of time. Great Yarmouth church is now the largest parish church in England, St. Michael's, Coventry, comes next in size, and we believe that Holy Trinity, Hull, takes a third, or even a lower place in regard to measurements.

A. F.—Guilmant's 'March on a theme by Handel' and 'Prière' can be obtained from Messrs. Novello and so can the Huldningsmarsch by Christian Teilman, if this is the particular march by that composer you require. The other piece we cannot at present trace.

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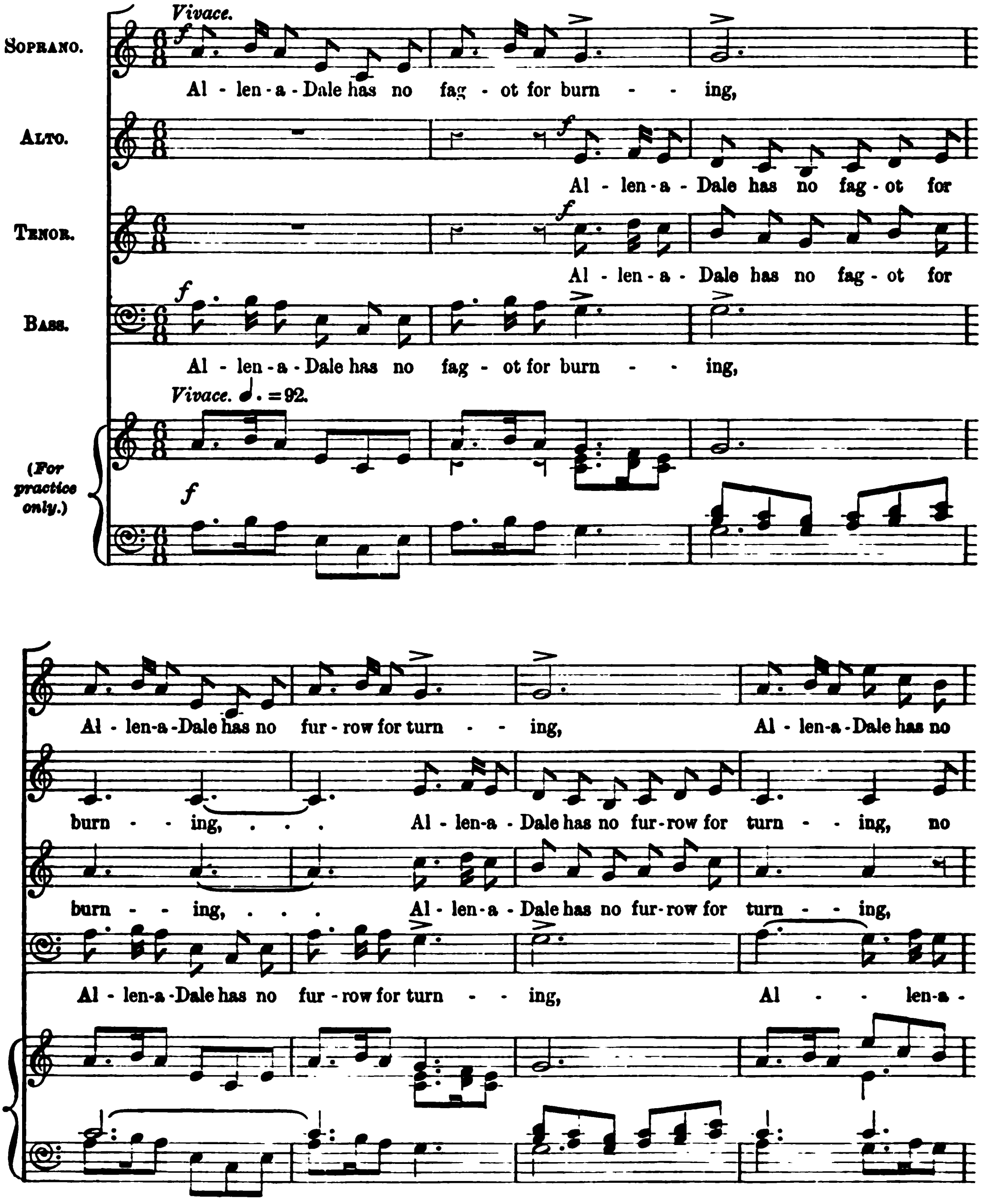
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Al - len-a - Dale has no fur - row for turn - - ing, Al - - len-a -

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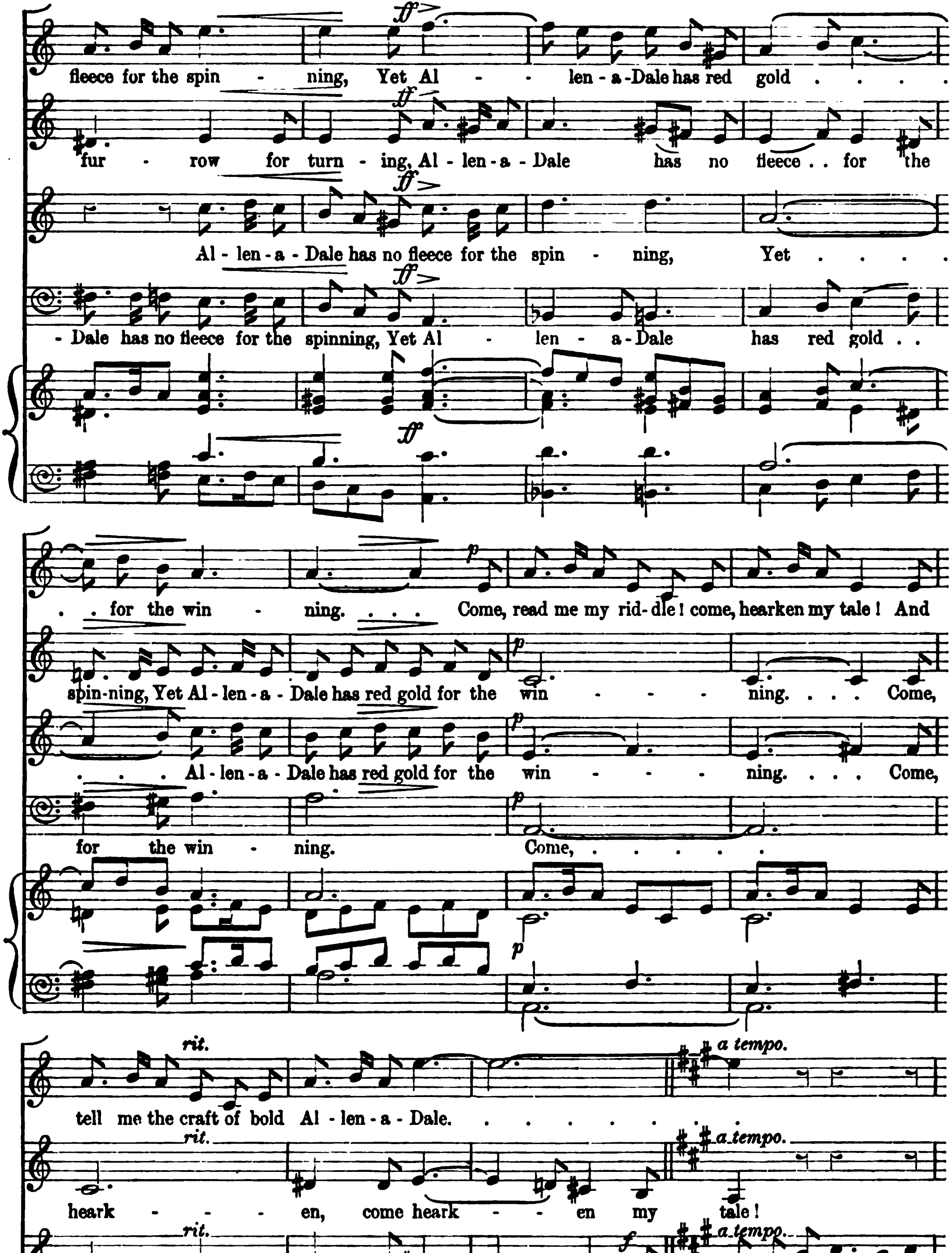
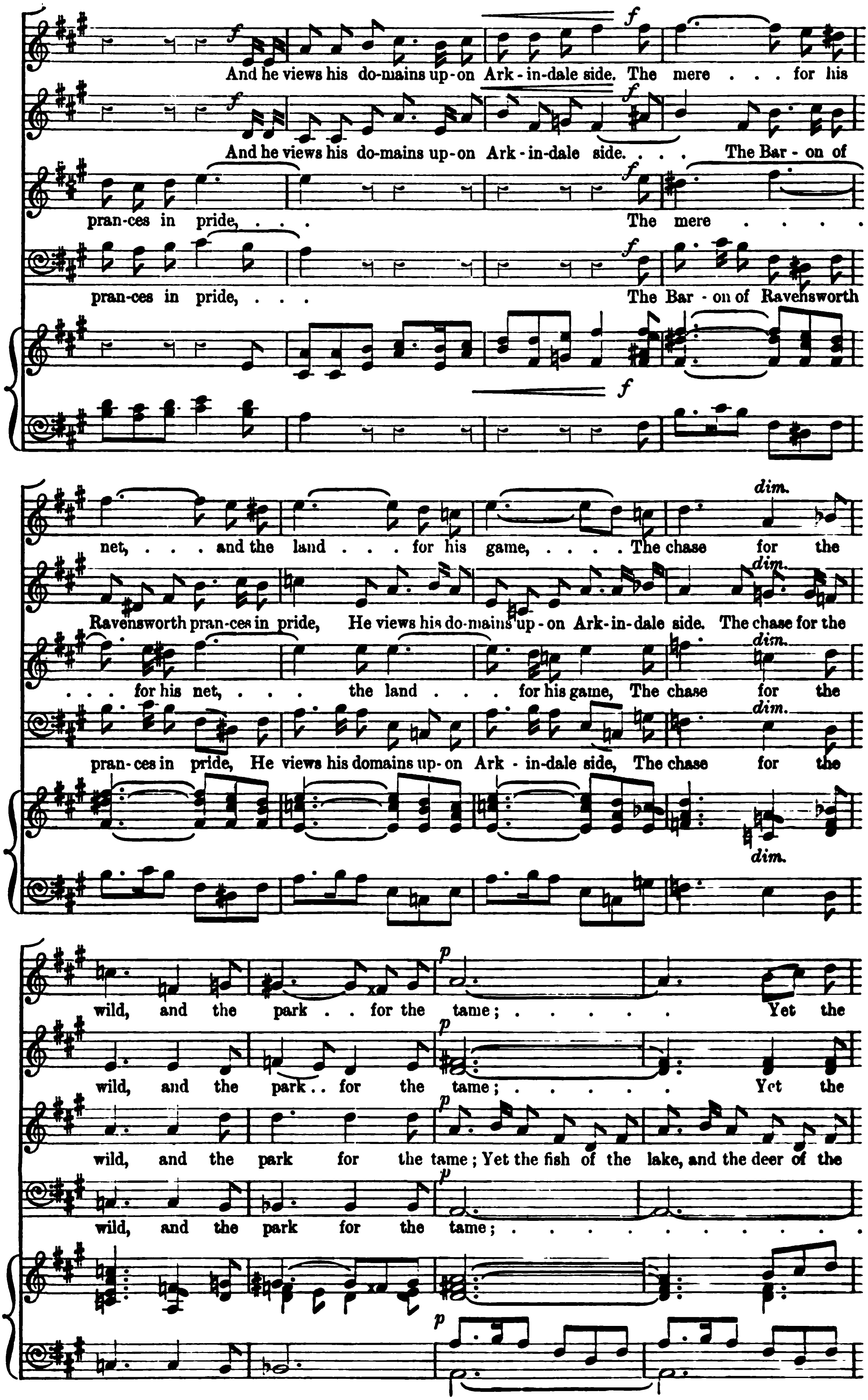
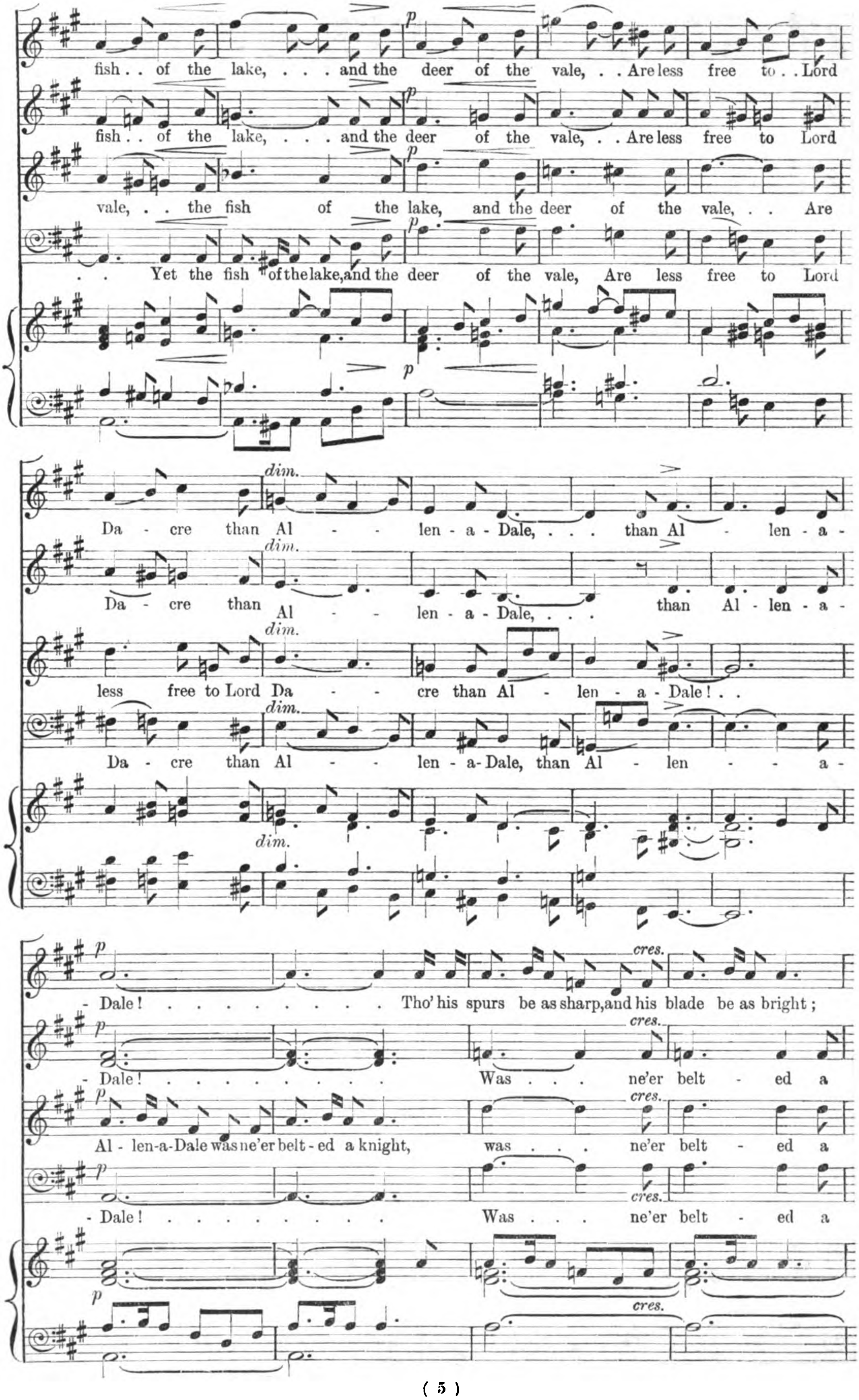
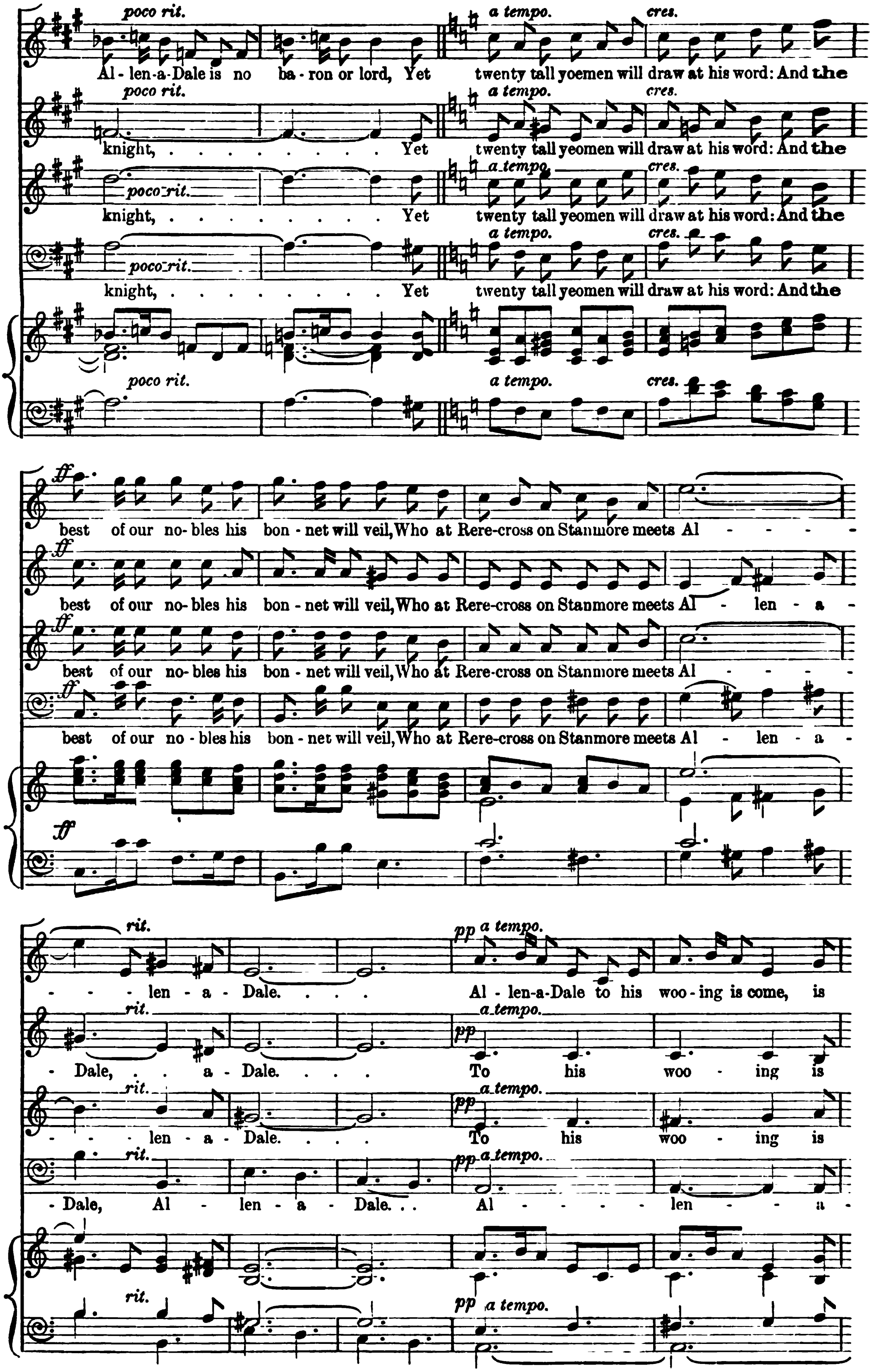
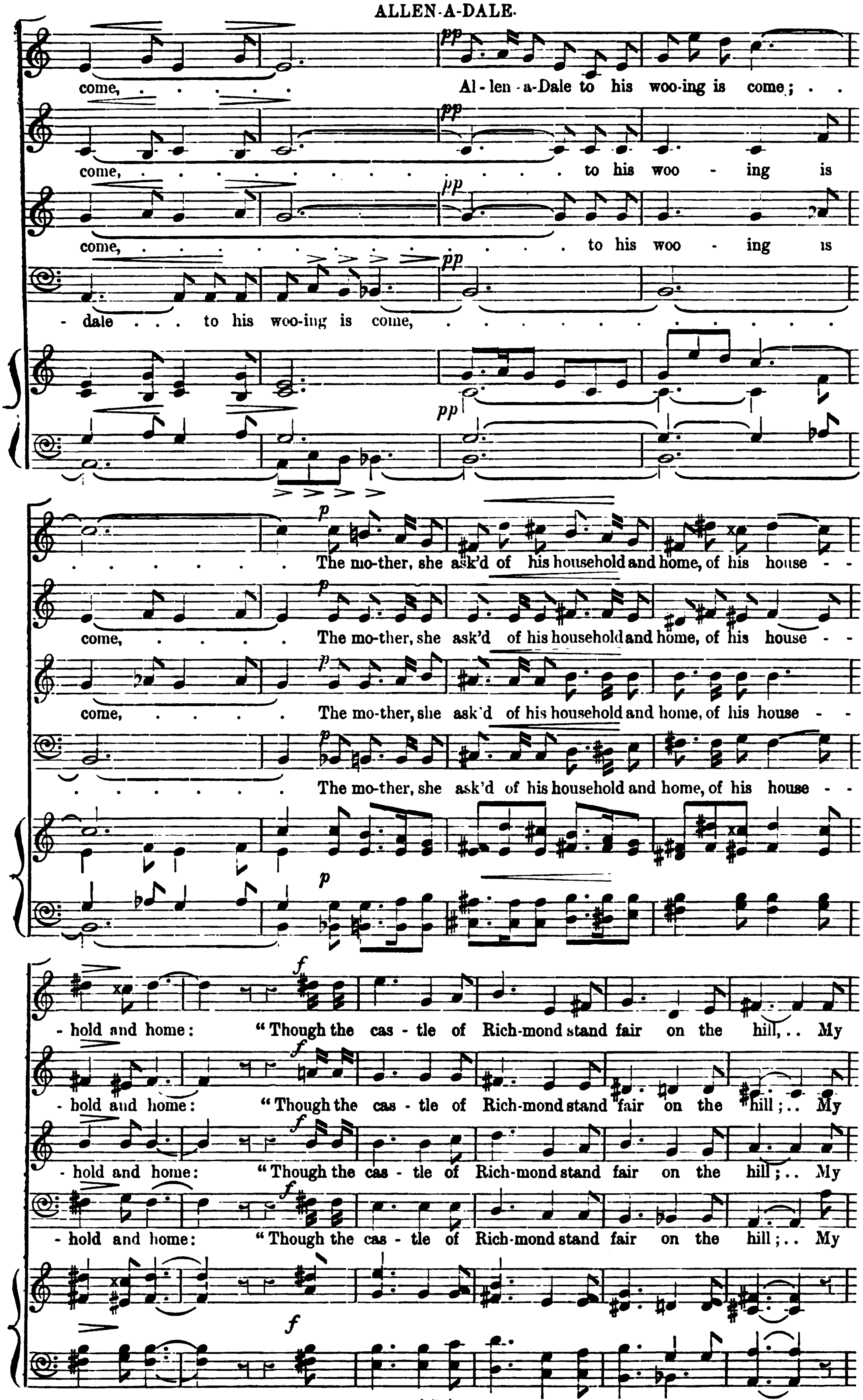

ff
fleece for the spin - ning, Yet Al - - len-a-Dale has red gold . . . .
fur - row for turn - ing, Al - len - a - Dale has no fleece . . for the
Al - len - a - Dale has no fleece for the spin - ning, Yet . . . .
- Dale has no fleece for the spinning, Yet Al - len - a-Dale has red gold . .
p
. . for the win - ning. . . . Come, read me my rid-dle! come, hearken my tale! And
spin-ning, Yet Al - len - a - Dale has red gold for the win - - - - ning. . . . Come,
. . . . Al - len - a - Dale has red gold for the win - - - - ning. . . . Come,
for the win - ning. Come, ...
rit.
a tempo.
tell me the craft of bold Al - len - a - Dale. . . . . . .
heark - - - en, come heark - - en my tale!
heark - - en my tale! . . . . The Bar-on of Ra-vensworth
heark - en, come heark-en my tale! . . . The Bar-on of Ra-vensworth
f

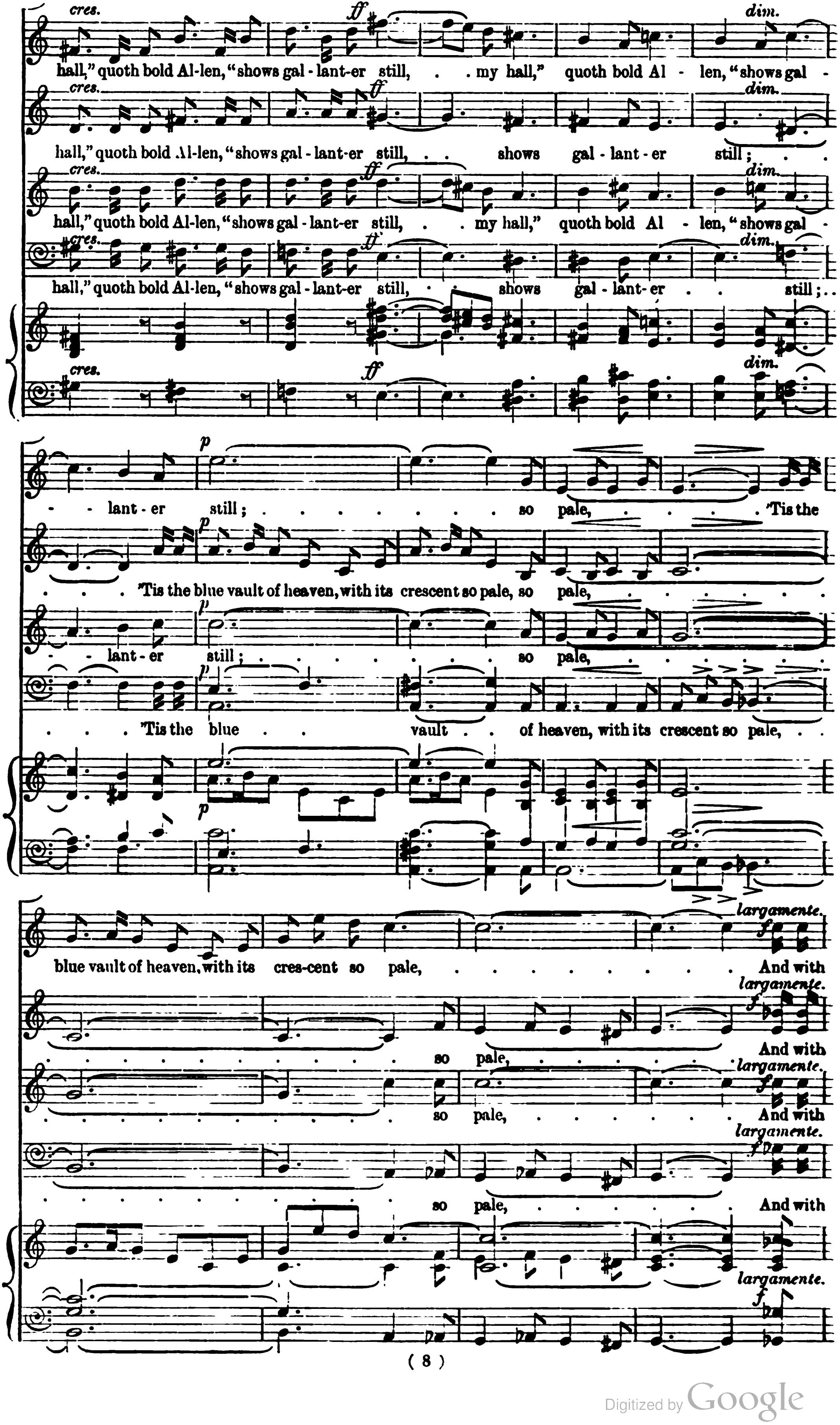

f
And he views his do-mains up-on Ark-in-dale side. The mere . . . for his
And he views his do-mains up-on Ark-in-dale side. . . . The Bar-on of
pran-ces in pride, . . . The mere . . . .
pran-ces in pride, . . . The Bar-on of Ravensworth
dim.
net, . . . and the land . . . for his game, ... The chase for the
Ravensworth pran-ces in pride, He views his do-mains up-on Ark-in-dale side. The chase for the
. . . for his net, . . . the land . . . for his game, The chase for the
pran-ces in pride, He views his domains up-on Ark-in-dale side, The chase for the
p
wild, and the park . . for the tame; . . . . . Yet the
wild, and the park . . for the tame; . . . . . Yet the
wild, and the park for the tame; Yet the fish of the lake, and the deer of the
wild, and the park for the tame; . . . .

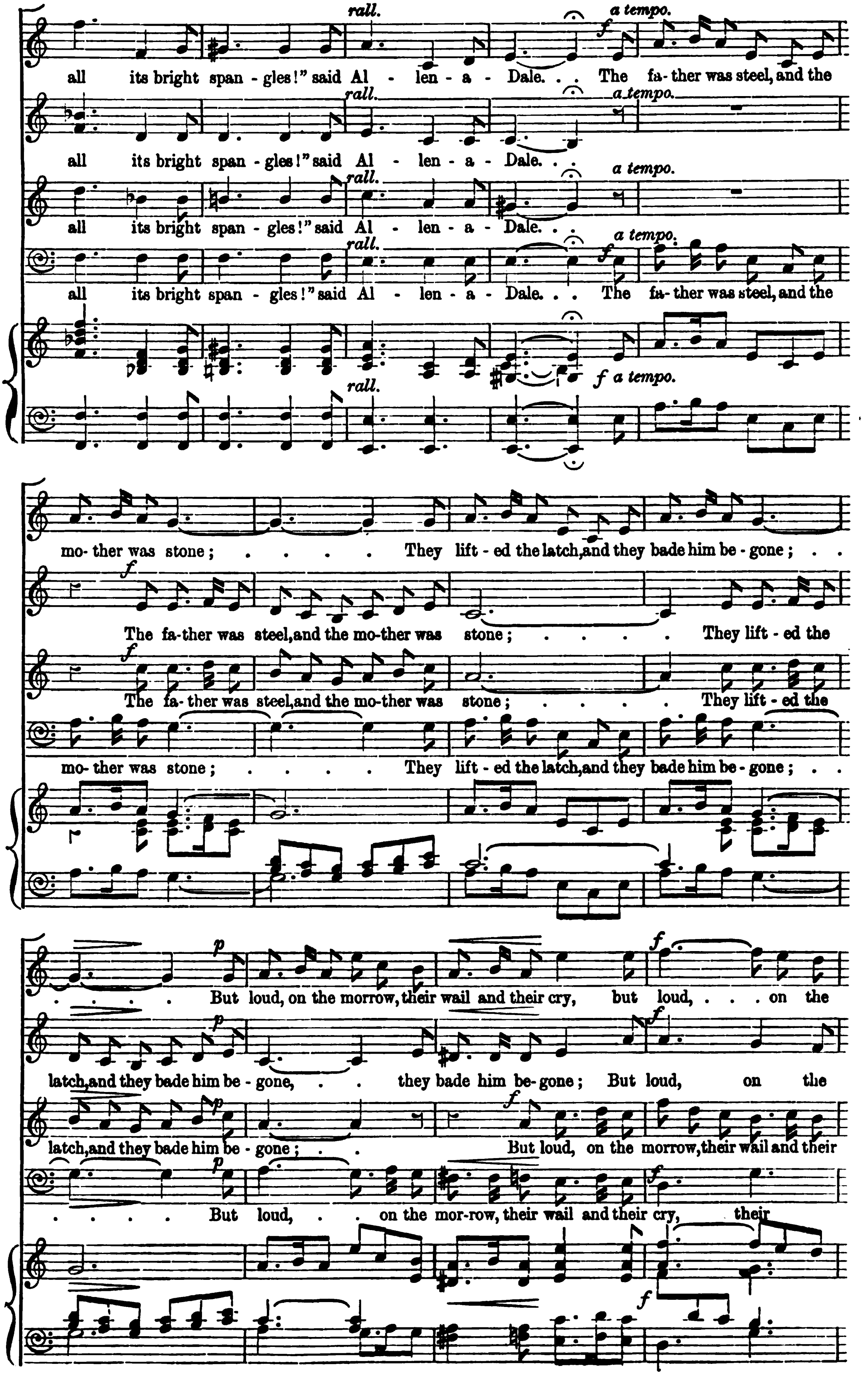
ALLEN-A-DALE.

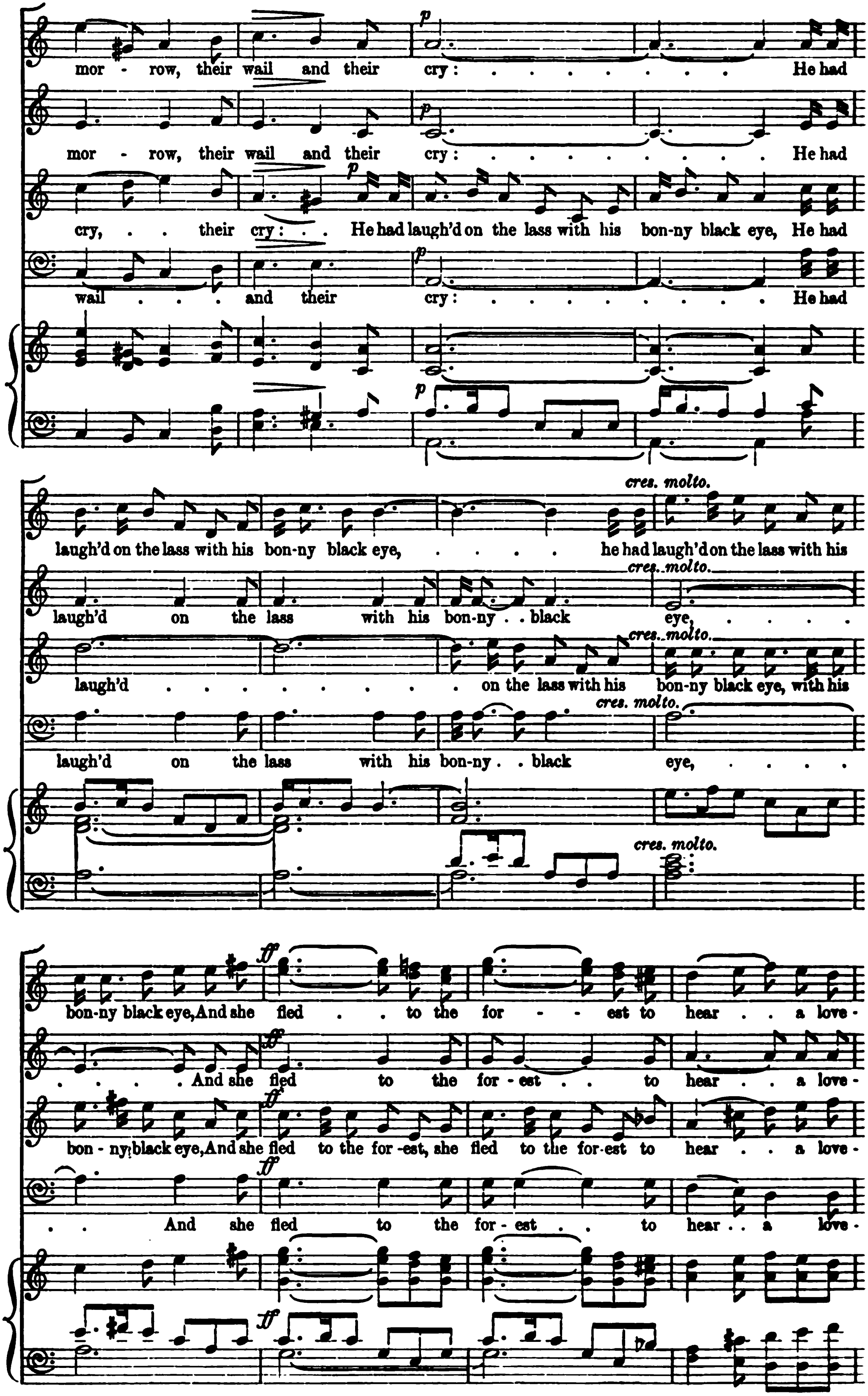

fish . . of the lake, . . . and the deer of the vale, . . Are less free to . . Lord
fish . . of the lake, . . . and the deer of the vale, . . Are less free to Lord
vale, . . the fish of the lake, and the deer of the vale, . . Are
. . Yet the fish of the lake, and the deer of the vale, Are less free to Lord
p
Da - cre than Al - - len - a - Dale, . . . than Al - len - a -
Da - cre than Al - - len - a - Dale, . . . than Al - len - a -
less free to Lord Da - - cre than Al - len - a - Dale ! . .
Da - cre than Al - - len - a- Dale, than Al - len - - - a -
dim.
- Dale ! . . . . Tho' his spurs be as sharp, and his blade be as bright ;
- Dale ! . . . . Was . . . ne'er belt - ed a
Al - len-a-Dale was ne'er belt - ed a knight, was . . . ne'er belt - ed a
- Dale ! . . . . Was . . . ne'er belt - ed a
p
cres.

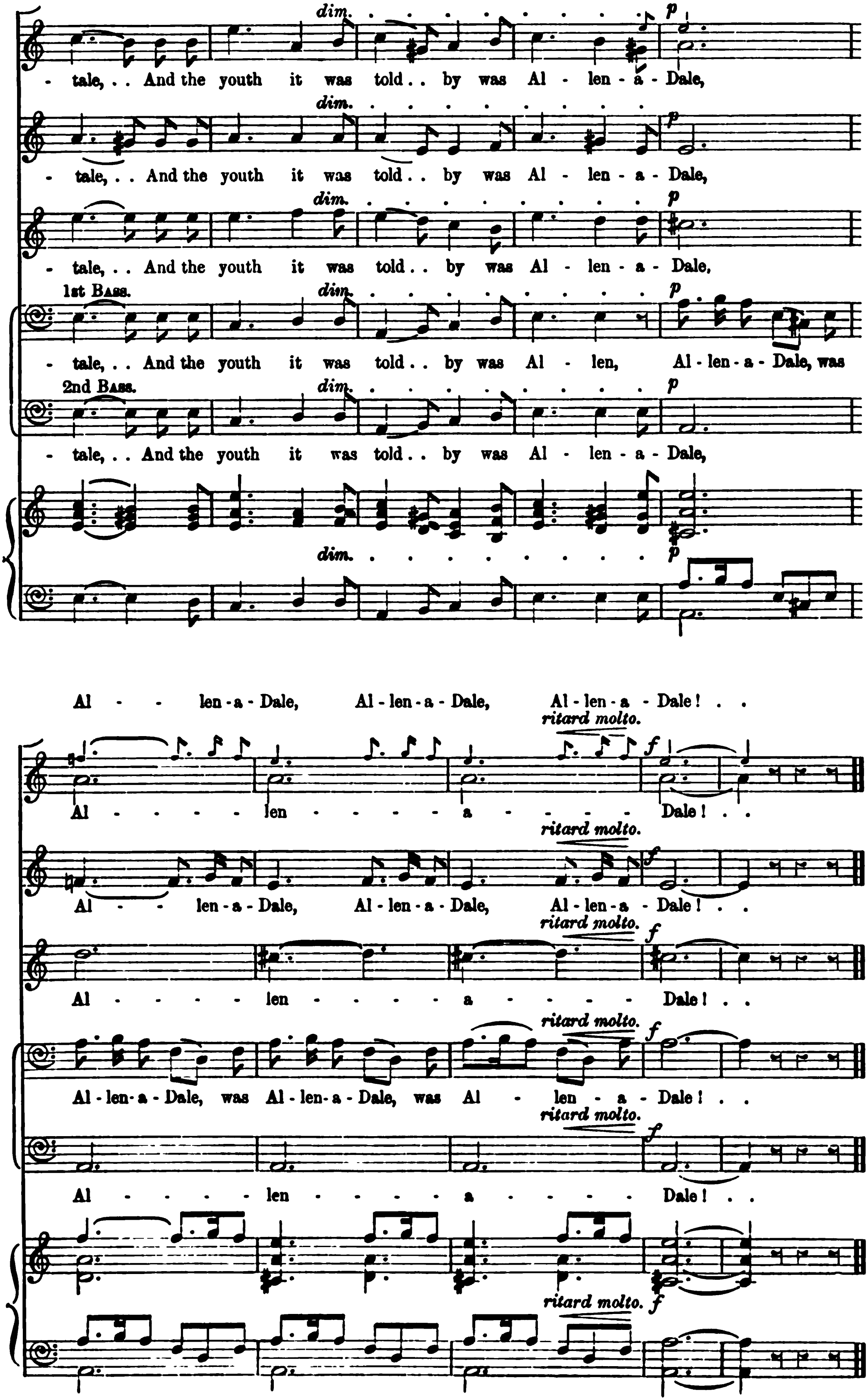

poco rit.
a tempo.
cres.
Al - len-a-Dale is no ba - ron or lord, Yet twenty tall yoemen will draw at his word: And the
knight, ... Yet twenty tall yeomen will draw at his word: And the
knight, ... Yet twenty tall yeomen will draw at his word: And the
knight, ... Yet twenty tall yeomen will draw at his word: And the
ff
best of our no-bles his bon - net will veil, Who at Rere-cross on Stanmore meets Al - - - - - - len - a - Dale. . . .
best of our no-bles his bon - net will veil, Who at Rere-cross on Stanmore meets Al - len - a - Dale, . . a - Dale. . . .
best of our no-bles his bon - net will veil, Who at Rere-cross on Stanmore meets Al - - - - - - len - a - Dale. . . .
best of our no - bles his bon - net will veil, Who at Rere-cross on Stanmore meets Al - len - a - Dale, Al - len - a - Dale. . .
rit.
pp a tempo.
Al - len-a-Dale to his woo - ing is come, is
To his woo - ing is
To his woo - ing is
Al - - - - - len - - a -


pp
come, ... Al-len-a-Dale to his woo-ing is come; . .
come, ... to his woo - ing is
come, ... to his woo - ing is
- dale . . . to his woo-ing is come, ...
p
. . . . The mo-ther, she ask'd of his household and home, of his house - -
come, ... The mo-ther, she ask'd of his household and home, of his house - -
come, ... The mo-ther, she ask'd of his household and home, of his house - -
. . . . The mo-ther, she ask'd of his household and home, of his house - -
f
- hold and home: "Though the cas - tle of Rich-mond stand fair on the hill, . . My
- hold and home: "Though the cas - tle of Rich-mond stand fair on the hill; . . My
- hold and home: "Though the cas - tle of Rich-mond stand fair on the hill; . . My
- hold and home: "Though the cas - tle of Rich-mond stand fair on the hill; . . My


cres.
ff
dim.
hall," quoth bold Al-len, "shows gal - lant-er still, . . my hall," quoth bold Al - len, "shows gal -
hall," quoth bold Al-len, "shows gal - lant-er still, . . shows gal - lant - er still; . .
hall," quoth bold Al-len, "shows gal - lant-er still, . . my hall," quoth bold Al - len, "shows gal -
hall," quoth bold Al-len, "shows gal - lant-er still, . . shows gal - lant- er . . still; . .
p
- lant - er still; . . . . so pale, ... 'Tis the
. . . . 'Tis the blue vault of heaven, with its crescent so pale, so pale, ...
- lant - er still; . . . . so pale, ...
. . . 'Tis the blue . . vault . . of heaven, with its crescent so pale, . .
largamente.
f
blue vault of heaven, with its cres-cent so pale, ... And with
. . . . so pale, ... And with
. . . . so pale, ... And with
. . . . so pale, ... And with


rall.
a tempo.
f
all its bright span - gles!" said Al - len - a - Dale. . . The fa- ther was steel, and the
all its bright span - gles!" said Al - len - a - Dale. . .
all its bright span - gles!" said Al - len - a - Dale. . .
all its bright span - gles!" said Al - len - a - Dale. . . The fa- ther was steel, and the
f a tempo.
mo- ther was stone; . . . . . They lift - ed the latch, and they bade him be - gone; . .
The fa-ther was steel, and the mo-ther was stone; . . . . . They lift - ed the
The fa- ther was steel, and the mo-ther was stone; . . . . . They lift - ed the
mo- ther was stone; . . . . . They lift - ed the latch, and they bade him be - gone; . .
p
. . . . But loud, on the morrow, their wail and their cry, but loud, . . . on the
latch, and they bade him be - gone, . . they bade him be- gone; But loud, on the
latch, and they bade him be - gone; . . . But loud, on the morrow, their wail and their
. . . . But loud, . . on the mor-row, their wail and their cry, their


mor - row, their wail and their cry: . . . . He had
mor - row, their wail and their cry: . . . . He had
cry, . . their cry: . . He had laugh'd on the lass with his bon-ny black eye, He had
wail . . . and their cry: . . . . He had
p
laugh'd on the lass with his bon-ny black eye, ... he had laugh'd on the lass with his
laugh'd on the lass with his bon-ny . . black eye, ...
laugh'd . . . . on the lass with his bon-ny black eye, with his
laugh'd on the lass with his bon-ny . . black eye, ...
cres. molto.
bon-ny black eye, And she fled . . to the for - - est to hear . . a love-
. . . . And she fled to the for-est . . to hear . . a love-
bon - ny black eye, And she fled to the for-est, she fled to the for-est to hear . . a love-
. . And she fled to the for-est . . to hear . . a love-
ff


dim.
p
- tale, . . And the youth it was told . . by was Al - len - a - Dale,
- tale, . . And the youth it was told . . by was Al - len - a - Dale,
- tale, . . And the youth it was told . . by was Al - len - a - Dale,
1st Bass.
- tale, . . And the youth it was told . . by was Al - len, Al - len - a - Dale, was
2nd Bass.
- tale, . . And the youth it was told . . by was Al - len - a - Dale,
Al - - len - a - Dale, Al - len - a - Dale, Al - len - a - Dale! . .
ritard molto.
f
Al - - - - - len - - - - - a - - - - Dale! . .
Al - - len - a - Dale, Al - len - a - Dale, Al - len - a - Dale! . .
Al - - - - - len - - - - - a - - - - Dale! . .
Al - len - a - Dale, was Al - len - a - Dale, was Al - len - a - Dale! . .
Al - - - - len - - - - - a - - - - Dale! . .

NOVELLO'S PART-SONG BOOK (*continued*).

VOL. V. (*continued*).

HENRY SMART.

No.		
168	Wake! to the hunting	3d.
169	Dost thou idly ask	3d.
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171	Only Thou	1½d.
172	I prithee send me back my heart	1½d.
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CIRO PINSUTI.

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VOL. VI.—J. L. HATTON.

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213	Sweet Lady moon	3d.
214	Hark, the Convent bells are ringing	3d.

VOL. VII.—J. L. HATTON.

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222	The Sailor's Song	3d.
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VOL. XIII.

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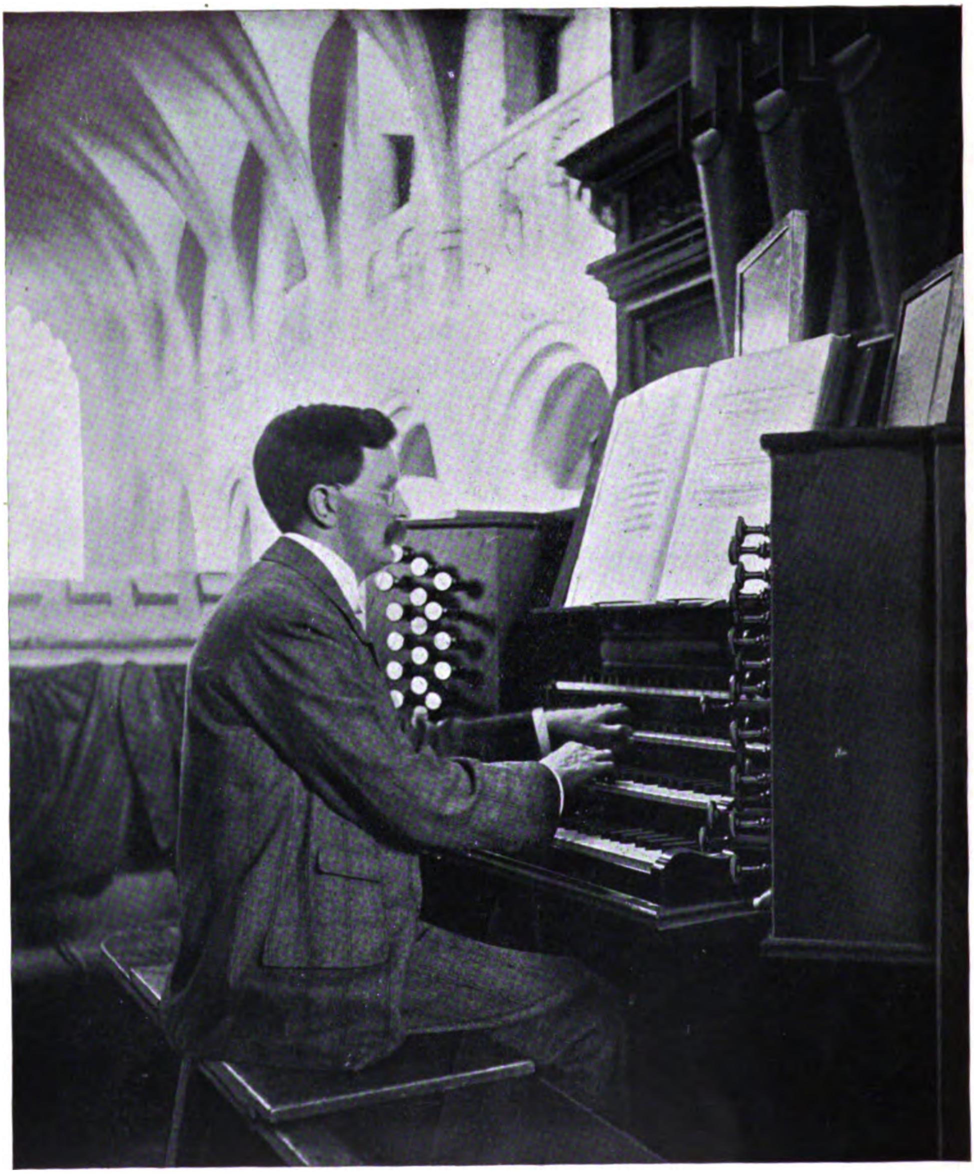

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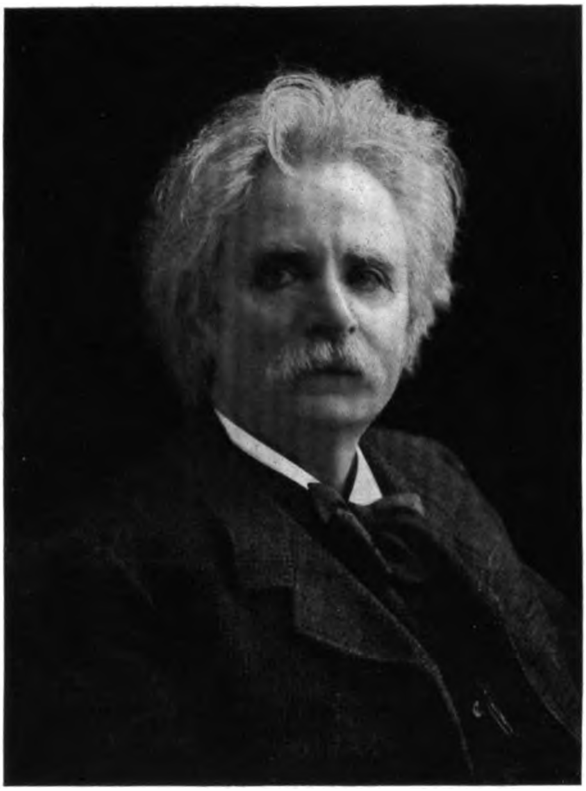

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Edvard Grieg.

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Artists: Miss Esta D'Argo, Mr. Ben Davies, Mr. Frederic Austin.

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WEDNESDAY, OCTOBER 16, AT 3.

Overture .. .. "In Autumn" .. .. .. *Grieg.*
Songs .. a. "Henrik Wergeland" b. "Der Einsame" c. "Ein Schwan" .. .. .. *Grieg.*
Concerto in A minor for Pianoforte and Orchestra .. .. *Grieg.*
Romance with Variations for Orchestra .. .. *Grieg.*
Songs .. a. "Die Prinzessin" b. "Mit einer Wasserlilie" c. "Am schönsten Sommerabend war's" d. "Die Odaliske" e. "Im Kahne" .. *Grieg.*
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Songs .. a. "Voer hilset, I Damer" b. "Zur Rosenzeit" c. "Ein Traum" .. *Grieg.*
Pianoforte Solos a. "Resignation" (from Op. 73) b. "She Dances" " " 57) c. "Home-sickness" " " 57) d. "Gangar" (D major) " " 72) .. *Grieg.*
Songs .. a. "From Monte Pincio" b. "At the Bier of a Young Woman" c. "On the Way Home" d. "Thy warning is good" .. *Grieg.*
Sonata No. 2, in G, for Violin and Pianoforte .. .. *Grieg.*

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Concerto No. 4, in D major, for Violin and Orchestra .. *Mozart.*
Rapsodia Piémontese in A for Violin and Orchestra (Op. 26) *Leone Sin'gaglia.*

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FRIDAY MORNING.—Oratorio, "The Kingdom" (Elgar); Symphony in C (Schubert). EVENING.—"Requiem" (Mozart); Poem for Chorus and Orchestra, "Sea Wanderers" (Granville Bantock); Symphony, No. 8 (Glazounow).

SATURDAY MORNING.—Mass in B minor (Bach). EVENING.—Overture, "Hebrides" (Mendelssohn); Eight-part Motet, "The Spirit also helpeth us" (Bach); Dramatic Song, "Vätergruft" (Cornelius); Songs (Grieg); Concerto for Pianoforte (Grieg); Overture, "Leonora" No. 3 (Beethoven); Five Songs of the Sea (Stanford); Ode, "Blest Pair of Sirens" (Parry).

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The HALF-TERM will commence on Thursday, November 7.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1908.

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THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on January 6, 1908. The Solo-playing Tests are: Fugue in E minor (without Prelude), J. S. Bach. (Peters, Vol. 2, p. 70; Novello & Co., Book 8, p. 104; Augener & Co., Vol. 3, p. 238; Breitkopf & Härtel, Vol. 1, p. 48.)

Sonata in F major, No. 20, Op. 196 (1st movement only), Rheinberger. (Novello & Co.; Augener & Co.; Breitkopf & Härtel.)

Introduction and Passacaglia in D minor, Max Reger. (Breitkopf & Härtel, No. 2, 198.)

The A.R.C.O. Examination begins on January 13. The subject of the essay will be taken from pages 1—264 of "English Music (1604—1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

E. H. TURPIN, Hon. Secretary.

Kensington Gore, S.W.

The Musical Times.

OCTOBER 1, 1907.

EDVARD GRIEG

Born, June 15, 1843.
Died, September 4, 1907.

Although Dr. Edvard Grieg had been for many years a delicate man, his sudden death at Bergen, his native city, came as a shock to his many friends and admirers in England. Some of us had been looking forward to seeing and hearing him either at the Leeds Festival or in London at Queen's Hall during the next few weeks, and now all our expectations have been set at naught by the call of the Reaper whose name is death. But while we deplore the loss of a master-musician, we rejoice in the wealth of sweet strains he has left us in his simple, unaffected music. If the question be asked, 'Was Grieg a great composer?' the answer must depend upon the various meanings of the adjective 'great.' This poetic-souled son of the North certainly did not compose noisy music that is void of understanding; therefore some might put him out of the category of greatness, judged from that standpoint. On the other hand, an artist who writes music which, by the charm of its melody and the excellence of its simplicity, gives untold pleasure to those who perform and those who listen, can surely be numbered among the great ones in music, and, if so, Edvard Grieg must be placed high up in the roll of fame.

Edvard Hagerup Grieg was born at Bergen, June 15, 1843. He came of a Scottish stock. As he once told a Scotch clergyman:

> Alexander Greig, my great-grandfather, who afterwards changed his name to Grieg, emigrated from Fraserburgh last century. . . . See, he said, displaying the seal at the end of his watch-chain, with the figure of a ship among stormy waves and the motto '*At spes in fracta*,' here is our crest; it is the same as the Scotch Greigs.

He received his earliest instruction in music from his mother, an excellent musician who once gave a splendid performance of Beethoven's Fantasia (Op. 80) and who took great pleasure in playing the works of Weber, one of her favourite composers. During the boyhood of Edvard, the distinguished violinist, Ole Bull, himself a native of Bergen, visited the Grieg family. When Ole Bull heard that the boy had composed music, he insisted upon his going to the pianoforte and playing his juvenile pieces. One day the violinist visitor suddenly said to Edvard: 'You are to go to Leipzig, and become a musician.' Thus the boy's fate was sealed. 'Everybody looked at me affectionately,' he records, 'and I understood just one thing, that a good fairy was stroking my cheek and that I was happy.'

In 1858, aged fifteen, Grieg became a student at the Leipzig Conservatorium. He studied counterpoint under Hauptmann and Richter; composition under Rietz and Reinecke (the latter is still living); and the pianoforte under Wenzel and Moscheles. Among his fellow-students at Leipzig were Walter Bache, John Francis Barnett, Edward Dannreuther, Arthur Sullivan, and Franklin Taylor. In the biographical sketch of the late Mr. Dannreuther which appeared in The Musical Times of October, 1898, that much-esteemed musician said to the present writer:

> You ask me about Grieg? He was then a slight-built, retiring youth, of a typical Northern physiognomy, flaxen hair, and large dreamy blue eyes, very quiet, self-absorbed, and industrious. As a pianist he never laid much stress on technique, but his playing was always delicate and intelligent—you know the rare charm he imparts to his own music; and though he never came forward as a virtuoso, to this day he manages to make a very good show in his *magnum opus*, the Pianoforte concerto. To see Grieg, the composer, in a nutshell, examine his 'Norwegische Volksweisen' (Op. 17 and 66). Here are all the elements of his *genre*, Norse tunes, plaintive or crude, as the people sing and play them—the drone bass—the chromatic inner parts—the use of some quaint bit of the tune by way of introduction or coda—the studied compactness and concentration, the glaring contrasts.

Grieg remained at Leipzig until the spring of 1862. A curious light is thrown upon the methods adopted at the Conservatorium in those days by a report of a students' concert which appeared in the *Musical World* of January 19, 1861:

> Leipzig.—The last evening performance in the Conservatory before the holidays was very interesting. The following is the programme:—Concerto for violin, Mendelssohn (first movement), by Mr. Albert Payne, of Leipsic (an English gentleman); fugue for piano, in E minor (Op. 35), Mendelssohn, by Mr. Franklin Taylor, of Birmingham; air from *Semele*, 'Awake, Saturnia,' Handel, Miss Rosamund Barnett; and concerto for pianoforte, in F minor, Chopin (last two movements), Miss Clara Barnett, of Cheltenham. Mr. Arthur Sullivan, formerly holder of the Mendelssohn Scholarship, played the wind instrument parts of the concerto on a piano, and conducted the song from *Semele*. The pieces were one and all admirably performed.

Were there no wind-instrument players in the Conservatorium orchestra?

An interesting incident of those student days is contained in the following reference to Sullivan Grieg says:

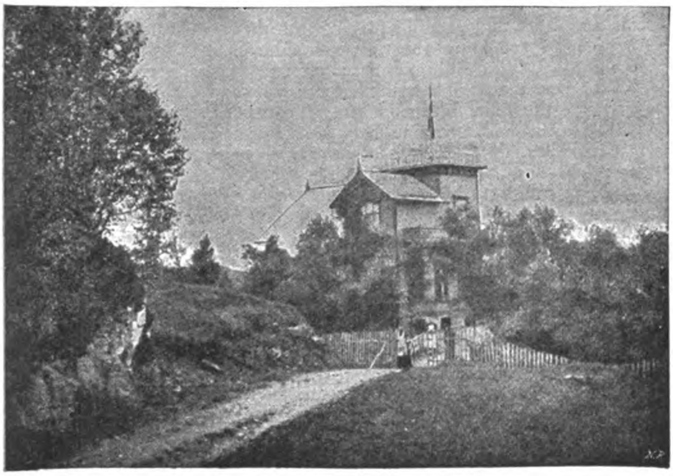
> Sullivan at once distinguished himself by his talent for composition, and for the advanced knowledge of instrumentation which he had acquired before he came to the Conservatorium. While still a student he wrote the music to Shakespeare's 'Tempest,' a few bars of which he once wrote in my album, and which displays the practised hand of an old master. Although I did not come across him much, I once had the pleasure of passing an hour with him, which I shall not forget. It was during a performance of Mendelssohn's 'St. Paul.' We sat and followed the music with the score, and what a score! It was Mendelssohn's own manuscript, which Sullivan had succeeded in borrowing for the occasion from the Director of the Conservatorium, Conrad Schleinitz, who was, as is well known, an intimate friend of Mendelssohn's. With what reverence we turned from one page to another! We were amazed at the clear, firm notes which so well expressed the ideas of the composer.

The young Norwegian left Leipzig in the spring of 1862, but not before he had scored his 'first success,' which he thus describes:

> I hasten to give one instance of what must be called a real success. It was Easter time, 1862, before I left the Conservatorium, when I enjoyed the honour of being among the students who were selected to appear at the public

> performance in the hall of the Gewandhaus. I played some pianoforte pieces of my own; they were lame productions enough; and I still blush to-day that they appeared in print and figure as Opus 1; but it is a fact that I had an immense success and was called for several times. There was no doubt about that success. Yet it meant nothing for me. The public consisted of invited friends and relations, professors and students. In these circumstances it was the easiest thing in the world for the fair-haired lad from the North to make a hit.

On his return to Norway, in 1862, Grieg gave his first concert at Bergen, and afterwards lived for a time at Copenhagen, where he profited to some extent by the advice of Niels W. Gade, then settled in the Danish capital. It was not, however, until after he had come into contact with Rikard Nordraak (1842-1866), a gifted Norwegian composer, that Grieg cast off the fetters of Leipzig's pedantic classicalism in order to enjoy the freedom of composing national music. He says, referring to Nordraak: 'It was as though the scales fell from my eyes: through him, for the first time, I became acquainted with the Northern folk-music and with my own bent. We abjured the Gade-Mendelssohn insipid Scandinavianism, and entered with enthusiasm on the new path which the Northern school is now following.' In the winter of 1864-65 these two enthusiasts founded at Copenhagen the Euterpe Society, its object being to bring forward the works of young Northern composers. The Society only lasted a few seasons, and Nordraak (to whom Grieg dedicated his Humoresken, Op. 6) went to Berlin. Nordraak's premature death, at the age of twenty-three, was a sore grief to Grieg, who composed a march for performance at his friend's funeral.



TROLDHAUGEN, NORWAY, SHOWING GRIEG'S HOUSE.

(*From Mr. H. T. Finck's 'Edvard Grieg.' By permission of Mr. John Lane.*)

One of Grieg's most popular songs is 'Jeg elsker dig' ('I love thee'), a setting of Hans Christian Andersen's words. This he composed in 1864, and in all probability for his cousin, Miss Nina Hagerup, to whom he then became engaged, though the marriage did not take place until three years later, June 11, 1867. In the meantime the fair-haired lover visited Italy. On his return to Norway he settled at Christiania, eager to do any work that, in view of his approaching marriage, would 'bring grist to the mill.' There, with the co-operation of Madame Norman Neruda (now Lady Hallé) and his fiancée, he gave a concert in the autumn of 1866, the programme including his Violin sonata (Op. 8), Humoresken for pianoforte (Op. 6), Pianoforte sonata (Op. 7), some of his songs, and other songs by Nordraak and Kjerulf. During the eight years that he lived at Christiania he did much to educate the taste of the people there. With the invaluable co-operation of his young wife—a most charming singer of her husband's delightful songs—he gave subscription concerts and conducted the Philharmonic Society. Under his inspiring direction were performed such works as Mozart's 'Requiem,' Mendelssohn's 'Elijah,' Schumann's 'Paradise and the Peri,' selections from 'Lohengrin' and Liszt's 'Tasso.' About this time he composed his beautiful Pianoforte concerto, of which more anon.

Like many other young musicians he received great encouragement from Liszt. Without in the least degree seeking any testimonial, or sending him any of his compositions (Liszt was deluged with such publications), Grieg, then aged twenty-five, received the following cordial letter from the greatest of pianists:

> Sir,—I am very glad to tell you what pleasure it has given me to read your Sonata (Op. 8). It bears testimony to a talent of vigorous, reflective and inventive composition of excellent quality,—which has only to follow its natural bent in order to rise to a high rank. I am pleased to think that in your own country you are meeting with the success and encouragement you deserve: these will not be wanting elsewhere either; and if you come to Germany this winter, I cordially invite you to stay a little at Weimar, in order that we may thoroughly get to know each other.
>
> Pray receive, Sir, the assurance of my sentiments of esteem and very distinguished regard.
>
> F. Liszt.
>
> Rome, December 29, 1868.

It is said that this letter caused the Norwegian Government to grant Grieg a sum of money in order that he might pay a second visit to Rome in the autumn of 1869. There he met Liszt, who received him most kindly and showed the greatest interest in his compositions. His delightful intercourse with Liszt he has recorded in some letters, from which we venture to make an extract, quoting from Mr. Finck's valuable monograph on the composer:*

> I had fortunately just received the manuscript of my pianoforte concerto from Leipsic, and took it with me. Beside myself there were present Winding, Sgambati, and a German Lisztite, whose name I do not know, but who goes so far in the aping of his idol that he even wears the gown of an abbé; add to these a Chevalier de Concilium, and some young ladies of the kind that would like to eat Liszt, skin, hair, and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really

---

* *Edvard Grieg.* By H. T. Finck. London: John Lane. 1906. A very interesting book.

play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply: 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning consequently sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanour is worth any price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the adagio, and still more in the finale, he reached a climax both as to his playing and the praise he had to bestow.

A really divine episode I must not forget. Toward the end of the finale the second theme is, as you may remember, repeated in a mighty *fortissimo*. In the concluding bars, p. 83, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the piano part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and with big theatric strides and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed: 'G, G, not G *sharp!* Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said, in a peculiarly cordial tone: 'Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you!'

This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in the days of adversity.

On his return to Christiania he founded the Musical Society and had a valuable coadjutor in Johan Svendsen, who became his successor when Grieg left the city to spend the remainder of his days in his native Bergen. This was in 1874, when the Norwegian Government granted Grieg and Svendsen each an annuity valued at about £88 a year. (Fancy a Chancellor of the Exchequer proposing such a thing in our House of Commons!) Although this amount does not seem large to us, it must be remembered that twenty shillings go much farther in Norway than here; at all events, Grieg was thus enabled to give up teaching and conducting and thenceforth to devote himself to the more congenial occupation of composing and making known his works in other lands than his own dear Norway. There, amid the fjords and the magnificent scenery of that northern clime, Grieg quietly passed the remainder of his days, drawing inspiration from his lovely surroundings.

GRIEG IN ENGLAND.

As in the *In Memoriam* article on Dr. Joachim last month, it may not be unacceptable to English readers if something be said about the introduction of Dr. Grieg's music in England and his visits to this country. The earliest definite date we have been able to find is that of April 18, 1874, when Mr. Edward Dannreuther gave the first performance of the Pianoforte concerto (Op. 16) in England, at a Crystal Palace Saturday concert. That excellent pianist also contributed to the programme-book a lucid analysis of the work, in which he referred to his fellow-student in these words:

> During the term of his studies, whilst taking in mental stock as it were, laying up treasures for future use, he lived mostly in the romantic worlds of Schumann, Mendelssohn, and Chopin, whose works gave the tone to the entire musical life of Leipzig, and especially of the Conservatorium. It may be doubtful whether he counted Bach and Beethoven among his household gods then. It is at all events certain that Liszt, Berlioz, and Wagner have been excluded from his threshold up to this day; which, as far as concerns the production of pure chamber and concert music, is certainly not 'a calamity hard to be borne.'
>
> The characteristic Scandinavian features of Grieg's musical talents took a tangible shape soon after his return to the north. Danish, Swedish, and Norwegian people's songs and dances there absorbed his fancy. They strengthened his thought, and, in a word, made a man of him. Henceforth his compositions bear the stamp of a particular nationality more clearly than any man's, except perhaps Chopin's.

This leads to a slight digression about the history of this popular and characteristic Concerto. As already stated, it was composed in 1868, during the summer of that year, at the Danish village of Sölleröd. Liszt's verdict upon this creation of the twenty-five-year old composer has also been mentioned. Its first public performance appears to have taken place at Copenhagen in 1869, when the solo part was played by Edmund Neupert, to whom the work is dedicated.* On October 30, 1879, Grieg himself played it at the Gewandhaus, Leipzig, with great success. The Concerto had, however, been previously performed (but from manuscript) at a Gewandhaus concert,

TROLDHAUGEN, SHOWING GRIEG'S HOUSE.

(*From Mr. H. T. Finck's 'Edvard Grieg.' By permission of Mr. John Lane.*)

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* Edmund Neupert, 'one of the best Scandinavian artists,' was born at Christiania, April 1, 1842; he died at New York, June 22, 1888, where he had been settled since 1883.

in aid of the Orchester-Pensionsfonds, by Fräulein Erika Lie (afterwards Madame Nissen), a brilliant Scandinavian pianist, then a young girl of nineteen. It is very amusing to read a criticism of the work contained in a letter of the Leipzig correspondent of the *Musical Standard* at that time:

> The other two compositions upon which we were called for the first time to pronounce our verdict were nothing to be compared with the above-mentioned [Handel's 'L'Allegro' and Lachner's Suite in C]. . . . With regard to Edvard Grieg's Concerto, there is little praise to be given; and had it not been for the favour in which Mdlle. Lie—the artiste to whose hands was entrusted the interpretation of the effusion—is held by everybody here, no attention would have been bestowed upon it.

'Effusion'—forsooth!

To return to Dannreuther's performance of the Pianoforte concerto at the Crystal Palace. The Musical Times said:

> The Pianoforte Concerto of Edward Grieg, excellently played by Mr. Dannreuther, may also be mentioned as a work of great originality, the young Norwegian composer having evidently dared to think for himself, instead of imitating the style of those who have preceded him. The Concerto was received with the warmest applause.

The Athenæum was rather more cautious:

> The work is strictly orthodox in form, and it possesses individuality of a Scandinavian type, which renders it very interesting, and made a decidedly favourable impression. The pianist, for his very able exposition, was recalled.

No notice of the concert seems to have appeared in *The Times!*

The success which attended the introduction of Grieg's Pianoforte concerto into England doubtless prompted Mr. Charles Hallé to perform the Sonata for pianoforte and violin in G (Op. 13) at his recital at St. James's Hall, May 29, 1874, Madame Norman-Neruda playing the violin part. At the Saturday Popular Concert of February 6, 1875, Hans von Bülow and Prosper Sainton played the earlier Sonata (in F) for pianoforte and violin (Op. 8). On November 15, 1887, at one of his 'London Symphony Concerts,' Mr. Henschel conducted the Two elegiac melodies for stringed orchestra (Op. 34).

We may pass on to the first public appearance of Edvard Grieg in England, a country he had, however, previously visited in company with his parents. The Philharmonic Society had the honour of again introducing a distinguished composer to an English audience when Grieg stepped on to the platform of St. James's Hall on May 3, 1888, to conduct the Two elegiac melodies referred to above. Those who were present on that interesting occasion will not easily forget the lovely effect the conductor-composer obtained at the end of the second piece ('The last Spring'), when, with his left hand, he gently waved the long sustained final chord through a lovely *diminuendo* into silence. The present writer cannot recall a similar instance by any conductor of such a perfect fading away of sound. Equally memorable on that occasion was Grieg's performance of his Pianoforte concerto, which gave an added charm to a beautiful work. With what delicacy he played the lovely *Adagio*, and, by way of strong contrast, the verve, energy and rhythmic 'go' he infused into the last movement, with its exhilarating northern tunes! At this visit, on May 16, 1888, Grieg and his wife gave an evening concert at St. James's Hall. The programme, which consisted entirely of his compositions, was as follows:

Sonata in F major, for pianoforte and violin (Op. 8).
MADAME NORMAN-NERUDA AND THE COMPOSER.

Songs . . . Two eyes of brown.
I love thee.
Wandering in the wood.
MADAME NINA GRIEG.

Pianoforte Solos On the mountains.
Norwegian bridal procession passing by (from Op. 19).
THE COMPOSER.

Romance and Finale from the Sonata, in C minor, for pianoforte and violin (Op. 45).
MADAME NORMAN-NERUDA AND THE COMPOSER.

Songs . . . My song shall be thine, sweet springtime.
In the summer evening.
Good morning.
MADAME NINA GRIEG.

Pianoforte Solos Alla Menuetto (from Op. 7).
Humoresken (from Op. 6).
Norwegian folk-songs and dances (from Op. 17).
THE COMPOSER.

The fascinating manner in which Madame Grieg sang her husband's delightful songs to his delicate accompaniment forms a life-long memory. In the autumn of that year (1888), at the Birmingham Musical Festival, Grieg conducted his Holberg Suite for stringed orchestra, and his Overture 'In Autumn' (Op. 11), originally a pianoforte duet, and performed in its orchestral version for the first time on that occasion. Sir George Grove, who was present, has recorded his impressions of the composer and his music in a characteristic letter dated 'Birmingham, August 30, 1888,' in which he says:

> A very interesting thing was Grieg's overture last night and his conducting of it. How he managed to inspire the band as he did and get such nervous thrilling bursts and such charming sentiment out of them, I don't know. He looks very like Beethoven in the face, I thought, and though he is not so extravagant in his ways of conducting, yet it is not unlike.

The remaining visits of Grieg to England were in 1889, 1894, 1896, 1897, and 1906. On May 10, 1894, the University of Cambridge conferred upon him the degree of Doctor of Music, ***honoris causa.*** The Musical Times, in recording the event, said:

> The degree which should have been conferred upon Grieg last summer, when the Cambridge University Musical Society celebrated its jubilee, had to be postponed till the 10th of last month, when the chosen representative of Scandinavian music was, if not in the most robust health, sufficiently recovered to journey to Cambridge for the purpose. Grieg's remarkable popularity with all sections of cultivated society—of those whose proclivities are not exceptionally musical as well as of the inner circle of musical enthusiasts—was shown by the warmth of his reception, both in the Senate House and at the Concert in the Guildhall, at which he was afterwards present. Like many great composers before him, Grieg's eminence is not to be measured by his height, and some time was spent in adapting to his stature by means of the domestic pin the doctor's gown lent him for the ceremony, while the saying that 'extremes meet' was amusingly illustrated by the presence on the floor of the Senate House of Dr. Alan Gray, Professor Stanford's successor in the Trinity College organ loft, who, in spite of his innate modesty, must perforce look down upon his professional colleagues.

It is very difficult and not without risk to give the dates of 'first performances in England,' because programmes and announcements of concerts are not always to be relied upon in this respect; therefore, in addition to the dates already given, it may suffice to say that the famous 'Peer Gynt' Suite appears to have been first heard here at Mr. Henschel's London Symphony Orchestra Concert, St. James's Hall, November 20, 1888, when it was received with that enthusiasm which the fanciful music always excites.

THE FUNERAL.

The funeral of Edvard Grieg took place at Bergen on Monday, September 9. The first part of the service was held in the Museum of Art and Industry, after which the body was cremated. Dr. Adolph Brodsky, Principal of the Royal Manchester College of Music and an old friend of the composer, was not only present but he has graphically described the ceremony in the columns of the *Manchester Guardian*, from which we venture to quote the following extracts:

> The most imposing and the most impressive feature of Grieg's funeral was the crowd. In my estimate there must have been between 40,000 and 50,000 people. There was no cold curiosity, no fighting for places, no stretching of necks to see better; from old man to urchin, all had the same grave expression of face which showed that they felt their loss.
>
> The programme of the ceremony, which was to begin at noon, was as follows: (1) 'Varen' ('In Spring'), by Grieg, played by the string orchestra; (2) Folk-song, by Grieg, sung by the male choir; (3) the laying down of the wreaths; (4) song for male voices, sung by the same choir, also composed by Grieg; and (5) 'Funeral March' for orchestra, by Grieg. The orchestra was a scratch orchestra gathered from the theatre, music-halls, and amateurs; I offered my services as a violinist, and they were accepted. Halvorsen, conductor of the National Theatre, Christiania, conducted. He is the husband of one of Grieg's nieces and a former pupil of mine from the Leipzig Conservatoire. The Funeral March was composed by Grieg about forty years ago, on the death of his friend Nordraak (who had such a great influence on Grieg as a composer), and is written for a military band only. But the only available military band in Bergen is so miserable that Halvorsen at the eleventh hour orchestrated it for an ordinary orchestra. And he did it so well, and the instrumentation was so completely in Grieg's manner, that it sounded as if it had been done by Grieg himself. It is a beautiful piece, a genuine 'Grieg,' and ought to become in its present form a standing piece on the repertory of the leading orchestras.
>
> There were fifty-seven wreaths, which had to be 'laid down' by nearly as many delegates; and the Kaiser's delegate, Legationsrat Sheller Steinwartz (himself a good musician and personal friend of Grieg), made the only long oration—and a beautiful one. The German Emperor's wreath came next after the wreath of the King and Queen of Norway, which was 'laid down' by General Nissen. Then came wreaths from the Storthing, from the Norwegian Government, from the municipalities of Bergen and Christiania, from the Imperial Chancellor, von Bülow; from the Royal Academy, Berlin; from the Queen's Hall Orchestra, London; from the Concert Gebouw Orchestra, Amsterdam; and from the Brodsky Quartet, Manchester. As I brought a wreath from the Brodsky Quartet, the committee asked me to take charge of the wreath of the Concert Gebouw Orchestra, which I did.
>
> In German, I bade our dear friend farewell, and said that his works would remain to give him immortality so long as true and noble art endured. I and the other bearers then lifted the coffin and carried it outside to the hearse—a beautifully decorated car drawn by four black horses. So it stood visible to everybody. As we passed through the streets, the houses draped with flags, all the people uncovered their heads. The procession consisted of hundreds of deputations with standards inscribed with the names of the societies to which the deputations belonged. There were about 10,000 people in the procession. We who followed directly after the hearse were quite out of town when the end of the procession was still passing through the streets of Bergen. All the schools, all the shops, and all the mills were closed. Outside the town we passed through an alley of trees surrounded by the fjords and mountains; the view was overpowering. At a certain spot the hearse stopped, and the procession, with their standards, passed before the hearse, and every deputation lowered their standard before the coffin and passed on. It was nearly an hour before the last standard was lowered. Afterwards we drove to the cemetery, on a hill a few miles outside the town. Kaiser, King, government, towns, professional musicians, students, workmen, peasants—they all were united and led by one idea—to do homage to the remains of Grieg.

Madame Grieg has asked that the following message may be published: 'My most heartfelt thanks to all who honoured the memory of my husband and bestowed their sympathy upon me.—NINA GRIEG.'

For the portrait of Dr. Grieg which forms one of the special supplements of the present issue of THE MUSICAL TIMES, we are indebted to the courtesy of Mr. Robert Newman.

F. G. E.

NOTES ON AN OLD MUSICAL JOURNAL

THE QUARTERLY MUSICAL REGISTER.

Among the books on music yet unwritten is one on the history of English musical periodicals. The lists that hitherto have been drawn up of these journals—many of them meteoric in their brilliance and rapid extinction—are inadequate and inaccurate. It needs some patient investigator with the necessary leisure and knowledge to compile such a history, one that would cover a period of about 130 years—a period full of interest in the development of the art in this country. In the meantime the following notes are offered on a little-known and short-lived periodical entitled *The Quarterly Musical Register*, which appeared nearly one hundred years ago.

Like other English musical journals, *The Quarterly Musical Register* owed its initiation to a professional musician. August Friedrich Christoph Kollmann, its editor and proprietor, was a German musician (born about 1756), who in 1784 became chapel-keeper and schoolmaster at the German Chapel Royal, St. James's, a building which stands close to Marlborough House. When, in 1792, George III. presented a chamber organ to the chapel, the instrument was played upon by Kollmann, in his capacity of 'clerk,' till his death on Easter Day, 1829. He was a man of much energy, so much so indeed that, on January 21, 1809, during a large fire at St. James's Palace, he is said to have saved the chapel by standing in the doorway and preventing the firemen from entering to destroy it! Kollmann found further outlet for his energies in writing several theoretical works and in composition. His theoretical output was considerable in that it included the following treatises:

- An essay on musical [!] harmony, according to the nature of that science, and the principles of the greatest musical authors. Folio, 1796.
- An essay on practical musical composition, according to the nature of that science, and the principles of the greatest musical authorities. Folio, 1799; 2nd edn., 1812.
- A practical guide to thorough bass. Folio, 1801.
- A vindication of a passage in the practical guide to thorough-bass against an advertisement of Mr. M. P. King. Folio, 1802.
- A new theory of musical harmony, according to a complete and natural system of that science. Folio, 1806; 2nd edn., 1823.
- A second practical guide to thorough bass. Folio, 1807.
- An introduction to extemporary modulation in six general lessons for the pianoforte or harp, with directions how they may be rendered useful for the violin and violoncello (Op. 11).

Some of Kollmann's compositions bear curious titles, *e.g.*, Op. 8, 'An analysed symphony for the pianoforte, violin, and bass.' His Op. 9 is 'The melody of the hundredth psalm, with examples and directions for a hundred different harmonies, in four parts' (1809). Op. 10, of which a second edition was issued, consists of 'Twelve analysed figures, with double counterpoints in all intervals and introductory explanations,' for two performers on the pianoforte or organ (1823). There also can be placed to his credit 'A Rondo on the chord of the diminished seventh,' a one-sheet publication issued in 1820. He composed a remarkable symphony entitled 'The Shipwreck, or the loss of the East Indiaman *Halsewell*,' 'a piece of programme-music quite in the taste of the time.' Reference is made to this work on p. 656. It must not be forgotten that Kollmann, who became a naturalized Englishman, was one of the earliest pioneers of Bach's music in this country, as we shall presently see.

The Quarterly Musical Register, in size *octavo*, made its first appearance in January, 1812; its second and last number is dated April, 1812; therefore as only two numbers (totalling 160 pages) were issued, this early English musical publication met the fate of many of its successors in not surviving its infancy.

A copy of the publication, preserved at the Royal Library, Brussels, contains an interesting autograph letter from Kollmann to Dr. Burney, for a transcript of which we are indebted to the kindness of Mr. J. S. Shedlock. The letter reads:

> DEAR SIR,
>
> I am much obliged to you for the favour of lending me your Tour through France and Italy which I return: and beg you will oblige me by accepting No. 1 of my Musical Register published Jan. 1, the idea of which you will recollect my having suggested to you many years ago. I hope that the mild winter has been rather advantageous to your weak state of health, and wish that the approaching spring will be still more beneficial to you.
>
> I remain, with greatest regard,
> Dear sir,
> Your
> most obedient
> humble Serv^{t}.
> A. F. KOLLMANN.
>
> Priory S^{t}. James's
> Feb. 3^{d} 1812.

Thus it will be seen that Kollmann had long thought of issuing an English journal devoted to music. His foreword in *The Quarterly Musical Register*—which, with the other extracts, is taken from the copy in Mr. James E. Matthew's extensive library—must be quoted in full:

I. INTRODUCTION.

The present periodical work is intended to promote a more general, and more certain acquaintance, with all that is useful, and interesting, in the study and practice of music, than can be obtained from the treatises, magazines, and other sources of public information hitherto known; and the Editor flatters himself, that the pains which he has taken in musical studies, and researches, during a great part of his life, and an extensive correspondence, will enable him to conduct it to the satisfaction of the public.

The importance of publications of this kind has long been universally acknowledged; for they are one of the best means of supporting the cultivation of an art or science, viz.: by rendering the best masters and productions of it known, and encouraged; by creating a useful emulation among those who excel in it; and by preventing many errors, and false pretences, from gaining upon the public, as fast as otherwise they might have done. And even the degree of success, which such works meet with, seems to indicate the more or less flourishing state of their respective art or science.

The latter may be concluded from the list of former similar publications, which we give in the next article. For the greatest part of them have been carried on, with little intermission, in Germany, as the former principal seat of musical learning, and musical art. But during the last twenty years they have also continued, and increased in number, in England; and this in proportion to the increasing more general study, and cultivation of music in this country than before.

The reason why this work appears under its editor's name, like most of those former works just mentioned; and not, like the modern magazines and reviews in general, with the name of the publisher only, is; because it will be allowed that there is a great difference between a work only collected by an editor, who himself is not involved in its contents, like the parties whose merits or productions are examined in it; and one written as well as collected, by an author, whose own works ought to come under a similar investigation as those of other authors, with which they often must be compared. For in the former case, nothing more is necessary, than the name of a publisher, who can be made responsible for anything illegal in the work. But in the latter case, being that of the present work, it is proper to let the editor himself be known, in order to convince the public, and every party called in question, that he is willing to be answerable even for every impropriety, which may be found or imagined in the work.

The public therefore may be certain, that by this work, nothing can be imposed on them, through false commendation; nor any thing be prejudiced in their opinion, by misrepresentation: and that mistakes will not only be carefully avoided, but also rectified, as soon as discovered.

And on the same grounds every individual stands assured, that his merit, publication, or invention, will be noticed in a fair and liberal manner. To which we may be permitted to add: that though in regard to doctrines, and to cases of a general importance, it will be our duty to the public to be very particular; we shall, in regard to all harmless productions, endeavour to render our criticisms rather instructive, and encouraging, than humiliating to those whom they concern.

No fault can be found with this editorial creed and the doctrines therein promulgated. Alas! that 'the satisfaction of the public' failed to recompense Kollmann for 'the pains which he has taken in musical studies, and researches, during a great part of his life.' It is an old, old story, true to-day even with our boasted advancement in music—the apathy of musicians, especially professional musicians, towards the literature of their art.

Following the 'Introduction' is 'A chronological list of the periodical musical works, of the Historic-critical kind, which have existed before the present *Musical Register*.' This list, though not complete, is a most useful one, especially in regard to English musical periodicals.

No. iii. is an interesting article entitled 'A retrospect of the State of Music in Great Britain, since the year 1789.' Under the heading 'Treatises' we learn that to Kollmann's 'two new systems of harmony' there was 'shortly to be added a new work by Dr. Crotch' entitled 'Elements of musical composition.' Among the lectures delivered (presumably in 1812) are those by Dr. Crotch, Dr. Callcott, and Samuel Wesley at the Royal Institution; by Wesley and Crotch at the Surry Institution; Dr. Kemp at the Russell Institution and the Pantheon; and Mr. Stevens at Gresham College. The subject of 'Temperament' is referred to in 'the mechanical tempering apparatus proposed by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston.' The following protest against the harmonic modernization of old songs is not without its application in the present day:

> One thing we have observed, which we can not approve of, viz.: the *modernizing* of *ancient* national airs, so as to take away their original characteristics. For the only improvements that can be allowed in them are: the filling up of their harmonies with such chords as the ancients may be supposed to have used at the time those pieces were composed; and the removing of striking incorrections that may be found in them. Whenever a composer is inclined to do more to such pieces, he ought rather to set new ones in imitation of their style, then to *destroy* those monuments of antiquity, by *altering* them.

Most excellent advice!

The references to 'organ music' and 'organ playing' in England nearly a century ago, in addition to being historically valuable, will be read with interest by organists. Kollmann says (we quote him literally, including his italicised words and punctuation):

> Though very fine compositions for the *organ* have been published by *Mr. S. Wesley*, and by other able masters, they are still for manual keys only, and the use of obligato pedals is not yet promoted by them. But a true idea of the latter begins now to become pretty general, by the increasing circulation of Sebastian Bach's Organ Trios, and of his other works for the Organ, published by Messrs. S. Wesley and Horn.
>
> . . . .
>
> The art of *Organ Playing* in England, still labours under two very great disadvantages, viz., the want of *Organs* as they ought to be, and as they are in other countries; and such *salaries* for organists, as make great organ playing an object of study and speculation.
>
> In regard to *Organs*, it is remarkable, that throughout the whole British empire, and in the most opulent city on the face of the globe, London, there is, according to the best of our enquiries, *not one* organ equal to those which are *frequent* in the principal cities of Germany, Holland, and the Netherlands; and also, that the churches of many populous parishes in England, even some of the richest, not far from the metropolis, are *without any* organ; though a good organ, well played, is allowed as one of the most proper and most noble additions to the solemnity of divine worship, as well as the best means of supporting, and improving general Congregational Psalmody.
>
> And in regard to the *Salaries* of Organists also, it is strange that in general they are so much less than those abroad; where, for the mere playing on Sundays, and for a short attendance on Saturdays, the organist has a genteel competency; and all that he can earn besides, by teaching during the whole week, is for his particular encouragement.
>
> There is consequently not the same enticement, for making organ playing a *particular study* in this country, as abroad. And yet numerous able performers on that instrument are found in England, among whom Messrs. *Charles* and *Samuel Wesley* deserve particular notice; the latter gentleman as one of the finest *extempore* Fugue players on any given subject, of the present age.

Military Bands are included in the survey. We learn that

> The *Military Bands* of *Music* have been much enlarged, and the serpent, trombono, and the German flute, as well as the different kinds of smaller flutes, have been introduced in them, which formerly were not generally used. England therefore has at present a great number of excellent performers on the different wind instruments, and it might be wished that their *music* were not so often drowned, by the drumming, and other *noise*, with which it is too frequently accompanied.

Some of the 'odds and ends' gleaned from this interesting Retrospect are summarized as follows:

> That it is 'highly unjust' for musicians to perform at benefit concerts without remuneration for their services.
>
> That additional keys have been added to the pianoforte, 'above the former high F, three lines and space over the treble stave; and below the former low F, four lines under the bass stave.'
>
> That Mr. Percival's new invention for the French horn, trumpet, and bugle horn, provides 'six holes for the fingers, by the use of which each of those instruments gives all the tones and semitones.'

'Of John Sebastian Bach, and his Works' is the title of the fourth article. This recalls the interesting fact that Kollmann intended in 1799 to issue Bach's 'Das wohltemperirte Klavier' in England *before* the work had made its appearance in print in the composer's own country! 'So great an emulation,' as he proudly and justly calls his project, at once roused the foreign publishers to action in that they seem to have hurriedly issued the work, the earliest editions coming from the houses of Nägeli (Zurich) and Simrock (Bonn) both in the year 1800, fifty years after Bach's death! Kollmann thereupon relinquished his intention to publish this great classic here on account of the importation of the foreign copies; but he was the first to print one of the '48'—the Prelude and Fugue in C (No. 1 of Part II.)—and in an English publication. Moreover, in 1806, he issued an English edition of the 'Chromatic Fantasia' bearing the title:

> John Sebastian Bach's celebrated Fantasia Chromatica for the Piano Forte, with some additions by A. F. C. Kollmann, organist of His Majesty's German Chapel, St. James's. London: Preston.

Unlike many modern editors, Kollmann was conscientious enough to indicate his 'additions' by small notes. It is interesting to find that Kollmann (as early as 1806) was probably the first to write out the *arpeggios* in the manner indicated by Mendelssohn in later years (see his letter to his sister, Fanny Hensel, November 14, 1840), and subsequently carried out to a still greater extent by Hans von Bülow.*

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* For further information on this interesting and important subject see a series of articles on 'Bach's Music in England' which appeared in THE MUSICAL TIMES from September to December, 1896; also 'A Bach Myth' in the same journal for March, 1885, p. 131.

The remaining articles in this initial number of *The Quarterly Musical Register* need not detain us. It may suffice to give their titles:

v. An Account of the Theoretical works of A. F. C. Kollmann, Organist of His Majesty's German Chapel at St. James's.
vi. Review of Dr. Callcott's 'A Musical Grammar.'
vii. Remarks on the artificial temperaments of Organs, and Piano Fortes, invented by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston.
viii. Explanation of the musical pieces given in this number (4 plates of examples in music-type).

The contents of No. II. (the last issued) of *The Quarterly Musical Register* (April, 1812) are, on the whole, of less interest than those of No. I. The articles are as follows:

ix. A retrospect of the State of Music in Germany since the beginning of the last century.
x. A parallel between Raphael and Mozart.
xi. An account of the theoretical works of A. F. C. Kollmann (*concluded*).
xii. Review of Dr. Callcott's 'Musical Grammar' (*concluded*).
xiii. On the origin, progress, and present state of music in Bath, 1812. By favour of a correspondent.
xiv. Abstract from a letter to the Editor, dated Edinburgh, Jan. 21, 1812.
xv. Abstract from a letter to the Editor, dated Bristol, Feb. 14, 1812.
xvi. Remarks on the artificial temperaments, &c., invented by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston. (*concluded*).
xvii. On the Abbé Vogler's system of simplification in the construction of organs.
xviii. A quarterly catalogue of musical publications, inventions, &c.

The letter from Edinburgh, No. xiv. in the above list, may be quoted as showing how Scotland stood musically in A.D. 1812:

> Sir,
>
> I should be very willing to give you, from time to time, an account of the state of music, and of musical occurrences in this part of the Island, if music, either in theory or practice were on a respectable footing amongst us. But alas! it is far from being so. Scotland, however renowned for her poets, historians, philosophers, and warriors, has yet made very little progress in the fine arts. Except our beautiful national melodies, which of late years have been rendered doubly interesting by the exquisite accompaniments of Haydn, and the charming verses of Burns, we have nothing to boast of, that can be called musical composition: for though our dance tunes are lively and full of spirit, and much prized by the natives, who, like most other nations, are passionately fond of dancing, yet those tunes cannot be dignified with the name of composition.
>
> With respect to the practice of music, it is confined almost entirely to the fair sex. The very few gentlemen who play the flute, violin, or violoncello, take to it too late in life to attain any proficiency. Fathers in general have an absurd prejudice against their sons' learning music, thinking it would lead them to idleness and dissipation: though to men of fortune, and all those who have much leisure, instrumental music always appeared to me the best possible resource against ennui, and an antidote to dissipation.
>
> Every man, however, who can afford to buy a piano forte, has his daughters taught to play a little; and, among the higher ranks, the French harp, as well as the piano forte is beginning to be pretty common. We have a few young ladies who can play and relish Haydn, Mozart, and Beethoven; but in general, they are contented with superficial music, and perform it but poorly: while in vocal music, with some very few exceptions, they are still much more in the infancy of the art.
>
> We had, for above half a century, a weekly concert, upon a most liberal and agreeable footing. It was supported by a subscription of the nobility and gentry, no tickets were sold, but were given to every genteel stranger that applied for admission. In the outset of the establishment, such of the subscribers as could play a little, made part of the orchestra, but those fell off as the music became more intricate; and, during a good many of the latter years of the institution, the performance was entirely professional. From various causes it was given up twelve years ago; and since that time we have had six or eight concerts annually, chiefly from Mr. Corri, who generally engages a singer or two, and a concerto player from England; and in this way we have opportunities of hearing most of the great performers by turns.
>
> You will perceive, from the foregoing short account, that good music is yet quite an exotic in Scotland; and that it is impossible from this quarter to make any communications at all interesting to the musical cognoscenti. In the Highlands, there is nothing like music, they are prodigiously fond of the great, noisy, and utterly inharmonious bagpipe!
>
> We have in Edinburgh two good public organs and a good chamber one by Snetzler; the rest are but so so. You know, I presume, that in the established Church of Scotland, there are no organs, nor instruments of any description! You will not be at all surprised, therefore, when I tell you, that our psalmody is wretchedly bad: indeed worse cannot easily be conceived.

From No. II. of Kollmann's periodical we learn that 'Erard has produced his patent Harp, with pedals for sharps and flats to all the seven notes of the diatonic scale'; that Mr. W. Bundy, of Camden Town, produced a patent pianoforte, all the strings being covered with platina wire; that the patent of the transposing pianoforte invented by Mr. Riley of Hull is sold to Broadwood; also that Crotch continued to deliver his Lectures on music at the Surry Institution, and that Dr. Kemp discoursed on the art at the Great Assembly Room, Cateaton Street.

The foregoing outline may serve as a specimen of what the author of 'The history of English musical periodicals' will find in the course of his researches when he comes to write that book, one that should contribute in no small degree to the history of the art in this country. Will it ever be written?

HOW DO WE PLAY WITH EXPRESSION?

Artist.—So you will not learn the pianoforte any more?

Scientist.—No; the methods of teaching are too empirical for me.

Artist.—Empirical! The methods that have been perfected by the brains of Plaidy, Tausig and Leschetitzky during half-a-century, empirical?

Scientist.—At least they are quite indefinite and unscientific. I cannot find one of them that amounts to more than 'Try to play and keep on trying till you can do it.'

Artist.—Well, what else would you suggest?

Scientist.—I have had to use my own brains to learn to avoid a dozen muscular faults which none of these great teachers have said a word about, and I have learnt in fifteen years what I now see I might have learnt in five—how to produce tone of infinite shades and how to move my fingers with extreme velocity.

Artist.—And isn't that good enough—even in fifteen years?

Scientist.—No: it does not make me an artist.

Artist.—Artistic feeling, my friend, is not to be taught.

Scientist.—Well, I don't know! I look at the stage, and I see hundreds of young men and women beginning as utter sticks and eventually learning by the practice of their art to impersonate and to portray every species of emotion in the most convincing manner. Now I will not argue the question as to whether they *feel* the sentiments they illustrate. The point is that they have learnt *what to do* to make their performance appeal to the hearts of the audience. It is a matter of technique. You remember the story—a perfectly true one—of Modjeszka reciting the Polish alphabet so as to dissolve a drawing-room full of people into tears? If this can be learnt on the stage it can be taught, and not only there but in all the arts. Here, for instance, is a piece in which occur the indications *con dolore*, *appassionato*, *con anima*, *espressivo*, and a great many more. Why has no one laid down in words just what one is to do in order to play *appassionato*, for instance?

Artist.—Do? Why this, to be sure (*plays passage*).

Scientist.—If I could record that with a phonograph it might be of some use; but will you kindly explain to me *what* you did and *how* you did it?

Artist.—What I did? Surely you heard? How I did it? I felt the intensity of the phrase and—

Scientist.—I didn't ask what you felt, but I want to know the mechanical means whereby you made it apparent.

Artist.—Mechanical means! There are none: it is feeling, you—icicle!

Scientist.—Pardon me, our feelings may or may not have a physical origin, but all outward expression of them can only be mechanical. Now, let me teach you something. I noticed the mechanical means by which you gave an intense expression of passion to that mild epithet 'icicle.' Can you tell me how you did that?

Artist.—It was an explosion of feeling, I suppose.

Scientist.—There you go with your 'feeling.' I see you are no teacher. It was just a pause of a quaver's duration between the pronoun and the noun, together with a strong *sforzando* on the first of the bar. Now I have found out what to do to produce the effect of a sudden expression of scorn or anger in music. But why the dickens couldn't you have taught me that?

Artist.—You ought not to want teaching such things: you ought to *feel* them.

Scientist.—A very nice excuse to save the teacher trouble, but a very poor consolation for the inquiring pupil who can get nothing but explosions of temper out of his master. How would 'feeling' teach you tone-production, for instance?

Artist.—Surely, by listening for results.

Scientist.—And if these were never good? Shall I tell you how I learned the secret? I was watching a lot of burly farmers at a fair trying their strength at one of those things that you hit with a hammer, and an indicator runs up a slot in a vertical marking-board. One actually broke the machine, but none sent the marker more than half-way up. Presently up came a fine lad of sixteen—a blacksmith's 'prentice. He whirled the hammer like a flash of lightning and up shot the marker to the top, ringing the bell with a clear sound. He did it thrice without the least difficulty, while all the people marvelled at his strength.

Artist.—That was knack, of course.

Scientist.—Are you any the nearer to doing it when you have given it a name? Why don't you call it *feeling* at once? Anyhow, I saw how success depended on the *increasing velocity* of the hammer, and consequently learnt how to do it myself. And by applying the same principle in miniature to the swing of the finger to the key, I learnt how to produce a *fortissimo* with the minimum of effort. Now, if you will show me in a similarly definite way what to do in order to play *con dolore* and all the rest—there must be something—I will return to my pianoforte, otherwise I shall seek some more profitable study.

Artist.—You will find no art profitable without feeling.

Scientist.—Ugh! F. C.

IN A MUSICAL LIBRARY.—II.

Although not a musician of the first rank, Grétry, with his pleasant melody and dramatic instinct, exactly hit the taste of the French nation. To the musical world in general the interest of his fifty operas is now purely historical. If anyone remembers the air 'O! Richard, O mon Roi!' or the quintet from 'Lucile,' 'Où peut on être mieux qu'au sein de la famille,' it is rather for its political than its musical associations.

The main events of his life are pleasantly recounted in his self-complacent 'Essais.' For present purposes it is only necessary to say that Grétry was born at Liége in 1741, and that in his latter days he retired to a house called 'l'Ermitage,' at Enghien, Montmorency, about fourteen miles from Paris, which formerly had been occupied by Jean Jacques Rousseau. There Grétry proposed to end his days, when unfortunately his peace of mind was destroyed by the murder of his nearest neighbour, a miller. So completely was he unnerved that he returned to Paris, but his health was shattered, and feeling his end at hand he was removed to the Hermitage, where he breathed his last on September 24, 1813. His death was the occasion of a series of events of much interest which are recounted at length—indeed at too great length—and with a great want of arrangement, in a curious work entitled 'Cause célèbre relative à la Consécration du Cœur de Grétry.' Paris, 1825, 8vo.

In the year 1764 there was born at La Fère en Tardenois, in the department Aisne, a certain Louis Victor Flamand. He was educated for a religious life, but having tried two different orders decided that he had no call for that life, which he abandoned for commerce, in which he made a good fortune as a furniture dealer and upholsterer. In 1787 he married; having been blessed with seven children, he divorced his wife in 1794, and shortly after re-married, was again divorced, took back his first wife, from whom he again separated, to marry a niece of the composer Grétry. There is no record that this union was otherwise than happy; he was inordinately vain of his alliance with the composer, whose name he added to his own, and really seems to have been convinced that much of the celebrity of his uncle by marriage centred in himself.

Grétry appears to have been a man of great good sense. Before his death he discussed with Flamand the place of his burial, deciding on Paris on the ground that none of his heirs would be in a position to live at the Hermitage, and that it would therefore pass out of the family, and thus involve the removal of his body. No question of the heart seems to have arisen, nor does the very businesslike holograph will (of which a facsimile is given) contain any formal directions. His property was left in equal shares to his seven nephews and nieces, children of his brother Jean Joseph, all of whom he had educated.

M. Flamand at once took the direction of matters on his own shoulders. The day after the death of Grétry he visited the Cimetière de l'Est, accompanied by his brother-in-law, M. Rénié, to choose a grave, and was fortunate enough to find a site next to that of Delille, 'the French Virgil.' 'I cried out, "*Mon ami!* it is there—it is close to Delille that our illustrious relative should rest." We ran at once to the keeper to secure the spot.'

He had already invited the rest of the family to consent to the extraction of the composer's heart, with a view of depositing it at the Hermitage if either of them acquired the house, or failing that, of offering it to the town of Liége. To his great surprise this suggestion was rejected by nearly all the relatives. 'This gave me great trouble,' says M. Flamand, 'but I maintained the hope of preserving it from corruption,' and in spite of opposition he carried out his design.

When the body was placed in a coffin Flamand took the precaution of securing the attendance of M. Damien, a local doctor, hoping to induce him to remove the heart 'à l'insu des opposans.' This Damien declared to be impossible, being no doubt aware of the family feeling. Returning to Paris to complete arrangements, he journeyed back in a mourning coach accompanied by a hearse to convey the body to Grétry's rooms in Paris, but before starting he made another unsuccessful attempt to induce Damien to carry out his wishes. It is a point of interest that 'M. Neukomm, jeune compositeur,' afterwards the well-known Chevalier Neukomm, was also present and made an unsuccessful attempt to take a cast of the head.

'Persevering always in my design of saving the heart of Grétry,' says M. Flamand, 'the idea occurred to me of persuading the family to give my uncle a lead coffin. Opinions were divided; but the majority carried it; then I determined to make a last attempt. A surgeon assisted in transferring the body; I begged him to operate; it would have been very easy. I cannot conceive what stood in his way. I was compelled to yield, but my love for Grétry suggested to me several other more favourable methods.'

It was, however, imperative to carry out the funeral, and as the tomb by the side of the 'French Virgil' was not ready, the coffin was placed in a temporary grave. Discussions arose in the family about the monument. 'I overcame them all,' says M. Flamand, 'with triumph, and succeeded in erecting the one now to be seen.' For two months the body remained in its temporary resting place, then came M. Flamand's opportunity and he rose with the occasion. 'Anxious to avail myself of this sad moment to carry out my design, I addressed with the greatest secrecy a request to M. le Baron Pasquier, prefect of police. The whole family was in ignorance of this application, in such dread was I of interruption.' This request definitely asked for authorisation to remove the heart for the purpose of offering to the town of Liége, and professed to have the concurrence of several members of the family. This obtained, the services were engaged of M. Souberbielle, surgeon-major of the Guards, and in the presence of witnesses this heart, 'which was endowed with such eminent qualities, this heart which I had had so much trouble in rescuing from the corruption to which the majority of his ungrateful nephews would have consigned it, this heart which had caused so much tribulation in securing to France,' was handed to M. Souberbielle for embalmment and for enclosure in a 'coffret d'étain,' which I am afraid means pewter; one could have supposed silver none too precious! A procès-verbal of the transaction was drawn up, which asserts that the whole family concurred!

M. Flamand had carried his point, and was in possession of the treasure, and now his troubles began. Being at that time unable to agree with his co-heirs on a price for the Hermitage, he wrote, of course without consulting the family, to the Prefect of the Department, and to the Maire of Liége, making the offer of the heart to the town which had given him birth, in both cases asking for a prompt reply. It was not till January 3, 1814, that the Maire wrote requesting Flamand to send off the box containing the precious remains by return of post (*par le premier courier*), and that he would acknowledge receipt when to hand. The idea of sending so invaluable an object by ordinary conveyance was too much for his loving nephew; he therefore treated the communication with silent contempt. Moreover, in the interval Liége had ceased to be in French territory, and another circumstance had arisen which altered the conditions; M. Flamand had succeeded in acquiring the Hermitage, and he therefore determined (he asserts with the consent of the family) to deposit the heart in a monument to be erected in the grounds for the purpose. This was carried out with proper pomp, and the blessing of the Bishop of Versailles, on July 15, 1816. The monument consisted of a marble pillar surmounted by a bust of Grétry, of which a lithograph is given in the book.

On June 15, 1821—five years after the inauguration of the monument—there appears on the scene a demoiselle Keppenn. Who she was and how she was interested in the matter does not appear. In a letter to Flamand she declared herself charged with instructions from the authorities of Liége to claim the carrying out of his original offer; she also made it her business to induce several members of the Grétry family to join in this demand. Her letter was followed up by a personal visit accompanied by certain legal functionaries. This demand was of course rejected with scorn. Then began a long legal contest fought out with the greatest bitterness on both sides. Details would be tedious. Much of the trouble was caused from the fact that in his original letter Flamand stated that in offering the heart he was only carrying out the wish of Grétry. This statement Flamand asserts was only a rhetorical flourish, inserted at the suggestion of a friend, and actually contrary to fact. The will is silent on this point. In the course of litigation a seal was placed on the monument on behalf of the Liége authorities. M. and Madame Flamand Grétry, dissolved in tears at this outrage, were at the moment revived by the announcement of a proposed visit from the Duchesse de Berri. On June 19, 1823, 'a day to be for ever remembered,' she arrived with a large suite, all as well as the august princess, mounted on 'le rustique animal des habitans de la campagne,' presumably the donkey. The Duchess was no doubt staying at Enghien for the benefit of the waters, the famous heart was an excuse for a morning's ride. It pleased Grétry to consider the visit a recognition of his rights, and he celebrated it by erecting a bust of the Duchess with proper solemnities.

A few weeks later the representatives of the law appeared with a determination to carry off the heart. Warned in time, Flamand secured the presence of the Maire and a body of his neighbours, whose opposition was so vigorous that the legal authorities retired, *re infectâ*, nor was a similar attempt on November 14 any more successful. Full of resource, Flamand then determined to erect a chapel to contain the heart, at the edge of his grounds, and to hand it over to the civil and clerical authorities. He gives a plan and an elevation of the building, but whether it was carried out does not appear, but this is certain, that in 1828 the Liégois carried off the heart in triumph, and that M. Flamand Grétry found that the bulk of his fortune had disappeared.

In celebration of this final result a M. Frémolle published 'Hommage aux Mânes de Grétry,' dedicated to the Friends of Art. It begins:

De Grétry mon ame est éprise;
Je veux, en voulant ses accord,
Honorer par mon entreprise
Cet habitant des sombres bords—

a lilt which in sixteen stanzas of ten lines each becomes a little tedious.

James E. Matthew.

GLOUCESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

'The One Hundred and Eighty-fourth Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the widows and orphans of clergymen of the three dioceses'—to adopt the official title of this venerable music-making—was successfully held at Gloucester on September 8, 10, 11, 12 and 13. Perfect summer weather prevailed throughout the entire week, and the picturesque cathedral—one of the loveliest of all our mother-churches—looked serenely beautiful bathed in the brilliant sunshine and canopied by a sky that was cloudless, blue, and fair.

Of the trinity of cities where this ancient music-meeting is in rotation held, Gloucester has more than one claim to distinction. There, in 1757 and during the lifetime of the composer, Handel's 'Messiah' was first performed at a Three Choirs Festival, though not in the cathedral, but in the Boothall! At Gloucester (in 1847), a few weeks before the composer's premature death, Mendelssohn's 'Elijah,' in its present form, obtained its earliest festival performance; and (in 1841) the 'Hymn of Praise,' as revised by Mendelssohn, was first heard in this country. Sixty years have come and gone since Father Willis, in rebuilding the Gloucester organ, obtained his first 'Cathedral job,' as he called it. In the roomy and comfortable official residence of the organist in Palace Yard, Samuel Sebastian Wesley abode for the last eleven years of his life; there the composer of 'The Wilderness'—that great classic of English church music—drew his last breath under the shadow of the cathedral of which he was its most distinguished 'chief musician.' And was it not at the Gloucester Festival of 1868 that one Hubert Parry, then a young man just out of his teens, made his début as a festival composer?

As in previous years the Festival of 1907 was fittingly preluded by a 'Great Opening Service'—in which the full orchestra and festival choir took part—held in the Cathedral on Sunday afternoon, September 8, at 3 p.m. For the opening voluntary, Dr. Joseph W. G. Hathaway, a native of Gloucestershire, had specially written an appropriate Prelude entitled 'In Te, Domine speravi.' This concise and effective composition is scored for strings, organ, brass and drums. The *Magnificat* and *Nunc dimittis* were sung to Sir Charles Stanford's setting in the key of G, and the two anthems were from the pens of two former and much-esteemed organists of the cathedral, Dr. C. Harford Lloyd and Mr. C. Lee Williams, these well-written and singable compositions being respectively entitled 'O give thanks' and 'O Lord, Thou art my God.'

The sermon was preached by the Bishop of Gloucester (Dr. Gibson). In expounding his text—'That they may enter in through the gates into the city' (*Revelation* xxii., 14)—the preacher uttered some wise words on the highest use of Art. He said:

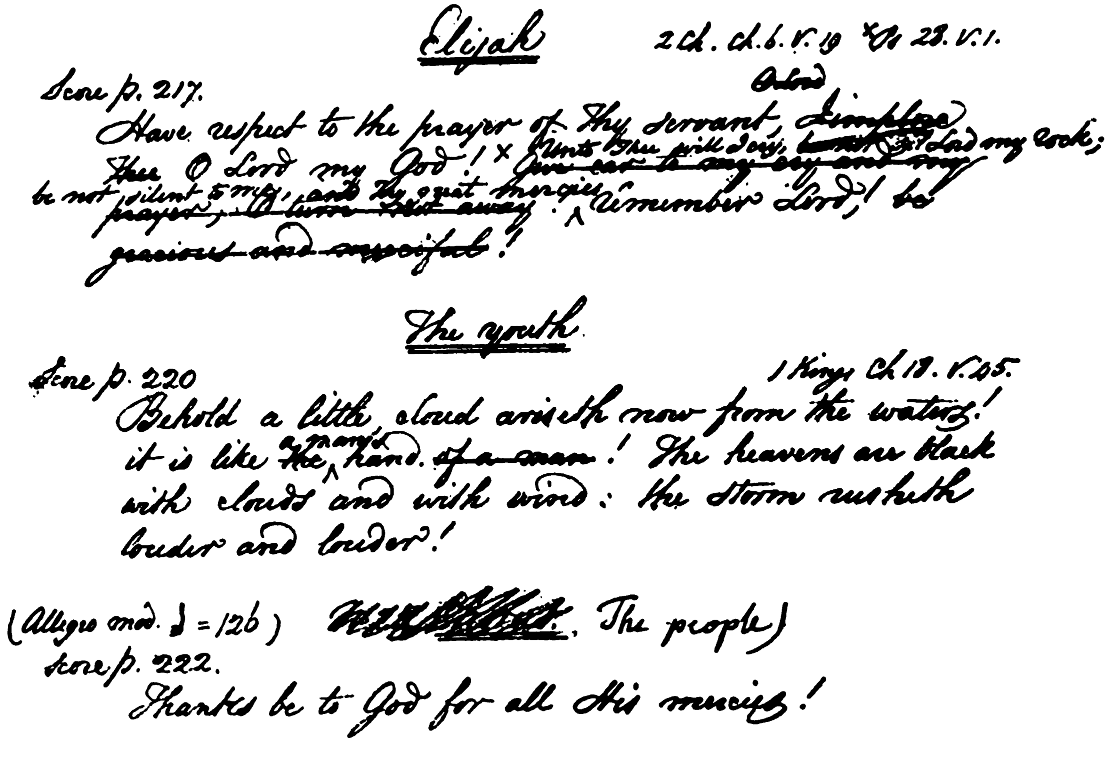
> What is the place and function of Art generally, and music in particular, in relation to the Celestial City? You may, of

course, make any art an end in itself, and, proclaiming your belief in Art for Art's sake, rest satisfied with sensations of delight and wonder, asking and seeking nothing more from it, as you abandon yourself to the emotional luxury of pleasure or excitement which it promotes. You may do this, if you will. But you may also do something with it that is far nobler and worthier. You may make it an avenue along which you draw ever nearer to God—a road which brings you straight to the Gate Beautiful, through which, if you pass, you shall find yourself inside the Celestial City itself. It was the perception of this truth that led to the complete and entire change that passed over the attitude of the Christian Church towards Art in the early centuries. In the infancy of the Church Christians would have none of it. It appeared to them to be so steeped in an impure heathenism that it could only draw them away from God. They looked askance at it, as if it was wrong and sensuous in itself—an evil thing. But by degrees a change came, and truer views prevailed. Men saw deeper into the heart of things, and made the discovery that Art might be rescued from the degradation into which it had fallen. They learnt that the impure associations were accidental, and no part of Art itself. They found that Art might become a way along which men might be drawn nearer to God, and therefore they took it and baptised it into the Church of Christ and made it to minister to His glory; and long since Art in its varied branches—architecture and painting, and music and sculpture—has learnt, like the Eastern magi, to pour out its richest treasures at the feet of the Redeemer as an oblation to Him of the best that it has to offer.

Were not the Bishop's words fully exemplified in the various works that were performed at the Festival?

The whole of Monday was devoted to rehearsals in the cathedral and Shire Hall, to the renewing of old friendships and to the making of new. In regard to the choral and orchestral forces engaged, it is again satisfactory to record that the choir was entirely supplied by the Gloucester, Worcester and Hereford Festival Societies. According to the official list the choir numbered 274 voices, distributed thus: Sopranos (including 13 boys), 83; contraltos (including 12 altos), 60; Tenors, 64; Basses, 67. The excellent orchestra (led by Mr. W. Frye Parker) comprised some of the best players from London, while Dr. A. Herbert Brewer, organist of Gloucester Cathedral, conducted the Festival, this being his fourth appearance in that capacity.

The Festival proper opened on Tuesday morning with Mendelssohn's 'Elijah,' preceded by the National Anthem as arranged by Sir Edward Elgar. So familiar a work as 'Elijah' is favourable for obtaining a true estimate of the capabilities of the choir. I have little hesitation in awarding them full marks for the blending of voices, quality of tone, and artistic refinement. Not so, however, in the important matters of accent and attack, perfect enunciation of words, and dramatic perception. 'Elijah' furnished instances of these shortcomings in 'Thanks be to God'—in which the initial word failed to emphasise all the gratitude that should be expressed by a water-famined community—the Baal choruses, and 'Be not afraid.' With regard to 'Thanks be to God' let me refer to the importance which Mendelssohn attached to dramatic perception—making his music a real, living thing, and getting behind the mere crotchets and quavers, or illuminating them with the electric-light of reality. I happen to possess the original autograph of the English libretto of 'Elijah' in the handwriting of William Bartholomew, with pencilled annotations by Mendelssohn himself. In that chain of incidents which culminates, or which should culminate, in the whole-souled outpouring '*Thanks* be to God,' Bartholomew has headed the various sections thus: 'Elijah,' 'The Youth' and 'Chorus.' Now, what has Mendelssohn done? He has run his pencil through the word 'Chorus' and has substituted—'The *People*'! Here it is, in a very slightly reduced facsimile, for every chorus-singer and choral conductor to read, mark, learn and inwardly digest.



Elijah 2 Ch. Ch. 6. V. 19 & Ps 28. V. 1.

Score p. 217.

Have respect to the prayer of Thy servant, O Lord ~~[illegible]~~
Thee O Lord my God! × Unto Thee will I cry, ~~[illegible]~~ Lord my rock;
be not silent to me, and Thy great mercies
~~Incline thine ear to my cry and my~~
~~prayer; O turn not away~~! ^ remember Lord! be
~~gracious and merciful~~!

The youth

Score p. 220 1 Kings Ch. 18. V. 45.

Behold a little cloud ariseth now from the waters!
it is like ~~the~~ a man's hand. ~~of a man~~! The heavens are black
with clouds and with wind: the storm rusheth
louder and louder!

(Allegro mod. ♩ = 126) ~~[illegible]~~. The people)
Score p. 222.
Thanks be to God for all His mercies!

This subtle touch, and yet one of supreme importance, is the window through which we can see the working of Mendelssohn's mind. We may fancy the composer's saying: 'No Greek chorus methods here: I want my music to be sung as if by people dying of thirst, and greeting the long-sought-for and anxiously awaited rain in overwhelming tones of grateful praise as the waters rush along.' The lack of dramatic perception—using the word dramatic in its highest and best sense—and the other blemishes to which I have referred are common faults in English choral technique which must be eradicated. Curative measures should be constant in their application and thoroughness at every rehearsal of a choir or of a choral society, conductor and singers using every endeavour to poetise the music entrusted to their care, and not resting content at the half-way house of time and tune along the road which leads to perfection in choral singing.

The principal soloists in 'Elijah' at Gloucester were Miss Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. Ffrangcon-Davies—the last-named again distinguishing himself in his vivid impersonation of the Prophet—the minor parts being sustained by Miss Nora Newport, Miss Jessie King, Mr. Spencer Thomas and Mr. Paul Edmonds, while the music assigned to the youth was sung by Master Collins.

The performances on Tuesday evening and Wednesday morning were devoted to Sir Edward Elgar's twin oratorios 'The Apostles' and 'The Kingdom,' those musical mosaics which so reverently illustrate important incidents in the life of our Lord. Broken only by the interval of 'nature's sweet restorer,' the juxtaposition of the two works afforded a good opportunity of judging them from the standpoints of continuity and complement, at all events until the third part of the trilogy appears. The result more than confirms previous impressions that both oratorios are steeped in high ideals and reverence for their exalted themes. Their manifold beauties have all along been admitted, and repeated hearings go to prove that the composer has infused his music with an earnestness of purpose that excites admiration and kindles the spirit of devotion in the sympathetic listener. The soloists in 'The Apostles' were Madame Emily Squire, Miss Marie Brema, Mr. Gervase Elwes, Mr. Dalton Baker, Mr. Ffrangcon-Davies and Mr. Plunket Greene; in 'The Kingdom,' Miss Agnes Nicholls, Madame Ada Crossley, Mr. John Coates and Mr. Ffrangcon-Davies. That the composer, who conducted both performances, was well satisfied with the rendering his works received is evidenced in a letter he addressed to Dr. Brewer, which reads: 'Can you somehow convey to the ladies and gentlemen of the choir and orchestra my sincere thanks for the splendid performances of my works? I shall be very grateful if you will do so.'

The second part of the programme on Wednesday morning (the 11th) opened with Mr. Granville Bantock's 'Christ in the wilderness,' conducted by the composer. Although this work was stated to have been 'composed for this festival,' it is really a selection from an oratorio—or to be more exact, a symphony, with solo and choruses—entitled 'Christus,' published about seven years ago. In its present form the work consists of a Prelude (for orchestra), a recitative for baritone (the words from *Mark* i., 9 and *Luke* v., 16), a Symphony, entitled 'The wilderness,' the course of which is interrupted by a second baritone recitative (*Luke* iv. 18), sung by Mr. Ffrangcon-Davies in the distance, as if in the wilderness apart. To the symphony succeeds a mystic chorus for two choirs (unaccompanied), 'He was oppressed and he was afflicted' (*Isaiah* liii., 7-10); then follows a brilliant soprano solo, well sung by Miss Agnes Nicholls, 'The wilderness and the solitary place' (*Isaiah* xxxv.), the whole concluding with an Epilogue, for chorus and orchestra, 'Arise, shine, for thy light is come,' &c. It cannot be denied that Mr. Bantock has written picturesque music in this work. The two themes of the Prelude, labelled 'Resolution' and 'Faith,' are well contrasted and dignified. If the Symphony is intended to convey the desolation associated with a wilderness, its highly-coloured orchestration is not quite obvious. The solemnity of the mystic chorus (*a capella*) and the exultant nature of the Epilogue afforded welcome contrasts. But what shall be said of the soprano solo? It certainly fell upon one's ears in a most startling manner. Daintily scored for wood-wind, harp and tambourine, it is cast in a secular mould, so much so that the mind's eye almost pictures the vocalist dancing as she sings words made familiar by S. S. Wesley's music. The oriental proclivities of Mr. Bantock are well known, and therefore they may have prompted him to set this remarkable Isaiah chapter in an unconventional manner. If so, there is little more to be said, except that he has succeeded in composing an attractive song of which the orchestral accompaniment is cleverly coloured after the Eastern manner; but while this setting of the prophet's words forms a striking contrast to the solemn nature of the work, its appropriateness is certainly open to question.

Glazounov's Symphony in C minor (No. 6) concluded the morning's music.

In the evening of Wednesday the usual 'Grand Concert' was given in the Shire Hall before a crowded audience. Subjoined is the complete programme:

PART I.

Overture .. The cricket on the hearth *A. C. Mackenzie.*
Song .. .. ..Too late.. .. *Ivor A. Atkins.*
Mr. John Coates.
Violin solo .. Concerto in D .. .. *Beethoven.*
Mischa Elman.
Song .. La Fiancée du Timbalier *Saint-Saëns.*
Miss Marie Brema.
Orchestral Poem A phantasy of life and love *F. H. Cowen.*
(*Conducted by the Composer.*)

PART II.

Scherzo Fantastique ..Caliban.. .. ..*W. H. Reed.*
(*First performance, and conducted by the Composer.*)
Three Elizabethan Pastorals .. *A. Herbert Brewer.*
a. An Idyll.
b. Amongst the willows.
c. The Morris Dance.
Mr. John Coates.
Violin Solos {Aria for the G string / Preludium in E major} .. ..*Bach.*
Mischa Elman.
Five Songs of the Sea, with Chorus (Op. 91) *C. V. Stanford.*
1. Drake's drum. | 3. Devon, O Devon.
2. Outward bound. | 4. Homeward bound.
5. The Old Superb.
Soloist, Mr. Plunket Greene.
Overture .. .. Di Ballo .. .. *Sullivan.*

The above selection speaks for itself. A word must, however, be said about the novelty of the evening, a Scherzo Fantastique, having for its subject 'Caliban,' composed by Mr. W. H. Reed, a member of the orchestra and an artist who does good work in and around Gloucester. Why Mr. Reed should have selected so repulsive a subject as Caliban for the exercise of his muse is a mystery. If a subject is necessary, surely there are many that would furnish a composer like Mr. Reed with thoughts more worthy of his creative gifts than monsters like Caliban. That the work is cleverly conceived and brilliantly orchestrated must be admitted, and it was well played by the composer's colleagues.

As so many excellent performances are now given in each of the cities constituting this annual meeting of the Three Choirs, it is a question whether the evening concert—a relic of the time when evening performances were not given in the cathedral—should not follow the example of the Ball by being given up. Its elimination from the festival scheme would afford a welcome break in the week's music and give a much-needed rest to both performers and listeners.

Thursday morning brought with it a varied programme. America was represented by an organ concerto composed by Dr. Horatio Parker, the solo part of which was admirably played by Dr. G. R. Sinclair, organist of Hereford Cathedral, to whom the work is dedicated. Laid out on classical lines the concerto breathes a modern spirit in the prominence it gives to the orchestra, the introduction of passages for a solo violin, and so on, and unlike Handel's concertos, for instance, the organ is more or less subordinated as a solo instrument. The result is variegated work, so to speak, of which the most attractive feature is an *Allegretto* movement of great charm.

To the organ concerto succeeded Sir Hubert Parry's Sinfonia Sacra, 'The Love that casteth out fear,' written for the last Gloucester Festival. What was said in these columns on its production in 1904 will bear repetition now: 'The lofty idealism of the libretto (compiled and partly written by the composer himself) is suited to the spirit of the most idealistic of the arts; its simple, logical argument, leading to a momentous conclusion, suggests a fine series of crises, along which one proceeds to a strong and forcible culmination.' And in regard to the music: 'it is well thought out, absolutely appropriate in its expression, and as earnest, dignified, and, at the same time, tender, as the subject demands.' The performance, under Sir Hubert's baton, was excellent, especially the singing of the invisible choir, their strains falling upon the ear with peculiar charm. The soloists were Miss Marie Brema and Mr. Plunket Greene. A word of praise is the just due of Miss Jessie King, the second soprano soloist of the invisible choir, for her pure vocalization and especially her clear enunciation of the words and their poetic interpretation, qualities all too rare even in singers of the highest reputation. Bach was inadequately represented in the festival scheme by a single chorus, 'Now shall the grace,' which seems to have gone astray from some unknown cantata. On future occasions the great Cantor should be allowed to deliver his message through one of his splendid Church Cantatas.

After the luncheon hour Verdi's 'Requiem' was *most* beautifully rendered—indeed, it was the finest achievement of the choir and orchestra throughout the whole festival. I retain vivid recollections of those masterly performances of the work, under Verdi's own direction, in the year 1875, and I have no hesitation in saying that, chorally and orchestrally, the Gloucester performance fully reached the level of excellence, if it did not exceed that, associated in my mind with those memorable evenings at the Royal Albert Hall thirty-two years ago. Dr. Brewer and his colleagues in the interpretation of the work are to be very warmly congratulated on their meritorious achievement. The soloists were Madame De Vere-Sapio, Miss Marie Brema, Mr. Gervase Elwes, and Mr. Dalton Baker.

At the evening performance on Thursday, the place of honour was given to the orchestra, who played Brahms's Variations on the Chorale 'St. Antoni' (Haydn), with that finish which characterized their interpretation throughout the week. 'Emmaus: a Biblical Scene,' composed and conducted by Dr. Herbert Brewer, then followed. Written for the Gloucester Festival of 1901, this meditative and sincere work received a very impressive rendering by the soloists, Miss Agnes Nicholls and Mr. John Coates, orchestra and choir. The gem of the work is the chorus, 'O love most wonderful!' by reason of its melodic charm and true expressiveness. Dr. Brewer's 'Biblical Scene' ought to find general acceptance as a church cantata. In the absence of an orchestra it could very well be given with organ accompaniment. The addition of a concluding chorale, as setting its seal on all that goes before, might be supplied by a well-known hymn, sung by choir and congregation to a familiar tune.

Special interest was excited in an 'extra' in the evening's music, the said 'extra' being Beethoven's Romance in F, for violin, played by Mischa Elman. As in the same composer's Concerto at the Shire Hall, the youthful violinist again gave abundant proof of his marvellous gifts. The performance of the Romance in the crowded cathedral was a rare and memorable event in the long history of the Three Choirs Festival, and as from the organ loft I gazed at those magnificent Norman pillars in the nave, this thought crossed my mind: What would the earliest worshippers in Gloucester's stately fane have said to such a wonderful exhibition of a boy's skill on an instrument of music? With Miss Agnes Nicholls, Miss Nora Newport, and Mr. John Coates as soloists, the 'Hymn of Praise' ended the music of the third day of the Festival.

Friday morning brought with it the time-honoured performance of the 'Messiah,' with Miss Agnes Nicholls, Miss Ada Crossley, Mr. John Coates and Mr. Dalton Baker as soloists, and Mr. John Solomon as the capable player of the trumpet obbligato in 'The trumpet shall sound.'

If the Gloucester Festival of 1907 cannot be called epoch-making from a creative point of view, it was not without many interesting features. Great credit is due to Dr. Brewer, the conductor-in-chief, for the artistic skill and insight he brought to bear on his arduous duties. His efforts were loyally supported by the excellent choir and efficient orchestra who worked so well under his able leadership. A word of praise is also due to Dr. Brewer for the comprehensiveness of the Festival scheme, which included works worthy of being repeated instead of their places being taken by new compositions because they are new. The organ was in the competent hands of Dr. Sinclair (Hereford) and Mr. Ivor Atkins (Worcester) at the morning and evening performances respectively. While in this keyboard region, it seems extraordinary that the Gloucester organ should be tuned to the absurdly high pitch formerly used by the Philharmonic Society. I am given to understand that it was so tuned for the Festival performances, which only take place every three years at Gloucester; therefore the voices of the cathedral choir are subjected to an undue strain daily throughout the year for a reason which no longer exists. Surely some steps should be taken to lower the pitch of the instrument, as at Hereford Cathedral.

Mention must be made of four special Evensong services held in the Choir at 5.0 p.m., when the following music (services and anthems) was sung by the Three Choirs:

S. S. Wesley in E.
Hosanna to the Son of David - - Gibbons
Walmisley in D minor.
How lovely is Thy dwelling-place - - Brahms
Noble in B minor.
O clap your hands - - - - Greene
Brewer in C.
The Wilderness - - - - S. S. Wesley

I had the privilege of attending the third of the above services, when I heard Dr. Greene's fine anthem, sung by the full-voiced choir of cathedral men and boys. Sung without accompaniment, the 'good stuff' (as Mr. Atkins called the anthem), in its contrapuntal attractiveness, was by no means the least pleasant recollection of the week's music. Mr. A. P. Porter, Dr. Brewer's able assistant, presided at the organ on this occasion and also at the grand opening service on the previous Sunday.

The following table, taken from the *Gloucester Journal*, shows the attendances at the 1904 Festival for the purpose of comparison with those of this year:

	1904.	1907.
TUESDAY.		
Morning (Cathedral) - -	2,287	2,392
Evening (Cathedral) - -	1,318	1,862
WEDNESDAY.		
Morning (Cathedral) - -	1,259	2,288
Evening (Shire Hall) - -	454	594
THURSDAY.		
Morning (Cathedral) - -	2,698	1,948
Evening (Cathedral) - -	2,487	2,922
FRIDAY.		
Morning (Cathedral) - -	2,383	2,442
Total	12,886	14,448

The collections taken after the performances in the cathedral amounted to £468 4*s.* 8*d.*, as against £410 8*s.* 1*d.* in 1904.

Acknowledgement is due of the courtesy of the Festival Secretary, Mr. P. Barrett Cooke, and of the Stewards in the discharge of their onerous duties.

Occasional Notes.

The whole choral art is in our view the whole of education; and of this art, rhythms and harmonies, having to do with the voice, form a part.

PLATO. B.C. 429.

From THE MUSICAL TIMES of fifty years ago:

CAMBRIDGE.—On Thursday, September 8th, a private performance of some of the finest works of the great John Sebastian Bach was given by the Amateur Bach Society in this University. (THE MUSICAL TIMES, October, 1857.)

There is something wrong in the above date, as in 1857, September 8 was a Tuesday: anyhow, the notice draws attention to an early Bach Society in England, concerning which practically nothing is known. Can any of our readers furnish some information concerning the Society and its operations? Perhaps that enthusiastic Bachist, Mr. Sedley Taylor, who took his B.A. degree in 1859, could enlighten us on this interesting point.

The Edinburgh Choral Union will celebrate its jubilee on March 9, 1908. On that occasion is to be given a special concert, at which the Hallé Orchestra will co-operate, the programme including Weber's 'Jubel' Overture, Schubert's 'Song of Miriam,' and Mendelssohn's 'Hymn of Praise,' performed under the experienced direction of Mr. Thomas H. Collinson. The concert and the social function connected with the jubilee celebration will also commemorate the semi-jubilee of Mr. Collinson's conductorship of the Society, and of Mr. Bradley as its accompanist. On December 16 the Edinburgh Choral Union will perform Bach's Mass in B minor, when the work will be given for the first time in Scotland, at one of Messrs. Paterson & Sons' series of excellent concerts.

The annual Blue Book—or 'Return,' to adopt the official designation—of the British Museum for the year ending March 31 has now been issued. According to our usual custom we cull from its pages the references to music and musicians. Some idea of the work involved in the matter of cataloguing—a most treacherous business, by the way—is obtained from the following extract under the heading 'Department of Printed Books':

Music Catalogue.—9,409 titles have been written for the Music Catalogue, and 10,070 title-slips have been incorporated into each of the two copies of it. This incorporation has rendered it necessary to remove and re-insert 18,860 title-slips in each copy of it, and to add to each copy 407 new leaves.

As to the *Accessions* we are told that:

7,483 Musical Publications have been added to the collection. Of these, 6,999 were received under the provisions of the Copyright Act; 452 by Colonial Copyright; and 32 were acquired by purchase.

To think that 7,000 (less one) new compositions should have found their way to the national library within twelve months. What becomes of all these products of the creative muse? Without attempting to answer this question, it should be stated that the number of musical publications received during the last official year is less by 1,223 than that added to the collection in the previous year. Is this a matter of congratulation or lamentation?

The 'Acquisitions of special interest' in the Department of Printed Books include the following:

A Psalter, printed by Georg Rayser, Würzburg, 1485. An unusually fine piece of printing.

A Psalter, printed by Louis Cruse, Geneva, about 1494.... Believed to be unique; the work, moreover, of a very interesting printer.

A Missal of the use of Breslau, printed by Peter Schoeffer, Mainz, 1499.

The most interesting accessions to the Musical Library have been:

Wilfflingseder, A.: 'Musica teutsch,' Nuremberg, 1572, interleaved with a partial translation into English in the handwriting of R. L. Pearsall.

'Offertoria totius anni,' by J. P. A. Palestrina, Venice, 1594.

Pallavicino, Benedetto: 'Sacrae Dei Laudes,' Venice, 1605.

'The Banquet of Musick; or a Collection of the newest and best Songs.' Printed by E. Jones, for Henry Playford, in the Savoy, 1689-1691.

'A Collection of the best Scots Tunes, by A. Munro.' Paris, 1723.

In the Department of MSS. the musical accessions are thus stated:

Compositions in four, five, and six parts for viols by English and Italian composers; early 17th cent. 'Samson,' oratorio in full score by G. F. Handel, with 'cuts' indicated in the composer's autograph; *circ.* 1750.

Vocal duets and canons by Giuseppe Aprile, 1776.

Symphony in D, by Charles Edward Horsley: autograph full score, 1844.

Drum and organ parts to 'Palestine,' an oratorio by Dr. W. Crotch: autograph additions for a revival about 1830.

'May Day,' cantata by Sir G. A. Macfarren: the conductor's score for the first performance; 1856.

Music, with words of the Russian National Anthem (composed in 1833), the autograph of the composer Alexis de Lwoff; 1858.

'Cantica,' in the autograph of Giuseppe Verdi, composed for the opening of the Exhibition in London in 1862.

'The Sleeping Queen,' opera in the autograph of Michael William Balfe, 1865.

'Prinz Methusalem,' operetta in full score in the autograph of Johann Strauss, junr.; *circ.* 1876.

The revival, or to be strictly accurate, the revivals of Crotch's 'Palestine' referred to above, were doubtless those of March 29, 1827, and April 17, 1828 (both performances at the Hanover Square Rooms), and the Oxford Musical Festival, June 26, 1827.

An interesting Accession in the Department of Prints and Drawings is thus described under 'Foreign artists working in England':

> Lehmann, Henri, and Rudolf. One hundred and two portraits, chiefly executed in pencil, of eminent persons of the nineteenth century.

The names of these 102 eminent persons, headed by that of the King (as Prince of Wales), include the following musicians: F. Chopin, P. von Cornelius, H. W. Ernst, C. Gounod, F. Hiller, J. Joachim, F. Liszt, G. Meyerbeer, I. Moscheles, Clara Schumann, and G. Verdi. Last, but not least from a musical point of view, is a portrait of Mozart, when a boy, in an etching by C. Schütz.

The subjects covered by Programme Music are as comprehensive as they are quaint and ofttimes amusing. Does not Professor Niecks's interesting book testify to this fact? From Kuhnau's Bible Sonatas to Richard Strauss's 'baby's bath' is a wide gap which can be filled in with many curious programmatic specimens, good, bad, and indifferent. One of these, exceedingly catastrophic in its intensity, is just mentioned by Professor Niecks, but it is so descriptive that a detailed account of the piece may not be without interest. It is entitled:

> The Shipwreck. or Loss of the *Halsewell* East-Indiaman. Being a Grand Instrumental Piece. Adapted to the Piano-Forte, with an Accompaniment for a Violin and Violoncello. Composed, Arranged, and Humbly Dedicated To His Excellency Baron Lenthe, His Majesty's Minister from the Electorate of Hanover, &c., &c., by A. F. C. Kollmann, Organist of His Majesty's German Chapel, at St. James's.
>
> *Opera VI.* *Price*, 4*s*.
>
> London, Printed for the Author and Sold at Messrs. Corri, Dussek, & Co., No. 67, Dean Street, Soho.

The terrible calamity which inspired this sea-piece of programme music occurred in a storm off Portland on January 6, 1786, when 386 persons perished. Mr. Kollmann labels his themes in simple non-nautical language. In so doing he deprives the programme annotator of exercising his imagination, and thus steers clear of the rocks of ambiguity. The scene on that snow-stormy day in mid-winter is thus described by our composer verbally and musically:

CONTENTS OF THE SHIPWRECK

or Things expressed in the following Piece.

Overture (*Marcia maestoso*).
The setting sail, with good hopes and spirits.
The select company's forming themselves into an agreeable Family.

The Minore.

Reflections on the possibility of an unfortunate Voyage; after which, Da Capo, the first good hopes and spirits.

Part I. (*Moderato*).

The Calm, or prosperous Voyage of the first three days.
The gentle progress of the Ship.
Music on the deck, with flutes and horns.
The Company grows merry.
They are heard singing a favourite Glee; (Drink to me only with thine eyes).
Their mirth still continued.

Part II.

The Storm (*Allegro*).
The Sea rises gradually and the Storm begins.
Commands issued with the speaking trumpet, intermixed with the shifting of sails.
The Storm increases.
The first signs of consternation.
The height of the storm.
A mast is cut away, it falls.
The working of the pumps (in the Violoncello part).
Another mast is cut away, it falls.
The Storm continues, but abates a little.
The Ship comes to anchor.

Part III. (*Poco lento*).

The Crisis.
The anchor's giving way, and the Ship's driving towards the rock; intermixed with the lamentations of the people.
The Ship strikes violently against a Rock, a shriek immediately follows; terrified people come in confusion upon the deck.
The Ship receives three more shocks.
The drooping spirits of the desponding company and crew lamenting and comforting each other by turns. (*Poco adagio.*)
Some endeavour to save themselves by swimming, but meet with the same distress under the rock. (*Allegro.*)
The Ship in her last melancholy situation.
Two high waves break over her, in which she sinks.
The remaining but decreasing noise of the Elements.

Finale. (*Poco adagio.*)

The feelings of the survivors for their lost friends.
They come safe on shore, and serene weather returns. (*Andante.*)

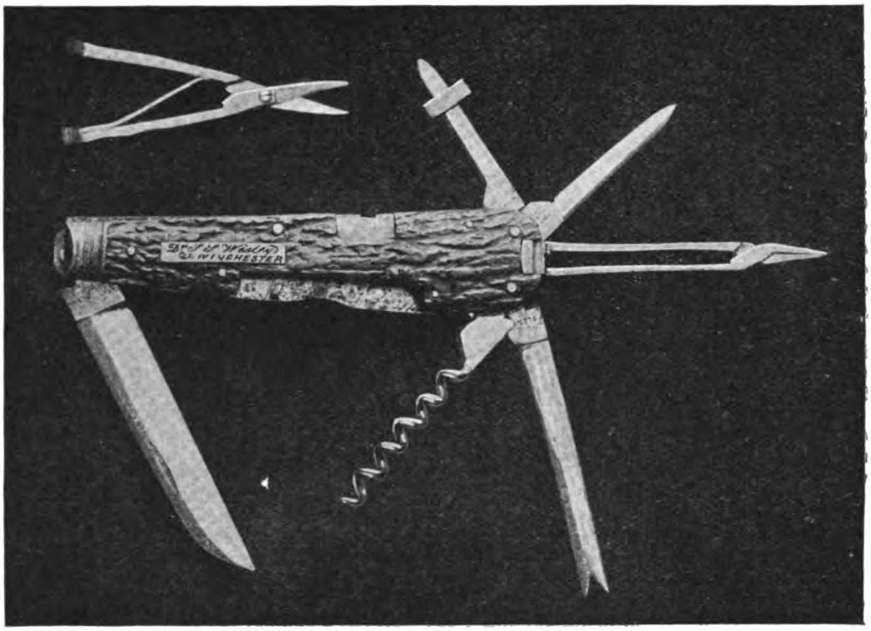
The composer's directions 'to the performer' cannot be regarded as being altogether clear of the rocks of ambiguity. He says:

To the Performer.

> Where the Violin takes the melody, it is expressed with small notes in the Pianoforte part, which you must play when the accompaniment is omitted, and may leave out those chords underneath them which you cannot conveniently reach; but when the accompaniment is played, you must omit the said small notes, and only take the chords underneath.

The following extract, from a letter addressed to Messrs. Novello, is one of those pleasant appreciations of The Musical Times which frequently find their way to the editorial office. The writer, who resides in New Zealand, says:

> For over seventeen years I have been a subscriber to The Musical Times, and every copy has reached me month by month without a break. In addition to this, during the same time I have received from your firm over 200 anthems, 91 services, besides numbers of hymns, &c.
>
> I am not a musician, but simply a public-school teacher and lay-reader in a country district. Thanks, however, to The Musical Times, I think I could converse upon matters musical in England without fear of showing much ignorance.
>
> I think I have said enough to show that I have a very grateful regard for Novello & Co., who have enabled me to acquire for a comparatively trifling amount such gems of sacred music which have given me many hours of the greatest enjoyment.



DR. S. S. WESLEY'S FISHING-KNIFE.

(Photographed specially for The Musical Times *by Mr. Gus. Edwards.)*

Dr. G. R. Sinclair, organist of Hereford Cathedral, has become the possessor of Dr. S. S. Wesley's fishing knife, of which we are enabled to give a photograph, kindly taken specially for The Musical Times by Mr. Gus. Edwards. This interesting relic of a distinguished musician recalls two piscatorial stories concerning him, as related to the present writer by two articled pupils of Wesley's during his Winchester organistship. Wesley used to teach music at a school some distance out of Winchester, which necessitated a journey in a dog-cart, or some other conveyance. On some of these occasions the composer of 'The Wilderness' took with him his fishing tackle, which he placed at the bottom of the vehicle. A river had to be crossed, when Wesley, looking over the parapet of the bridge, would say to his pupil (who assisted him in teaching at the school): 'I think they'll bite to-day, A——. You go on and tell them that I am unavoidably detained'!

The other story is equally characteristic of Wesley. One day Mrs. Wesley came to another articled pupil—we will call him X—who often discharged the cathedral duties in the organist's absence, and said to him: 'Do you know where the Doctor has gone? A letter has come reminding him of the opening of an organ at —— on ——, at which he promised to play. If he does not come back in time, you must go.' As no word came from the great man, who had so suddenly disappeared on a fishing expedition, X. did go and opened that organ. Some days after Wesley's return he said to his pupil: 'X, did you go to open that organ at ——?' 'Yes, sir.' 'How much did they give you for it?' 'Three guineas.' 'That's *mine*,' said Wesley. 'But I've spent some of it, sir,' replied X. Who would blame him?

Here is an examination story which is as interesting as it is amusing, and at the same time perfectly true. Twenty-six years ago the Royal Academy of Music instituted their Local Examinations in Music which, in 1889, were merged into those of the Associated Board. At the earliest of these testing occasions (in 1881), the local representative of the Academy at Worcester (Mr. A. J. Caldicott) came to a young teacher of the violin in the Faithful City and, in anxious tones, said to him at the last minute: 'I am one candidate short in order to make a centre [that is, to ensure the visit of an examiner from London] for the Academy examination. Won't you go in for it?' 'What are the pieces?' asked the Worcester fiddler. 'Raff's Cavatina and Kreutzer's Concerto in D minor,' replied Mr. Caldicott. 'I think I can play those, and will oblige you,' said the young man, and his name was duly entered as a candidate for a Local Examination in Music. When the eminent musician from the Academy came to Worcester in his examining capacity, he asked the stop-gap candidate this question: 'How many quavers are there in a double-dotted-minim?' 'If it's a joke,' replied the examinee, 'I don't quite see it.' 'There is no such thing as a double-dotted-minim,' gravely remarked the examiner. In spite of this apparently unsatisfactory result of the *vivâ voce* part of the business, the young man passed and with *honours!* Can anyone guess his name? It is Edward Elgar! Through the courtesy of the secretary of the Royal Academy of Music, we have been enabled to see the official record of this examination at Worcester in the year 1881. Here it is:

Worcester.

Passed with honours:

Elgar, Edward	*Violin*
Wolstenholme, William	*Pianoforte*
Wolstenholme, William	*Organ*

The second honours man in the above list (by-the-way, only two Worcesterians obtained that distinction) is that of a musician who, like his fellow-candidate, is not unknown to fame. We can imagine some reader saying: 'You have not told us the name of the eminent musician who examined Edward Elgar.' True, good reader; but you shall not be kept in suspense any longer—*Brinley Richards!*

The prospectus for the forthcoming season of the Brixton Oratorio Choir—to which reference is made on p. 661—contains an interesting account of the special musical service the Choir gave in the Chapel of Brixton Prison last Good Friday. We give the account in full in the hope that it may encourage other choirs in places where prisons are located to go and do likewise, provided the permission of the authorities can be obtained.

In addition to the public edification and enjoyment resulting from the Oratorio Services during the past season, the members of the Brixton Oratorio Choir have the privilege to claim to be the pioneers of valuable and permanent help in the great cause of criminal reform. By invitation of the authorities and permission of the Home Secretary, a contingent of the choir visited H.M. Prison at Brixton on Good Friday afternoon, and gave a musical service in the Chapel to 600 prisoners, a large majority of whom undoubtedly for the first time experienced the wonderful power of the finest sacred music to attune the mind to the reception and comprehension of the glorious thoughts to which it is wedded. The works chosen were Mendelssohn's 'As the hart pants' (*42nd Psalm*)—'Hear my prayer,' and Gounod's 'Gallia,' the soloist being Miss Irene Marriott. The music was listened to by the prisoners with keen and manifest appreciation, many being profoundly and visibly affected as the music progressed. The success of the experiment was so instantaneous, and the after effects, as evidenced by the subsequent behaviour of the prisoners, so marked for good, that the Choir was asked to repeat the visit; a larger contingent therefore went on the afternoon of Sunday, 26th May, and sang an appropriate selection from Mendelssohn's 'St. Paul' and 'Elijah,' including the two contralto solos 'But the Lord is mindful' and 'O rest in the Lord,' sung by Miss Evelyn Wynne. The results were equally impressive and gratifying, and we have since been assured by the Chaplain (the Rev. J. B. S. Watson, M.A.), 'that the prisoners were deeply moved, their hearts touched to Divine and human tenderness in a way never before experienced, and nobler thoughts of life and living enkindled in their minds which would influence for good the whole course of the remainder of their lives. It was truly a notable and wonderful revival, the good effects of which are incalculable.' This is striking evidence of the truth of the words of St. Augustine—'*Sacred song softens the heart, and makes pious emotions rise in it; words when sung, speech when kindled by music, lay hold of the mind more powerfully than oratory.*' Doubtless the Choir will have the privilege of continuing this beneficent work in the forthcoming season, and it is hoped that the example set may find many imitators in the different centres of the country.

Middlesbrough is to hold its second Musical Festival on April 28, 29, and 30, 1908. The works, or portions of works, to be performed include the following vocal and instrumental compositions:

Jephthah (*Carissimi*); A scene from Phœbus and Pan (*Bach*); The Baal scene and Invocation of rain from Elijah (*Mendelssohn*); The Kingdom (*Elgar*); Edgar Allan Poe's The Raven, a new setting in cantata form (*Bertram Shapleigh*); The buried Song, a cantata (*T. Krug-Waldsee*); The lotos eaters and Blest pair of sirens (*Parry*); Violin concerto (*Beethoven*); Pianoforte concerto in B flat minor *Tchaikovsky*); Symphony (*Dvorák*).

Eminent soloists have been engaged, and the Hallé Orchestra will render valuable aid. Mr. N. Kilburn is the conductor of the Festival, but Sir Hubert Parry will conduct his own compositions.

Canon Gorton, so favourably known in connection with the Morecambe Musical Competition Festival and its wonderful results, has addressed a letter to the *Daily Telegraph* in answer to some objections that have been raised to the holding of Musical Festivals in English cathedrals. He says:

Music in its highest form has its claim on the cathedral, has its part to play in the work of adoration. Into the Temple 'the kings of the earth bring their treasure,' and first among these kings are the heaven-given artists. Architect and painter bring form and curve and colour. They engage workmen, they use scaffolding, the sound of the hammer is heard. Their particular form of art involving, as in the case of a screen or window, permanency, permits of permanency. Music permits of no such permanence; it is a temple of sound, which dissolves, but on this account is it not to be offered in the house of the Lord?

Again this, the youngest of the arts, is ever growing. The choir for a festival assumes proportions unimagined by the builders of our noblest minsters. The choir and orchestra can find no seating in the chancel. Our greatest interpreters of music have a ministry in the Kingdom of Heaven as real as our bishops; they do not cease to fulfil this ministry because they are paid. Truer still is this for the composer. With him religion is no excuse for music, but music is the expression in natural form of the faith. Who that has heard the 'Apostles' and 'The Kingdom' has not felt that he has heard a more potent argument for the faith than in any sermon? Here the Incarnation is set forth as a living power; here are arguments which reach men where words fail. They are listened to by thousands with bowed head, and not seldom with tears in their eyes. And yet we are to be told that these and such works are to be given under the conditions of a magnified evensong, or are to be banished to the concert-halls, where applause and not the bowed head is to follow those movements which open for us the gates of Heaven.

At last a new day is dawning for English music. Hitherto there was only one region in which that music could claim any eminence—namely, in the school of English madrigalists. Who were these but our cathedral organists? When Puritanism had sway, one spot remained free from its baneful influence on music. Our cathedral choirs kept alive the art. Now that the sacred oratorio or cantata has found a congenial soil in the land, where more fitly should it find its home than in the cathedral, and what more fitting nucleus could there be than the cathedral choir? We hold these cathedrals as a national trust, and it will prove a perilous day when we so far fail in this trust as to refuse that they should admit the thousands that throng the doors and the tribute of adoration which such a festival affords in the realm of sound.

Dr. Frederick Niecks, Reid Professor of Music in the University of Edinburgh, was married, at Edinburgh, on August 9, to Miss Christina Struthers, Mus.B., third daughter of the late Professor Sir John Struthers, M.D. Heartiest congratulations to Professor Niecks!

Dvorák's 'Spectre's Bride' is to receive its first performance in a German version ('Die Geisterbraut') at Vienna on December 12. On that occasion Dvorák's picturesque and dramatic cantata will be sung by the Wiener Singakademie under the able direction of Herr R. Wickenhausser, who has made a practical translation of the text.

Two performances of Elgar's 'The Kingdom' ('Das Reich') in the German language are announced. Its first interpretation in Germany will be given at Mainz on December 4 by the Mainzer Liedertafel und Damengesangverein, under the conductorship of Dr. Fritz Volbach. At Aachen, on December 12, the work is to be given by the Städtischer Gesangverein, of which Prof. Eberhard Schwickerath is the conductor.

Wagnerite.—A fluophosphate of magnesia, occurring in yellowish crystals, and also in massive forms.—Webster's *Dictionary*.

Bristol Cathedral will form the subject of an illustrated article in the November issue of The Musical Times in connection with the opening of the new organ by Sir Walter Parratt on October [illegible]ne

Church and Organ Music.

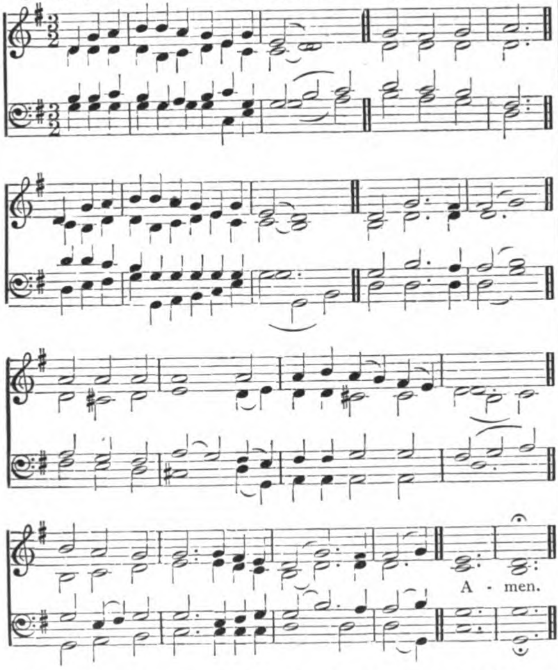
LUX BENIGNA.

The earliest appearances of hymn-tunes are often interesting, especially if their sources are obscure or if the tunes have undergone alterations at the hands of their composers or even the editors of hymnals. Dykes's familiar setting of ‘Lead, kindly Light’ is a case in point. The tune made its first appearance in what is now an unknown collection entitled:

> Psalms and Hymns | for the | Church, School, and Home. | Edited by the | Rev. D. T. Barry, B.A., | Incumbent of St. Anne's, Birkenhead. | with accompanying tunes | from | The Parish Tune Book, | compiled by G. F. Chambers, F.R.A.S., | and revised, chiefly, by | R. Redhead.
> London: | Frederick Warne and Co. | Bedford Street, Covent Garden. | 1867.

Here is the original form of the tune:

St. Oswald. 10.4.10.4.10.10. Rev. J. B. Dykes.



It will be observed that the fourth crotchet in the melody is not dotted, and that the harmonies are slightly different from the current version. The name, ‘St. Oswald’ is obviously taken from the church at Durham of which the composer was vicar from 1862 to 1876, the year of his death. Re-named ‘Lux Benigna,’ the tune in its present key (A flat) and form first appeared in the *Appendix* to ‘Hymns Ancient and Modern’ (1868). Canon Fowler's ‘Life and letters of John Bacchus Dykes’ contains two references to the origin of the tune. On August 29, 1865—that is, two years before Barry's ‘Psalms and Hymns’ appeared—Dykes wrote in his diary: ‘Began writing out a tune for “Lead, kindly Light.”’ In his ‘Random Recollections’ the composer's cousin, the Rev. George Huntingdon, says:

> I have been paying Cardinal Newman a visit. . . . . I happened to mention his well-known hymn ‘Lead, kindly Light,’ which he said he wrote when a very young man, as he was becalmed on the Mediterranean, for a week, in 1832. I ventured to say, ‘It must be a great pleasure to you to know that you have written a hymn treasured wherever English-speaking Christians are to be found; and where are they not to be found?’
>
> He was silent for some moments, and then said, with emotion, ‘Yes, deeply thankful, and more than thankful’; then, after another pause, ‘But you see it is not the hymn, but the *tune*, that has gained the popularity! The tune is Dykes's, and Dr. Dykes was a great master.’

THE CHORISTERS' SCHOOL, SALISBURY.

An interesting White Paper has recently been issued by the Charity Commissioners concerning the Choristers' School at Salisbury Cathedral, an ancient foundation which dates back to the year 1319. In regard to its early history this official document states:

> So far as has been ascertained the first time any mention is made in the statutes of the Cathedral Church of Sarum of the instruction of choristers is in a code of statutes drawn up in 1319 by Roger de Mortival, Bishop of Sarum, embodying certain former statutes which were to remain in force unless abrogated by the new code.
>
> The new statutes were received by the Chapter on July 1, 1324, and inserted amongst their existing statutes.

The principal provisions of the statute relating to the choristers were to the following effect:

> That the choristers are to live in houses in the Close set apart for that purpose under the charge of one of the residentiary Canons, who is to be appointed as ‘custos’ by the Chapter.
>
> That the ‘custos’ is to account every year to the Chapter within a month of the Feast of St. Michael for all receipts and expenses touching his charge.
>
> That the boys are to be maintained according to the discretion of the Chapter out of their common possessions together with the rents aforetime set apart for that purpose until provision shall be made for their maintenance from another source.
>
> That choristers are to be admitted by the precentor, or, in his absence, by the succentor in the presence of the Dean and Chapter.
>
> That in the admission of choristers, boys born in the Diocese, provided they be found suitable, be preferred to others, unless others (outside), their morals being equally good, shall greatly surpass them in excellence of singing.

In 1320-21 King Edward II. granted to Bishop Roger a licence in mortmain ‘to assign the advowson of the Church of Preshute, in the County of Wilts, for the support of the said chorister boys.’ The White Paper goes on to state that:

> The Act of Appropriation of the Church of Preshute, dated 7th September, 1322, is also recorded among the archives of the Chapter. The Act recites the reasons which influenced the bishops in making the endowment, viz., that the choristers, who, by old and laudable custom had to minister at all hours to God and his exalted Mother, were insufficiently provided for and had often to beg their bread, seeking it among the houses of the canons, who themselves had a miserably poor pittance for their own support. This state of things being a grave scandal to the Church, Bishop Simon had endeavoured to remedy this evil, but had been unable fully to effect his pious intentions, and Bishop Roger, therefore, had decreed and ordained to the effect set out in the statue of 1319 relating to the choristers.

The archives of the Dean and Chapter of Salisbury contain some interesting references to the cathedral choristers, *e.g.*:

> In 1448, John Lane, Master of Arts, who had been teacher of grammar at Winchester, was appointed master. He was to conduct the grammar school of Sarum with efficiency and teach the choristers and altarists therein. A payment of 1^{d} a day was assigned to him out of the common fund of the Chapter.

In 1553 the Dean and Chapter agreed to pay Christopher Benett, as 'ludi magister,' 10*l*. per annum by their communar.

In 1564, Brabroke House, a house in the Close belonging to the Chapter, was assigned to the schoolmaster as a residence so long as he held the office.

In 1595, Richard Fuller was appointed 'instructor informer and teacher of the choristers in music, their number to be eight.'

Coming to the present day, the White Paper furnishes the following information, which speaks for itself:

The Cathedral organist is paid 88*l*. 10*s*. 0*d*. per annum for teaching music to the choristers.

The professions of the parents of the choristers included those of clergyman, solicitor, architect, bank manager, civil servant, musician, national schoolmaster, tailor, plumber, grocer's manager.

Choristers are usually admitted between the ages of 8 and 10, but exceptions are occasionally made in the case of boys with very good voices or possessed of exceptional musical attainments.

The choristers attend choir practice daily for one hour, and have also to take part in the Cathedral services. Four choristers are also learning the piano, and two out of the four have organ lessons in addition.

The senior chorister, who is known as the Bishop's chorister, receives £5 a year from the Bishop, and the next boy in seniority, who is known as the Vestry Monitor, is paid £2 a year from the Chapter Funds for keeping the vestry in order. The chorister who is regarded as most proficient in music receives £5 a year from the Chapter Funds for playing the harmonium in the Lady Chapel at the non-choral services.

Boys who have left the school frequently keep in touch with it in after life, and a record of the names of all boys who had been at the school between 1810 and 1897 was prepared in the latter year by the Rev. E. E. Dorling, the late master of the school. The record was incomplete owing to there being gaps in the earlier years. Since 1897 the record has been regularly kept.

The White Paper further states that music and singing are taught by Mr. Charles F. South, the cathedral organist, and that the master of the Choristers' School is the Rev. Arthur Gordon Robertson. For further information on this interesting subject, the reader is referred to the illustrated article on Salisbury Cathedral, which appeared in THE MUSICAL TIMES of February, 1903.

LICHFIELD CATHEDRAL ORGAN.

Lichfield is the latest cathedral to have its organ rebuilt. Until Sir Gilbert Scott's restoration of the cathedral in 1856, Green's organ stood on the screen. Scott proposed to place the new organ—a large instrument by Holdich and the gift of Mr. J. Spode, of Hawkesyard Park, Staffordshire—in the triforium. Unfortunately his advice was not accepted, and the organ was stowed away in a vacant and unused chapel on the ground floor. The late Mr. J. L. Pearson, R.A., the eminent architect, advocated the triforium as the best position, as does Mr. Oldrid Scott, architect to Ely, Lichfield and other cathedrals. It is therefore satisfactory to learn that in the proposed rebuilding of the instrument the elevated position will be adopted.

In a statement regarding the reconstruction of the organ, the Dean (Dr. Luckock) says:

WHAT IT IS PROPOSED TO DO.

1.—To have the present organ entirely reconstructed.

2.—To move it from the ground floor to an elevated position in the triforium, and thus bring it near to, or above, the singers.

3.—To enlarge it by the addition of a considerable number of new stops, some of them very important and costly.

4.—To have new mechanism throughout, new pedals, blowing apparatus, console, and 'such other accessories as are found in the best modern instruments.'

5.—To adapt the construction of two bays of the triforium and clerestory behind the chapter house for its reception. No tracery will be removed from the windows in the chancel, only the glass from two, and the lower part of the mullions of one, for the exit of the sound.

We understand that the chief organists of England have been consulted by the Dean and Chapter as to the above proposals, and that there is absolutely unanimous and overwhelming evidence in favour of their being carried out. Messrs. Hill & Son, who rebuilt the organ in 1884, have been entrusted with the work of removal, reconstruction, additions to the instrument, &c.

CHURCH MUSIC DURING THE LEEDS FESTIVAL.

The following is a list of the services and anthems to be sung at Leeds Parish Church in the Octave of the Festival (October 6 to 13), under the direction of Dr. Edward C. Bairstow, organist and choirmaster.

SUNDAY, OCTOBER 6.

M. *Boyce in A.*

Introit, Let all mortal flesh - - - *Bairstow.*

Holy Communion - - - *Stanford in B flat.*

E. *Smart in B flat.*

The Wilderness - - - - - *Wesley.*

Evensong only on week days, at 4 p.m.

MONDAY.

Harwood in A flat.

The Lord my faithful Shepherd is - - *Bach.*

TUESDAY.

Walmisley in D minor.

In Thee, O Lord, have I put my trust - *Weldon.*

WEDNESDAY.

Purcell in G minor.

Praise the Lord, O my soul - - - *Croft.*

THURSDAY.

Wesley in E.

Wash me throughly from my wickedness - *Wesley.*

FRIDAY.

Gibbons in F.

Remember not, Lord, our offences - - *Purcell.*

(Unaccompanied.)

SATURDAY.

Bairstow in D.

How lovely is Thy dwelling-place - - *Brahms.*

SUNDAY, OCTOBER 13.

M. *Hopkins in A.*

Why rage fiercely the heathen? - - *Mendelssohn.*

E. *Walmisley in B flat.*

O give thanks unto the Lord - - - *Purcell.*

THE LONG-MANUAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I observe that it is stated in your number of this month that the downward manual compass of the organ at St. George's Hall, Liverpool, was shortened to CC after Wesley's death. It was not done, however, until after the death of Best, a fact of no small importance, for the organ had undergone much reconstruction under him, and he retained the long manuals.

Now, no man would at this time advocate any other principle than that of the short manual, with pedal running an octave lower, *provided that the pedal be complete.* Unless it be complete, however, the old long manual, though extravagantly and unnecessarily costly, was the better. 'The advocates for long and short manuals appear to be agreed upon one very important point, viz., that the 16-ft. range is the correct one for as many of the organ *stops* as possible; the point of difference being as to where the large pipes should be planted, whether on the manuals or on the pedals' (Hopkins and Rimbault, 1877, para. 933). It is obvious that the advocates of neither system contemplated the abolition of a sufficient number of true basses.

Now, if (as held by Best and Hopkins) the pedal is to act as a convenient and economical substitute for a prolongation of the manuals—I do not say that it has not other duties—it is clear that it must be furnished with suitable basses for at least the chief stops in the organ. It necessarily follows that stops in continuation of the swell must be provided in the swell box, either by prolonging the swell manual, or its manual organ, down to CCC, or else, in the orthodox modern method, by putting its basses on the pedals, but still in the swell box. It is no more possible to avoid this conclusion in regard to CCC than it is to avoid it in regard to CC on the manual.

Best gave his unhesitating approval to this, as advocated in my 'Modern Organ,' 1883, as did Dr. Hopkins, Mr. Abdy Williams and many other competent experts. There is no escape from it; for if an unenclosed stop be suitable for a swell combination when the shutters are closed it must be too soft when they are open. If suitable when they are open it must be too loud when they are closed. Unfortunately it is the latter effect that so grossly and so constantly offends the ear.

Now, at St. George's Hall there was a bass for the swell. Best showed it to me with pride, while admitting the form to be defective and costly; 'but there it is, and it is very fine.'

No one would put it in the same form now; but what justification is there for omitting a bass for the swell from any organ of importance, still less for abolishing it when existent even in defective form?

Putney, September 12. THOMAS CASSON.

THE MOTO PROPRIO.

Nearly four years have passed since the Pope issued his historic pronouncement on catholic church music. This document dealt in the first place with the abuses that were all too rife in the churches; secondly, it reiterated the laws of the church of Rome on the subject; thirdly, it laid down certain commands. In a paper on church music and the Moto Proprio read at a session of the Catholic Truth Society, recently held at Preston, Mr. R. R. Terry, director of the music at Westminster Cathedral, said that no one could deny that the Moto Proprio was necessary. By those who had laboured long and patiently for higher ideals and larger aims, it was hailed with joy as the beginning of a new era. But what of the results? Things went on pretty much the same as usual, and it was not too much to say that there were few, very few, of those responsible for the music in churches to whom the Moto Proprio was anything more than a name. Over and over again it was to their own people—to their shame, be it said—that its injunctions needed explanation and defence.

What is the Moto Proprio? It does not banish or restrict the use of modern music so long as that music conformed to liturgical laws, and was not reminiscent of playhouse or ball-room. It does not say that Gregorian music must be used to the exclusion of other styles. It does not say that polyphony was the only music for church use. Solos are not forbidden and banned. Solos might be sung as freely as ever, provided they were an integral part of the whole composition, and not a separate movement in themselves. It does not say that orchestras are forbidden; it merely says that the consent of the bishop of the diocese is required, and to those of them who had suffered from the wild rioting of scratch orchestras on festive occasions what a blessed restriction that is. It does not restrain the individuality of modern composers in any way. They are as free now as ever they were to bring to bear on their Church music all the resources with which modern idiom and modern technique could provide them.

The death of Mr. John Smith, the sightless organist of Luton Parish Church from 1857 to 1887, is recorded with regret. Mr. Smith, who presided at the old organ by Lincoln in the west-end gallery until its removal to the Wenlock Chapel in 1864, died at Tottenham on August 15, in the seventy-third year of his age.

The Brixton Oratorio Choir has issued an interesting prospectus for its eighth season. The following works are announced to be performed in Brixton Church on the first Sunday afternoons of the months of November to May inclusive (at 3.30), and on the evenings of Ash-Wednesday and Good Friday: Calvary and the Last Judgment (*Spohr*), Zion (*Gade*), Song of Victory (*Hiller*), Light of Life (*Elgar*), Requiem (*Verdi*), Messiah and Hymn of Praise, all these, with the exception of The Last Judgment, with full professional orchestra. Mr. Douglas Redman, organist of Brixton Church, will as heretofore conduct, and Mr. Welton Hickin will continue to discharge the important duties of organist. The honorary secretary of the Brixton Oratorio Choir is Mr. John H. Butterworth, Ivy Bank, Thetford Road, New Malden. Reference to the sacred music sung by the choir at their visit to Brixton prison is made on p. 658.

The Rev. W. Garrett Horder's excellent hymnal 'Worship-Song' (with tunes) has just been published in an American edition, primarily for use in the Fifth Avenue Church, New York, of which Dr. H. R. Shelley, the well-known composer, is the organist and choirmaster and the Rev. Dr. C. F. Aked, late of Liverpool, is the minister. In order that the book may be suited to American use, the British National Hymns have given place to those of American sentiment, and six hymns have been added for Baptismal Services. Dr. Aked intends to hold special week-evening meetings of his congregation in order that they may practise the tunes. On those occasions the eminent divine will discourse upon the writers of the hymns.

In anticipation of the opening of the new organ in Bristol Cathedral by Sir Walter Parratt on October 8, Mr. Hubert W. Hunt, the organist, has prepared an attractive and interesting pamphlet giving a short history and description of 'Bristol Cathedral organ: 1685-1907.' The brochure, which is admirably compiled and well illustrated, also contains annotated programmes of the series of five opening recitals to be given—in addition to that by the organist of St. George's Chapel, Windsor—by Dr. Varley Roberts, Mr. T. Tertius Noble, Mr. Hubert W. Hunt and Dr. A. Herbert Brewer. Mr. Hunt's booklet is published, at one shilling net, by Mr. H. A. Jones, Long Row, Victoria Street, Bristol.

Mr. J. C. B. Tirbutt has resigned the organistship of All Saints' Church, Reading, which he has held for the past twenty-eight years. In the parish magazine, the vicar, the Rev. W. Neville, has paid a warm tribute to Mr. Tirbutt's long and efficient services to church music whereby the musical services of All Saints' have attained a high state of efficiency. Mr. Tirbutt will continue to reside in Reading and devote himself chiefly to his teaching engagements and his important duties as director of studies at University College in that town.

ORGAN RECITALS.

Dr. A. L. Peace, Glasgow Cathedral—Fantasia and fugue in C minor, introducing an old English psalm-tune, *W. T. Best.*

Mr. Ivor Atkins, Glasgow Cathedral—Fantasia in E, *Wolstenholme.*

Mr. Felix Corbett, Town Hall, Middlesbrough—Symphony in D minor, *Lemare.*

Mr. F. de G. English, St. Cross Church, Winchester—Prelude, in the form of a Minuet, *Stanford.*

Dr. G. H. Smith, Central Baptist Chapel, Hull (opening of new organ built by Messrs. T. Hopkins & Son, York)—Fantasia in C, *Tours.*

Mr. I. Gray, Adam Smith Hall, Kirkcaldy—Moderato in F, *Gade.*

Mr. Fountain Meen, Congregational Church, The Grove, Stratford (opening of new organ built by Mr. Rutt, of Leyton)—Concerto in F, *Handel.*

Mr. R. H. Turner, Parish Church, Portsmouth—Meditation, *E. d'Evry.*

Mr. H. Gaukroger, St. John's, Windermere—Andantino in D flat, *Lemare*.

Mr. Clement A. Harris, St. Columba's, Crieff—Two Sketches, in E flat and A minor, *Chipp*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields—Pastorale, *C. Franck*.

Mr. F. L. Wilson, St. Michael and All Angels, Little Ilford—Allegro pomposo, *Vincent*.

Mr. F. Whiteley, Parish Church, Mortlach—Sonata in D minor, No. 5, *Merkel*.

Mr. G. C. Oldfield, St. Deiniol's, Criccieth—Minuetto, *Salomé*.

Mr. W. F. G. Steele, Scots Church, Melbourne—Concert Overture in C, *Hollins*.

Mr. Percy P. Watson, St. Thomas', Sunderland—Fanfare, *Lemmens*.

Mr. Fred Gostelow, Parish Church, Luton—Overture in D, *Faulkes*.

Mr. F. W. Benson, Christ Church, Paignton—Serenade, *Saint-Saëns*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Sonata, *J. Lyon*.

Mr. E. Stanley Jones, Christ Church (Congregational), Southsea—Fantasie in E flat, *Saint-Saëns*.

Mr. C. Hopkins Ould, Parish Church, Forfar—Nocturne, *E. C. Bairstow*.

Mr. Richard Cockshott, Primitive Methodist Church, Yeadon—Scene Pastorale, *Lott*.

Mr. Joseph C. Cox, Franciscan Church, Peckham—Allegretto Pastorale, *Gaul*.

Mr. W. Maynard Rushworth, Whitley Parish Church, near Warrington (new organ by Messrs. W. Rushworth and Sons)—Toccata in G, *Dubois*.

Mr. W. Paget Gale, Knox Church, Dunedin—Festival Toccata in B flat, *Wolstenholme*.

Mr. Louis H. Torr, Holy Trinity Church, Swansea—Scherzo symphonique, *H. A. Fricker*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. David Clegg, Borough organist of Salford, Manchester.
Mr. Henry Lynn, St. Gabriel's Church, Swansea.
Mr. Gwilym J. Mordecai, Trevethin, Parish Church, Pontypool.

RECOLLECTIONS OF Dr. JOACHIM

BY LADY MACFARREN.

I first saw Joachim at a visit Professor Macfarren and I paid to his uncle, Mr. Figdor, residing at Tulse Hill. It was a grey, warm afternoon, and I saw a tall, genial youth, who I was told was a great violin player. I had a long game of ball with him, several times resumed, on the lawn, whilst Professor Macfarren and his uncle walked up and down on the paths at the sides of the garden. There was no music, and I remember no other people.

The song 'Kleine Blumen, kleine Blätter,' mentioned in your article, recalls to me that Joachim said he would like to write a song for me, and I looked out several sets of words. I must have told him of my regret that I could not sing Beethoven's song to the above words, which I was very fond of, as it was too high for me and does not lend itself favourably to transposition. I have a dim remembrance of my surprise and pleasure to see these words set by Joachim for me. The copy was inserted into Professor Macfarren's album.

We had returned from America in 1850, and in the first days of the Crystal Palace concerts I remember our hearing Joachim play the Beethoven Concerto and his joining us afterwards. We had our (then) little girl with us, and Joachim swung her on his shoulder to take her to look at the bears, pronouncing the word as rhyming with *tears*, which amused us all.

In 1854 or '55 we took a small house in a large piece of ground in Alpha Road, St. John's Wood, and there we saw the most we ever did of Joachim, of whom I treasure a store of delightful recollections. He was fond of the place, its shrubs and trees. He loved every spring to see the lovely blossom on an old medlar tree; took the liveliest interest in all our doings, down to some pigeons in an old shed, where he would go up a ladder to see all about them. He always brought his violin, took our early dinner with us, and if Professor Macfarren was writing anything new he wished to hear it, often playing a voice or solo part from my transcription. In successive years he brought many works to us that were appearing in Germany of Bach and others, his own fine Hungarian Concerto and other things. He played them over and over again with the earnest enthusiasm we all had noted so long. Those were happy, memorable occasions. Many a book I heard of only from him, and he often noted what we were reading in English.

In my memory he stands as one of the dearest of friends, who gave me much invaluable musical advice, for which I shall remain indebted whilst I live.

WESLEY IN E.

On February 5, 1845, Samuel Sebastian Wesley sold the copyright of his masterly 'Service in E' for the sum of fifty guineas, to Martin Cawood, an ironmaster of Leeds, who had requested Wesley to compose the Service. The work was published, in instalments, in 1844 and (possibly) early in 1845, with the following title:

> A Morning & Evening | Cathedral Service, | consisting of | *Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Credo,* | *Magnificat,* & *Nunc Dimittis,* | with an accompaniment for the | Organ, | by | Samuel Sebastian Wesley.
>
> *Ent. Sta. Hall.* *Price* 15*s*.
>
> London, | Chappell, Music Seller to Her Majesty, 50 New Bond Street.

For the original edition of his Service Wesley wrote an exhaustive Preface which does not find a place in modern editions of the work. This remarkable contribution to the subject of English Church Music is too important to remain in oblivion. We therefore reprint Wesley's trenchant Preface—his church-music creed, in fact—in the hope that it may interest our readers.—[Ed. *M.T.*]

Preface.

The present, is an attempt to give musical expression to the Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Credo, Magnificat, and Nunc Dimittis of the Church Service.

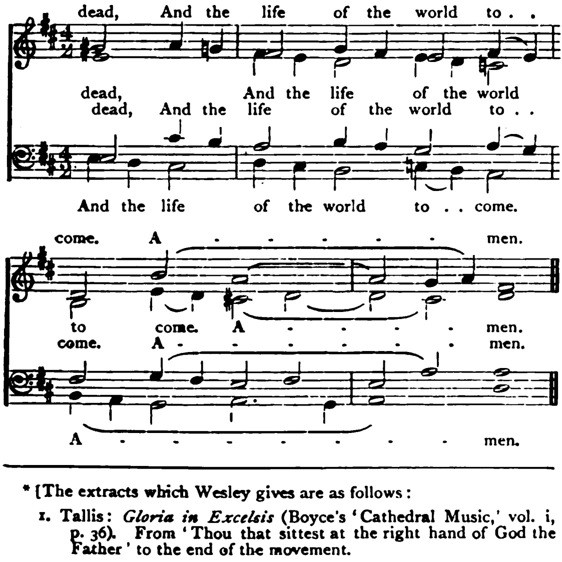
In submitting it to public notice, more especially to that of the higher order of musical critics, the composer is not sorry to avail himself of the opportunity which it affords, to offer a few remarks relative to the present state of Church music, and to invite attention to a species of composition so peculiar as that of the *Cathedral Service*; which, undoubtedly, may be said to place great difficulties in the way of any composer whose object it is to invest such a work with a character of practical utility, as well as with that degree of merit in respect to composition, which may satisfy the higher claims of art.

To these, then, he would suggest, how essentially unlike every other species of musical composition such a work must be; designed as it is for performance during the very brief space of time allotted to our daily Cathedral worship; a period so brief,—while the subjects to be treated are so various, of such grand and universal application,—as necessarily to divest composition of its ordinary features; rendering almost every species of amplification of a particular subject either difficult or impossible; and this, too, in connection with words which seem, in the musician's judgment, to demand of him the most exalted efforts of which his art is capable.

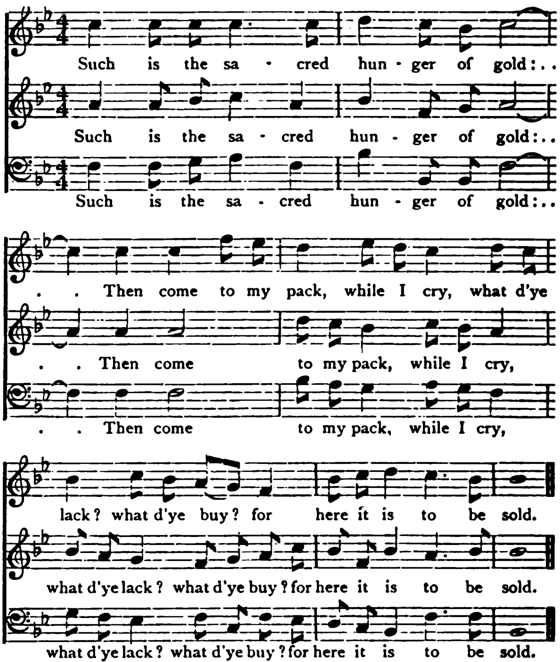
It is not, at the present day, too much to assert, that however meritorious were the efforts of those who first gave the Canticles their contrapuntal form, they have fallen short of what ought to be, and may be accomplished. Whatever may have been their merit in their day—and in some instances it was, and still continues to be, rated, deservedly very highly,—the advanced, and still rapidly advancing, state of the art affords resources, both in harmony and melody, unknown to, and consequently, unemployed by, the composers in question. This, if it was, in one sense, a disadvantage to the artist, had, at least, a corresponding compensation; in that, where all that was known was exhausted, and *known to be so*, the critic and composer would at least be on a level: the one could not exact more than the other could supply. This alone, as contrasted with the present state of things, would seem to sustain the position thus laid down. To it, however, are to be added the claims and requirements of a now more refined and cultivated taste. Taken together, they render it impossible to recognize, in the unvarying syllabic accentuation, the monotonous undescriptive expression, of those artists who flourished at a period immediately subsequent to the Reformation, any satisfactory fulfilment of the demands of this exalted subject; in saying which, the writer protests against being met on the one hand by the imputation of mere emulous detraction, or inflated self-esteem, or, on the other, by the opposition of mere antiquated prejudice.

In support of what is here advanced, the following extracts may be adduced from the Services of Tallis, Aldrich, and Rogers;* they are characteristic of that style of Service which is regarded as among the best of those in general use. Such works may very well be presumed to have escaped the attention of connoisseurs; but as their demerits, however great, will not be found without advocates, or even professed admirers, the writer does not venture to say all that might be said concerning a musical taste so defective as that which can sanction the almost general use of such music in the daily performance of the Cathedral Service. If constrained to declare his own opinion of their comparative inferiority, it is not without support from the highest authority of the time. He claims in aid the evidence of Spohr, and of Mendelssohn, when he ventures to assert that such works as those from which the present quotations are made, are as unworthy of the words to which they are set, as they are ill calculated to excite interest in any congregation acquainted with music at the present day.

No. 1. From Rogers's Creed.


dead, And the life of the world to . .
dead, And the life of the world
dead, And the life of the world to . .
And the life of the world to . . come.
come. A - - - - - - - men.
to come. A - - - - - - men.
come. A - - - - - - - - men.
A - - - - - - - - - - men.

No. 2. From Dr. Wilson's Glee, 'From the fair Lavinian shore.'


Such is the sa - cred hun - ger of gold: . .
Such is the sa - cred hun - ger of gold: . .
Such is the sa - cred hun - ger of gold: . .
. . Then come to my pack, while I cry, what d'ye
. . Then come to my pack, while I cry,
. . Then come to my pack, while I cry,
lack? what d'ye buy? for here it is to be sold.
what d'ye lack? what d'ye buy? for here it is to be sold.
what d'ye lack? what d'ye buy? for here it is to be sold.

In the two specimens marked No. 1 and No. 2, it will be seen that the passage which Dr. Wilson considered sufficiently expressive of a ridiculous allusion to avarice, Dr. Rogers applies to the most solemn and awful declaration of belief which it can enter into the heart of man to conceive! Nor is the quotation, 'We believe that Thou shalt come to be our Judge,' any better.

It is impossible to hear these compositions performed, and not feel that their composers have been fettered in the development of their ideas, no less by the necessary attention to what they believed to be prescribed limits in point of time for performance, than by the deficiencies of imperfect art. The impression left on the mind by such music, naturally suggests the enquiry of, to what are we to ascribe the evidently conventional form in which such specimens appear to have been framed. If it be not altogether to the felt necessity of their being 'got through' in a given time,* the true reason may probably be found in the prescription or suggestion given by Archbishop Cranmer; who, when adapting an *English Version* of the Litany to a Chant, which he was the first to do,† in a letter to King Henry VIII. in the year 1545, according to Collyer, is found to write thus, 'according to your Highness's commandment I have translated into the English tongue certain portions of the Public Service.—The judgment whereof I refer wholly to your Majesty, and after your Highness has corrected it, if your Grace commands some devout and solemn note to be made thereunto (as is to the procession which your Majesty has already set forth in English)* I trust it will much excitate and stir the hearts of all men to devotion and godliness. But in my opinion, the song that shall be made thereunto would not be full of notes, but as near as may be, *for every syllable a note*, so that it may be sung distinctly and devoutly, as be in the Mattins and Evensong, Venite, the Hymns Te Deum, &c. Wherefore I have travel'd to make the verses in English, and have put the Latin note unto the same. Nevertheless, those that be cunning in singing, can make a much more solemn note thereto; I made them only for a proof *to see how English would do in a song.*'

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* [The extracts which Wesley gives are as follows:

1. Tallis: *Gloria in Excelsis* (Boyce's 'Cathedral Music,' vol. i, p. 36). From 'Thou that sittest at the right hand of God the Father' to the end of the movement.
2. Aldrich: *Te Deum in A*. From 'When Thou hadst overcome' to 'We believe that Thou shalt come to be our Judge.'
3. Aldrich: *Creed in G*. From 'Is worshipped and glorified' to 'And the life of the world to come.']

* The object of saving time could have been more readily attained, and a far better effect produced, by reserving certain portions of the work to be sung in harmony; and chanting, either in unison or harmony, the rest. Such a course would have been an agreeable relief to the monotonous clockwork accentuation adopted by these masters; more in accordance with the primitive model; and would also afford great opportunity for the development of modern genius. For short services, this idea may not be without value to future composers for the Church, should any such arise. It had often occurred to the writer, before he was made aware that some such idea had been acted upon by the late Precentor Creighton, of Wells; the admired author of the well known and ingenious piece of counterpoint, 'I will arise and go to my Father,' who had composed a Te Deum of this nature, but which, it will be regretted, from its mutilated condition is not likely to become of any future use.

'Several eminent musicians of old time, and of the unreformed Churches,' observes the Rev. Mr. Jebb, in his work on the Choral Service, p. 349, 'have adapted the Canticles to the descant, as it is called, upon the plain song, or Gregorian chant' (meaning a unisonous unmetrical chant, it is presumed) 'making variations somewhat after the manner of our Services, though less free in their departures from the original structure of the melody.'

† Burney's History of Music, vol. ii., p. 577. [Wesley has not given the quotation strictly *literatim et verbatim*.—Ed. M. T.]

The style of these expressions is sufficient evidence of the primitive condition of our art in its connection with public worship at the date mentioned. That it was, in respect to the union of counterpoint, or four part harmony, with the English language, for church purposes, in its infancy. But, if we assume that the suggestion of Cranmer 'for every syllable a note' was binding on the composers of the time, this did not limit them to the use of a single species of note, a practice they so extensively adopted. Although notation was but imperfect, Marbeck, who published the Prayer Book *noted* about this time (1550), uses four kinds of notes, and the luxury of the dot (·) appears in his work; but in the Te Deum, published by Marbeck, we find a considerable improvement, as regards accentuation, on the harmonized work of Tallis.

He and his contemporaries, however, did their best. That they were in all respects fettered by precedent can hardly be shown, for the melody, or cantus, of Tallis was a thorough departure from Marbeck's unisonous service; the Te Deum of which, had been handed down, as is supposed, with but few alterations, from the time of *St. Ambrose*, its alleged author: and then, the fact of its appearing in four part harmony, what an innovation was this!

Gibbons in his Service deviated from the manner of Tallis by the more frequent introduction of imitative points. In *his* work appears a beautifully subdued tone of pathos and solemnity; but however applicable to certain passages in the Canticles, it cannot be so to all. To modern ears, his *expression* appears destitute of variety, but in the then state of Art, Gibbons may have viewed his work differently, and imagined the little fugued points constantly introduced, and the frequent alternation of minor and major harmonies, to have been sufficiently descriptive of the sentiment even of such words. This author, like Tallis, and all composers of Services, who flourished intermediately, employs an unvaried expression throughout his setting of the Canticles, from the first note of the Te Deum, to the last of the Nunc Dimittis. It is far from pleasant to blame so charming a writer as Gibbons, who, in various *secular* productions, seems to have attained absolute perfection: † but how can the modern artist who considers the claims which these exalted subjects bring upon his art, approve? The real, but limited, merit of such compositions may be apparent to the initiated; but their effect on the mass of hearers is invariably that of a vast fatiguing monotony. It cannot be right to adapt the same musical phrases to sentiments the most opposite: the same sounds should not accompany 'We praise thee, O God'—'Heaven and earth are full of the majesty of thy glory'—and, 'Vouchsafe, O Lord, to keep us this day without sin'—'Have mercy upon us,' &c. Yet, into such an error have the early masters fallen in their adaptations of music to the Canticles for the uses of the Church: the same jog-trot emphasis appears from the first word to the last, let the sentiment be what it may.

The writers subsequent to Gibbons have each taken their own course; so that the modern composer will not want precedent for a very considerable latitude; but it would appear to be the duty of a church musician to be guided in great measure by the forms of our early writers, in cases where, by such a course, he was not compelled to sacrifice the still higher claims of an improved taste. To imitate their faulty accentuation, their monotonous expression, would be unreasonable; but the forms of melody and harmony should ever be church-like, and the general effect not unsuited to modern ears. In suggesting that the services of Tallis, Farrant, Bevin, Aldrich, and others, must fall if judged by the taste of our present highly advanced standard, the writer would not be thought insensible to, or incapable of appreciating, the general merits of those authors. Far be it from him to impugn the truly devotional spirit, the diatonic purity, which is occasionally found in their works. The present remarks apply more particularly to their services: and the question, for the church musician of the present time, is—are these compositions the best which the art can afford?—will they be viewed with interest by the thousands, the tens of thousands, now learning the rudiments of singing, and whose love for all things appertaining to the church, it is a duty to encourage by every fair means? Will such persons acquire the antiquarian spirit necessary to lead them to make use of, by choice, such works at the service hour? Is it desirable that they should? It would seem to be a taste of but inferior grade that could educe such a result. Those, who either possess a great deal of true taste, or, who have none, decidedly will not approve of these services.

The church musician who really understands his Art, must perceive, and perceiving should have the courage to maintain, that our present knowledge of the early school is far in advance of that of the early masters themselves: he must see, that our appreciation of diatonic dissonance (exemplified to such perfection in the modern works of Germany) and our acquaintance with the true features of Gregorian melody, is such as might be expected of us; and that it is quite possible to entertain, and avow, a dislike for the species of composition in remark, without incurring the suspicion of inability to perceive the real merits of the early Church school. No one can be insensible to the *sublime* qualities of certain portions of Tallis' Service (omitting the Canticles), which we find in Boyce's First Vol. of Cathedral Music. No one can fail to esteem the little diatonic pieces of Tye, in his 'Acts of the Apostles'; or of Farrant's 'Call to remembrance,' 'Lord, for thy tender mercies' sake,' or, of the madrigal of Gibbons, 'The silver swan,' and several other specimens, for instance. These are absolutely perfect, and perhaps were never exceeded by any foreign authors whatever: but, how 'few and far between' are such examples! A few sheets of paper, less than twelve, perhaps, might contain all the really unexceptionable specimens in this school available for common use, which have descended to present times in connection with the musical worship of the Church of England.

(*To be continued*).

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* In allusion to certain other translations which had been made the preceding year, and sent by the King to the Archbishop of Canterbury for the use of his Province, with an order for their being said or sung in all churches.

† Dr. Burney declared, that in musical art, the secular, in all ages, had been in advance of the sacred. If this could be said in *his* time, which was before the great dawn of modern Germany, when English art, in its secular departments, was comparatively worthless, and when the same Church writers, whom we deem great now, were all fully known; what must we think *now*, with the works of Mozart, Beethoven, and Spohr, in our concert rooms and theatres; and those of a host of inferior organists and choir-men, too numerous, and really too contemptible to particularise, in our Cathedrals? To what, may we ascribe the improvement, the perfection, in the one; the stagnation, the deterioration in the other? Is it to the fact of its having been nurtured in the great light of public notice, with its genial warmth to cherish and improve what was good, its searching, blighting influence to check and wither that which was not good, that the former has ever been subject to a comparatively just system of reward and punishment, while the music of cathedrals has been as little criticised, as little known by the great bulk of the musical profession, and the musical public, as that of the Kolpecs or the Druses; people, it is true, do not go to Church especially to criticise music: what they find there, the generality are content to 'take as they find it'; the few who *feel*, forbear to analyse; but from the absence of all healthy criticism, and from the fact of such music being subject to the irresponsible control of those who are not only quite ignorant of the subject, but who openly, and with consistency it may be added, profess to regard it as a matter of secondary importance, the Church musician is made to feel, if the writer may judge from what he witnessed during several years' service at the Cathedral of Exeter, that in the connection of his art with Church worship, *principle*, and the results of a lengthy, a laborious and expensive course of education, go, absolutely, for nothing,—that knowledge is *not* power—and, that from the extreme inferiority of the musical arrangements in which he will have to take part, entailing as they must, on the well-educated musician, an almost daily violation of conscience, he is reduced to the level of a mere machine, and made to know that the real position of his art is scarcely in advance of that of astronomy in the time of Galileo.

Painful as the tone of such remarks must be, the writer feels that they are loudly called for by circumstances; and he believes it to be a matter of duty, in those who have experience, to endeavour to impress, on the public mind, the abject state of our Cathedral music, in too many instances; and the necessity which exists for public interference on its behalf; and on that also of the more conscientious and able members of the musical profession therein engaged, who ought to be protected and encouraged in their work, and enabled, conscientiously, to 'do their duty in that state of life in the which it has pleased God to call them.'

Love wakes and weeps.

FOUR-PART SONG.

Words by Sir Walter Scott.
(From "The Pirate," Chap. xxiii.)

Composed by H. M. Higgs.

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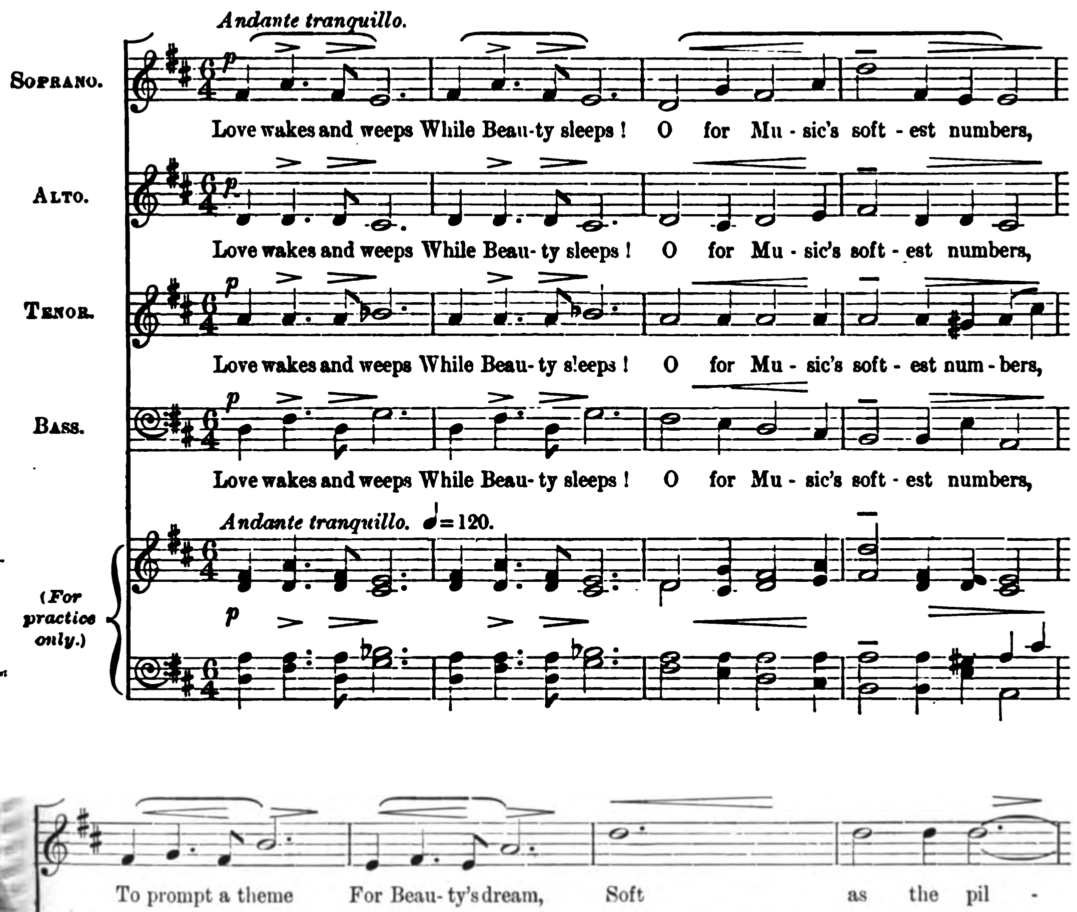
Andante tranquillo.
Soprano.
Alto.
Tenor.
Bass.
p
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est numbers,
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est num-bers,
Andante tranquillo. 𝅗𝅥 = 120.
(For practice only.)
To prompt a theme For Beau-ty's dream, Soft as the pil-
To prompt a theme For Beau-ty's dream, Soft as the pil-low of.. her slum-
To prompt a theme For Beau-ty's dream, Soft as the pil-low of her slum-

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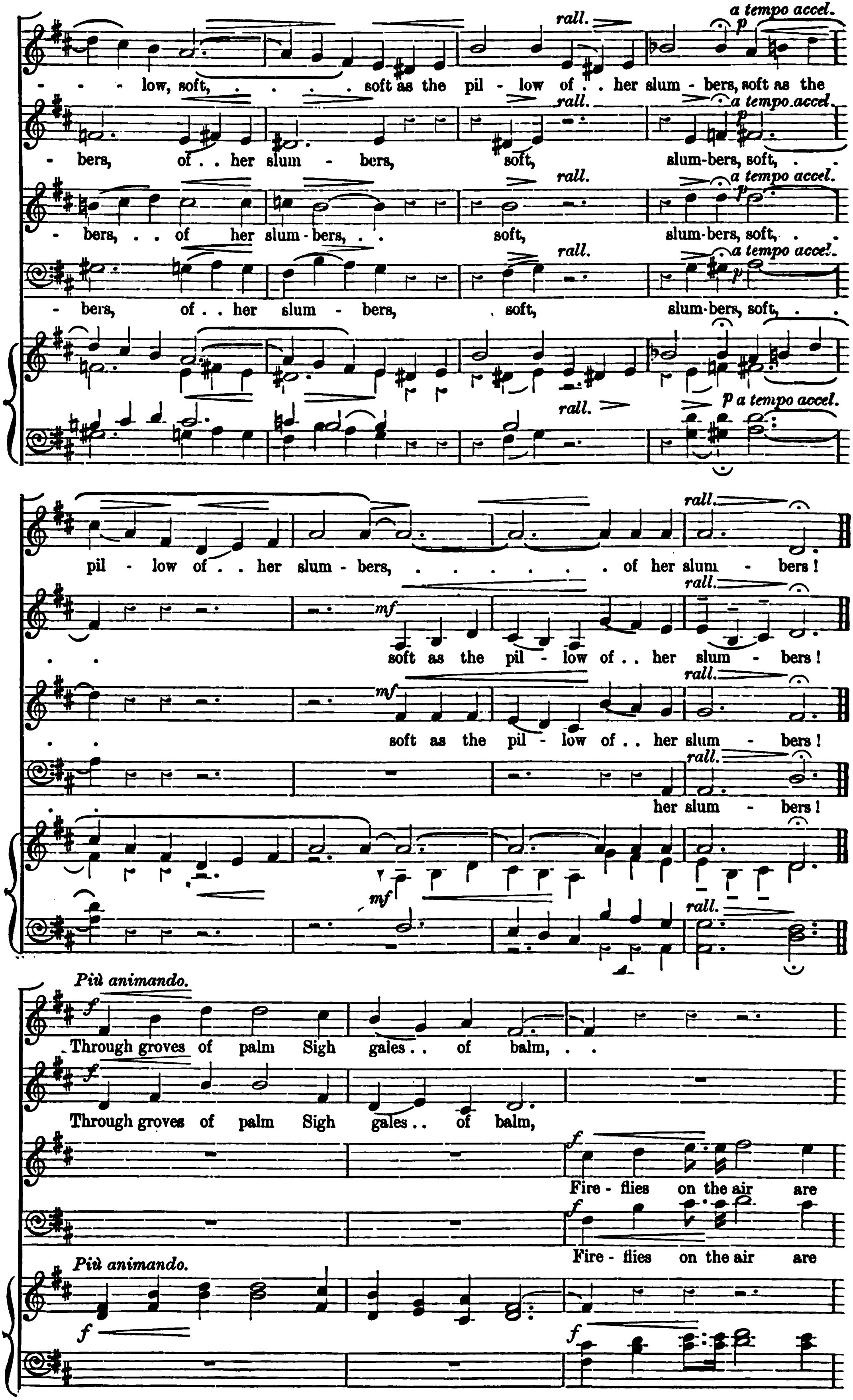
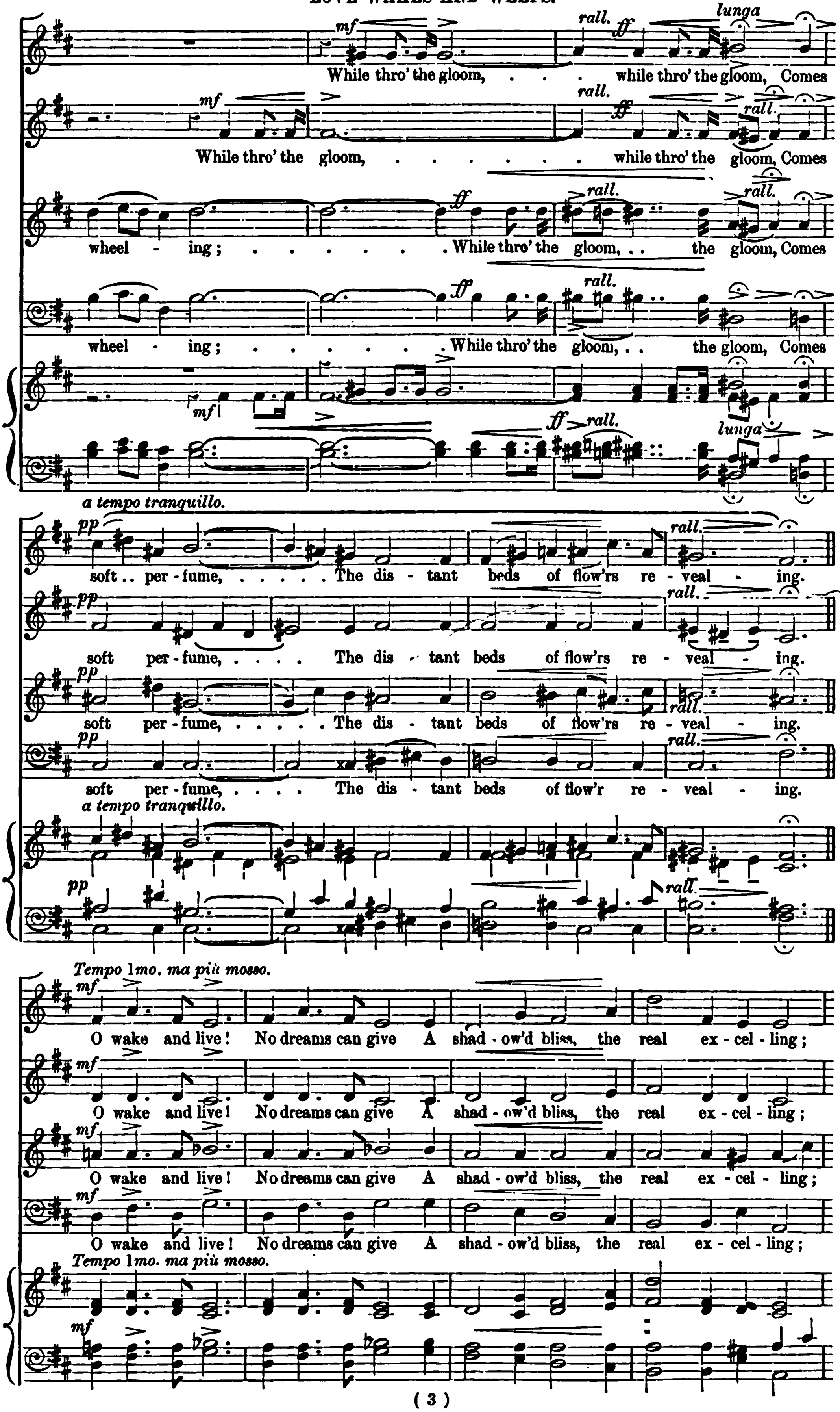
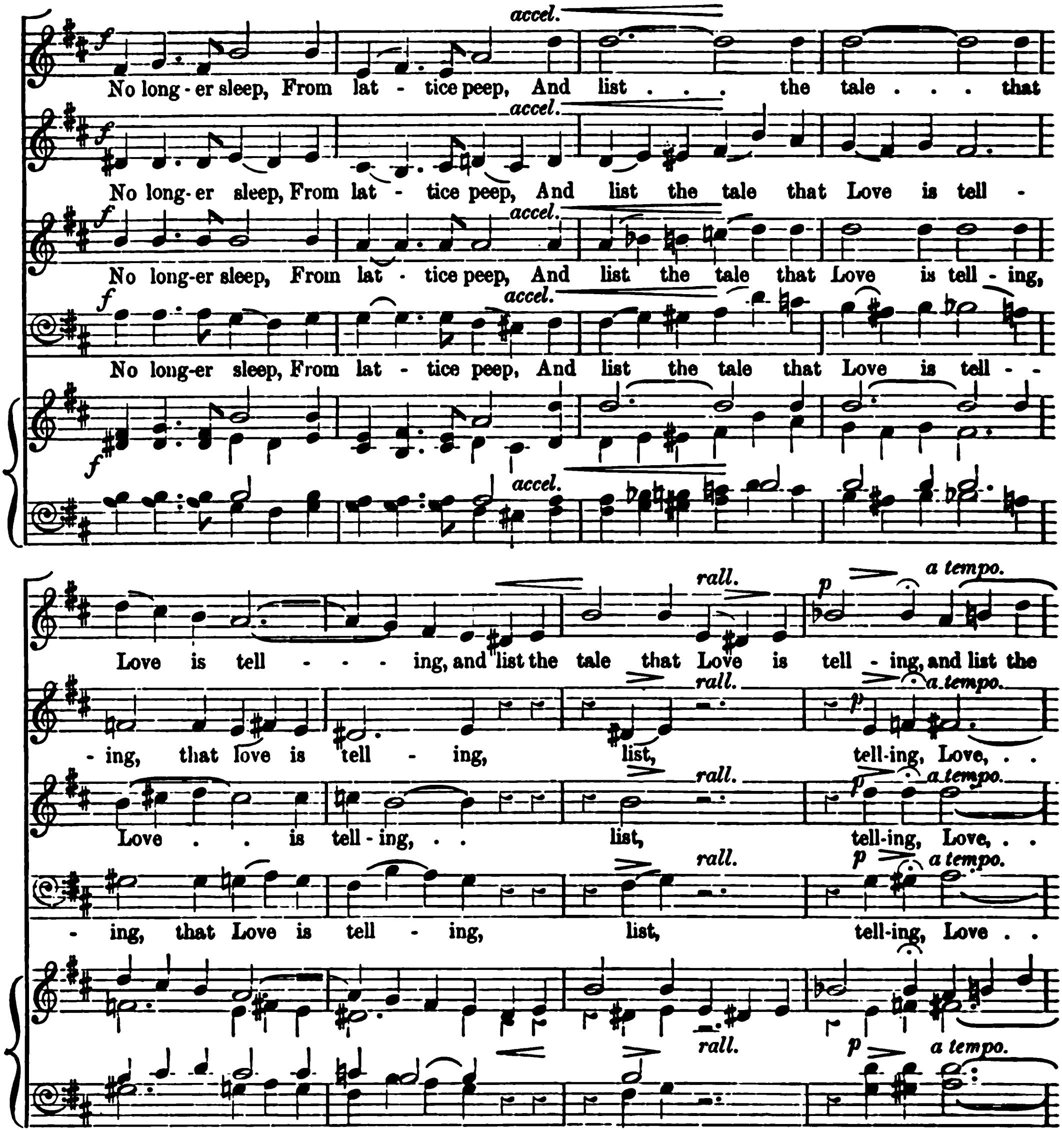

rall.
a tempo accel.
p
low, soft, ... soft as the pil - low of . . her slum - bers, soft as the
bers, of . . her slum - bers, soft, slum-bers, soft, . .
bers, . . of her slum - bers, . . soft, slum-bers, soft, . .
bers, of . . her slum - bers, soft, slum-bers, soft, . .
p a tempo accel.
pil - low of . . her slum - bers, ... of her slum - bers!
mf
soft as the pil - low of . . her slum - bers!
soft as the pil - low of . . her slum - bers!
her slum - bers!
Più animando.
f
Through groves of palm Sigh gales . . of balm, . .
Through groves of palm Sigh gales . . of balm,
Fire - flies on the air are
Fire - flies on the air are


mf
rall.
ff
lunga
While thro' the gloom, . . . while thro' the gloom, Comes
While thro' the gloom, ... while thro' the gloom, Comes
wheel - ing; . . . . While thro' the gloom, . . the gloom, Comes
wheel - ing; . . . . While thro' the gloom, . . the gloom, Comes
a tempo tranquillo.
pp
soft .. per - fume, ... The dis - tant beds of flow'rs re - veal - ing.
soft per - fume, ... The dis - tant beds of flow'rs re - veal - ing.
soft per - fume, ... The dis - tant beds of flow'rs re - veal - ing.
soft per - fume, ... The dis - tant beds of flow'r re - veal - ing.
Tempo 1mo. ma più mosso.
O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;
O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;
O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;
O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;


accel.
No long - er sleep, From lat - tice peep, And list . . . the tale . . . that
No long- er sleep, From lat - tice peep, And list the tale that Love is tell -
No long-er sleep, From lat - tice peep, And list the tale that Love is tell - ing,
No long-er sleep, From lat - tice peep, And list the tale that Love is tell - -
Love is tell - - - - ing, and list the tale that Love is tell - ing, and list the
- ing, that love is tell - ing, list, tell-ing, Love, . .
Love . . . is tell - ing, . . list, tell-ing, Love, . .
- ing, that Love is tell - ing, list, tell-ing, Love . .
rall.
p
a tempo.
tale that Love is tell - ing, ... is tell - ing.
and list the tale that Love is tell - ing.
and list the tale that Love is tell - ing.
is tell - ing.
mf
f

Reviews.

Original Compositions for the Organ. By various composers.

[Novello & Co., Ltd.]

This well-known series of organ pieces is rapidly approaching its 400th number. Variety has all along been one of its characteristics, and this feature is not lacking in some of the most recently issued numbers. Mr. William Faulkes leads the way with a quartet of pieces—a Wedding March, a Funeral March, a Theme (varied) in E and a Ballade in C. In the first of these, the Wedding March (in B flat), the triplets invest the music with just the right jubilation. In appropriate contrast is the Funeral March—inscribed to the memory of the composer's master, Henry Ditton-Newman—which, although set in the minor key, is not without its hopeful note, as testified in the major strain which enters so largely into the work. The Theme (varied) in E consists of a short Introduction, to which succeeds the air and its four variations, the whole concluding with a brilliant *allegro* movement, with eight bars of the Theme, in its unadorned simplicity, by way of a *coda*. This effective piece is to be commended for its conciseness no less than for its unaffectedness. The Ballade, if somewhat rhapsodical in style, would make a good impression in the hands of a capable exponent.

Mr. Alfred Hollins has so eminently made his mark as a composer of attractive organ music, that any fresh contributions from his pen are always sure of a welcome. His *Allegretto grazioso* (in A) is a most fascinating little piece that haunts the ear by its piquant tunefulness. The popularity of this little gem is a foregone conclusion. Mr. Hollins has hit upon a very happy idea in his Bridal March by introducing Barnby's popular tune to the wedding-hymn, 'O perfect Love,' first in the Trio section, and towards the end, as a *canto fermo* given out in octaves —with all the force of which 'tubas 8 and 4 feet' are capable — in a manner very ingenious and distinctly Hollinsesque.

Dr. F. E. Gladstone is such a thorough educationist that he may always be relied upon to provide the right thing when he puts pen to paper. His 'Three Studies' furnish further ample proof of his ability to help students on their way to become efficient organists. No. 1 is 'A study for the left hand,' consisting of a quaver counterpoint (in the left hand) against a minim *canto fermo* (in the right hand), the latter being J. H. Schein's tune to his hymn 'Machs mit mir, Gott, nach deiner Güt,' and named in our hymnals as 'Eisenach,' though this information is not given in the piece itself. No. 2 is a short and practical 'Study in part playing,' while No. 3 deals with the all-important and too often neglected matter of 'phrasing' on the organ. Of two Capriccios by Girolamo Frescobaldi—who has been described as the most distinguished organist of the 17th century—the first is 'sopra la, sol, fa, mi, re, ut,' and the second is 'upon the notes of the cuckoo.' Both these old-time compositions have been edited by Mr. John E. West with his usual conscientiousness.

L'Esthétique de Jean-Sebastien Bach, par André Pirro.

[Paris: Librairie Fischbacher.]

The author of this remarkable book observes very truly that the emotional appeal which the music of a great composer makes upon us, is not sufficient; that we ought to find out what he intended to express in it. And this is of essential importance with the works of old masters; they are listened to with a certain curiosity but 'few know how to enjoy them.' The forms of Art have varied, but the feelings which inspired it have always been the same. The object then of the writer of the present volume has been to study the figures, rhythms, harmonies employed by Bach, his style of orchestration and even the forms of his movements, and thus learn to understand his language. M. Pirro indeed describes his book as a kind of dictionary. And he reminds us at the outset that Bach spoke the musical language of his day, while again and again, when pointing to certain means adopted by Bach to illustrate and intensify the meaning of the texts of his cantatas, he shows how similar means are to be found in predecessors. Bach, he says, 'made himself the disciple of all the great musicians who flourished before him.'

Already in Masses of the 16th century the words *ascendit* and *descendit* were literally expressed by ascending and descending tones; also for many words indicating movement, direction, states of feeling, &c., there were certain conventional musical symbols, and these, common in the 17th and early 18th centuries, were used by Bach, but with greater power.

M. Pirro gives or refers to *many* examples from the cantatas in order to prove that such pictorial means were not occasional, but deliberate and constant. And then Bach's musical symbols served in a figurative as well as in a literal sense. Ascending notes, for example, might depict the going up of Christ to heaven, or such state of mind as courage, vigour; descending ones for the veil of the temple 'rent in twain from the top to the bottom,' or to express weakness, fatigue, dejection. M. Pirro gives a number of symbols of this kind, and in each case examples. He shows in like manner how Bach used certain rhythms for special purposes; how by harmonization of his chorale melodies he brought out the meaning of special words; how at times he even altered the notes of the melodies themselves for a similar purpose; and how in his orchestration he selected certain instruments which in tone-colour seemed to suit the particular text. In fact he declares that Bach's one and sole aim in the music of his Masses and cantatas was to express and intensify the meaning of the sacred words.

We can well imagine that some readers of this book will come to the conclusion that Bach worked by rule, rather than by inspiration. But that would be a great mistake. M. Pirro has certainly called attention to some few passages in which Bach has, apparently, consciously displayed excess of realism in word-painting, but for the most part he worked unconsciously.

One of the most interesting chapters in the volume is that in which the author explains how, by studying Bach's vocal music, one can get to understand the various mood-meanings of his instrumental music. He not only gives some interesting examples from the 'Well-tempered clavier' and the 'Capriccio sopra la lontananza del suo fratello dilettissimo,' but he shows that when Bach introduced certain movements from his instrumental works into his cantatas they were selected because of their mood fitness.

M. Pirro may here and there be somewhat fanciful in his explanations of the meaning of Bach's music, but whoever reads his book through cannot for a moment doubt that his 'dictionary' is trustworthy. He has studied the letter of Bach's music; the spirit of it must be felt, for it cannot be described. As in reading analyses of Bach's '48' one gets absorbed merely in the intellectual side, and forgets the higher emotional message of the music, so in studying the volume under notice it must be ever kept in mind that it is a study only of the objective side of the master's genius. A brief notice of the book is all that can here be attempted, but sufficient has been said, it is hoped, to induce musicians to study this anything but dry Bach 'dictionary.'

BOOKS RECEIVED.

The Cathedrals and Churches of Northern Italy. By T. Francis Bumpus. With eighty-one illustrations, nine of which are in colour. Pp. xi. + 371; 16*s.* net. (T. Werner Laurie.)

Early concert life in America (1731-1800). By O. G. Sonneck. Pp. 338; 12*s.* (Breitkopf & Haertel.)

Practical points for choral singers. By Robert Simmons. Pp. vi. + 42; 1*s.* (The Vincent Music Company, Ltd.)

Tannhäuser. The Meistersingers (Wagner). The Great Operas. By J. Cuthbert Hadden. 1*s.* each. (T. C. & E. C. Jack.)

What does Richard Wagner relate concerning the origin of his Nibelungen poem? By S. Röckl: translated by C. Parrish. Pp. 32; 1*s.* net. (Breitkopf & Haertel.)

How to appreciate music. By Gustav Kobbé. Pp. 256; 5*s.* net. (Sisley's, Ltd.)

Obituary.

MRS. J. L. ROECKEL.

Much sympathy has been and will be felt for Mr. Joseph L. Roeckel in the sad loss of his gifted wife, who, we much regret to record, died at 1, Worcester Lawn, Clifton, on August 26, aged seventy-three. Mrs. Roeckel (*née* Miss Jane Jackson) was the daughter of the late Mr. S. Jackson, of the Old Water Colour Society and a cultured amateur musician. She received her first lessons in music from her father, and after studying under Pauer, Charles Hallé, Madame Schumann, Blumenthal, and Molique, she became an excellent pianist and teacher. In 1864 she married Mr. J. L. Roeckel and shared with him his artistic aspirations and interests. Under the pen-name of 'Jules de Sivrai' Mrs. Roeckel composed many pianoforte pieces which attained great popularity, some of them having been played by Madame Arabella Goddard. She was the inventor of 'Pamphonia,' an appliance for learning the stave and clefs. A staunch supporter of the musical activities of Bristol — she was a native of Clifton — Mrs. Roeckel took an active part in establishing the Bristol Scholarship at the Royal College of Music, and in many ways spent her life in promoting the cause of the art in the city of her birth. An interesting sidelight on her character, from the pen of Mr. E. J. Shellard, appeared in the *Bristol Times and Mirror* of August 31, from which we venture to quote:

> 'Her goodness of heart and the generosity of her nature were shown in multifarious ways, and although some of her acts of devotion and benevolence were known, hundreds were secretly done. It is quite impossible even to remember the very numerous concerts she organized to assist those of her kindred and others in distress. The writer can call to memory many instances where her thoughtful kindness and generosity brought relief to sorrowful hearts. She founded the Teachers' Provident Association in 1885. Perhaps one of the most notable instances of her goodness is Miss Marie Hall. Everyone is acquainted with the early life of the brilliant little artist. It was one of poverty and of drudgery, and of gaining a pittance by playing in the streets. Mainly through the instrumentality of Mrs. Roeckel the child was rescued and brought to the notice of Mr. P. Napier Miles, who placed her under accomplished masters. How she has profited by the tuition she received everyone knows. Surely of Mrs. Roeckel it may fittingly be said she rests from her labours and her works follow her. Her mortal remains were on Thursday placed in the new Garden of Sleep at Shirehampton in the presence of numerous sorrowing relatives and friends.'

MR. E. G. WOODWARD.

At Gloucester, on August 27, at the age of seventy-two, a well-known musician in the West of England passed away in the person of Edwin George Woodward. He was born at Bath on December 10, 1835, and became a chorister of Gloucester Cathedral. During his many years' residence in that city he held the organistship of St. Mary's, St. John's, and All Saints' churches. But Mr. Woodward was best known as an orchestral conductor and violinist. He was formerly conductor of the Herefordshire Orchestral Society and the Gloucester Orchestral Society, and led various orchestras in the West of England. Mr. Woodward was a prominent Freemason.

MR. ALFRED BACHE.

We regret to record the death, at Penzance, on September 6, of Alfred Bache, M.I.M.E., M.I.C.E., a brother of the late Edward, Walter and Constance Bache. Born at Birmingham, August 5, 1835, Mr. Bache became a pupil of the late James Stimpson, organist of the Town Hall, for whom he occasionally deputised. Although his profession as an engineer was his life-work, he retained his passion for music to the last. Upon his retirement, in 1898, from the secretaryship of the Institution of Mechanical Engineers, which he had faithfully served for forty-four years, Mr. Bache settled at Penzance. He threw himself into the musical and literary doings of the Cornish town, being a vice-president of the Choral Society—for which he wrote historical notes on the works performed—and took a great interest in the Penzance Military Band, as well as being a great supporter of the Penzance Library. Mr. Alfred Bache's accomplishments were many, for in addition to Greek and Latin, he knew French, German, Italian, Norse, Swedish and Danish, and he was a good draughtsman. Thus he fully maintained the intellectuality of the Bache family.

MR. GEORGE HADDOCK.

By the passing away of Mr. George Haddock, who died at Leeds on September 12, in his eighty-fourth year, Yorkshire has lost almost its last link between the old and the new order of things from a musical point of view. Born at Killingbeck, near Leeds, his reputation as a violinist was hardly less than that of a successful organizer of concerts, or as the founder of a college for teaching music. His father was an amateur oboe player, his elder brother, Thomas Haddock, became a talented violoncellist. George Haddock, however, took up the violin, studying the instrument under Joseph Bywater, of Leeds. Local tradition asserts that Bywater, although only an innkeeper, was a rival to the best violinists of the day. Mr. Haddock, as a boy-player, made his début at the Leeds Music Hall—an historic place in the musical life of Leeds—having successfully broken the fetters which bound him to a lawyer's desk. In 1846 he met (at Leeds) Henri Vieuxtemps, and arranged to take lessons from him in London. Some years later he also studied under Bernard Molique. In 1847 Mr. Haddock took up his residence in Bradford and, in association with Mr. S. Clayton, speculated in concerts. They engaged the great Jullien and his orchestra in 1848, and here Sims Reeves first sang to a Yorkshire audience. Mr. Haddock removed to Leeds in 1849, and became leader of the Leeds Choral Society, having connection also with the Leeds Madrigal Society. In the early fifties he was much engaged in the West Riding towns as an organizer of concerts and in teaching. It is said that 'he was able to boast of having turned out some 4,000 players, many of whom now occupy prominent positions in orchestras both at home and on the continent.' He played at the first Leeds musical festival, held in 1858.

Mr. Haddock is credited with the discovery of the late J. T. Carrodus, the violinist. In his 'Musical Recollections' he (Haddock) tells us, that when buying some violin strings at a barber's shop in Keighley he heard young Carrodus—then a boy of fourteen and son of the proprietor—playing the violin in a remarkable manner. After having made friends with the boy, he gave him many hints on the management of the instrument.

The deceased musician's sons, Mr. Edgar A. Haddock and Mr. George Percy Haddock, are well known as the founders and directors of the Leeds College of Music. A short time before his death Mr. George Haddock wrote the above book containing his interesting memoirs; he was also author of the 'Practical School for the Violin' and other technical works. He has left behind him a notable collection of old violins, which, besides other valuable instruments, includes the 'Emperor' Stradivarius. Whether they will come into the market or not, it is as yet too early to say.

LIEUT. JOHN WRIGHT.

The Chatham Division of the Royal Marines has lost its bandmaster, Lieut. John Wright, who died, we regret to record, at Herne Hill, Chatham, on September 13. Born on August 1, 1851, he began his musical career as a chorister of Christ Church, Oxford, under Dr. Corfe, and in later life he was the possessor of a good tenor voice. At the age of fourteen he enlisted in the 39th Dorset Regiment, and as a young sergeant entered Kneller Hall in order to qualify for a bandmastership. He was appointed bandmaster of the First South Lancashire Regiment in 1877, and on April 1, 1892, he succeeded Herr Kappey as bandmaster of the Royal Marines at Chatham. The death of Lieut. Wright—who received the rank of

Second Lieutenant in November, 1901—is a great loss to the Division, especially to the band, the members of which respected and admired him for his urbanity and kindness of manner no less than for his high musical attainments. Lieut. Wright accompanied and conducted the band on board the *Ophir* during the memorable voyage of the Prince and Princess of Wales to Australia, when he received many marks of royal favour. He was an excellent arranger of music for a military band.

Mr. Henry Nicholson, the celebrated flautist, died at Leicester, his native town, on September 14, aged eighty-two. As a member, for thirty years, of the Birmingham Festival Orchestra, he took part in the production of Mendelssohn's 'Elijah' in 1846. More than half-a-century ago he started, in Leicester, popular concerts for the people and has done much for music in that town. In May, 1886, three testimonial concerts were given in his honour, at which the sum of £800 was realized. Mr. Nicholson was the author of 'Instructions for the flute,' and he arranged some music for the instrument.

Herr Ignatz Brüll, the well-known composer and distinguished pianist, died at Vienna, on September 17, in his sixty-first year. He is best known by his opera, 'Das goldene Kreuz,' successfully produced at Berlin, December 22, 1875. The work was performed, in an English version, at the Adelphi Theatre by the Carl Rosa Opera Company, on March 2, 1878, during the visit of the composer to this country, when he played at the Monday Popular and other concerts.

Madame Szarvady (née Wilhelmine Claus), the famous pianist, has recently died. Born at Prague in 1834, she received her entire musical education from Joseph Prosch, a blind teacher. As a player of Scarlatti, Bach, and Beethoven Madame Szarvady had a great reputation. Her appearances in England covered a period of thirty-four years, 1852 to 1886. In 1857 she married Friedrich Szarvady, the author, who died in 1882.

PROMENADE CONCERTS.

It is constantly affirmed that novelties do not attract the musical public, but this may be doubted with reference to the audiences at Queen's Hall promenade concerts, for new music is invariably listened to with close attention and received with discriminating applause. On August 28 was produced for the first time a Serenade for small orchestra by Mr. Roger Quilter, which proved him to be a composer capable of more serious work than the songs whereby he is chiefly known. The Serenade is in three movements severally headed *Allegro moderato* (C minor); *Andante moderato* (F major); and *Molto allegro* (C major), the last named a *Vivace* in modified Rondo form. The music is unpretentious and tasteful, and a pleasing poetical atmosphere pervades the slow movement. The work should find favour with amateur orchestral societies.

On the following evening the two remaining movements of Max Reger's 'Serenade in G' (Op. 95)—Nos. 1 and 2 of which had been produced on August 21—were played for the first time in England. The concluding portions severally consist of an *Andante semplice* and an *Allegro con spirito.* The former is not difficult to follow, but the thematic material is not sufficiently distinctive to justify treatment of such lengthy and complex character. The *Finale* starts vigorously and contains some very effective passages, but also suffers from over-development. When the Serenade is heard in its entirety at a single performance, a better sense of coherence would perhaps result.

'Holiday tunes,' by Dr. Walford Davies, produced on August 29, form practically a suite in seven movements, inspired by a desire, according to the composer, to 'express the joyous feelings often associated with holidays, but not necessarily restricted to them—in short, the holiday spirit.' The opening *Allegro energico* (in D) starts with a violin solo announcing the principal theme which, since it is headed *Estatico*, may be intended to express pleasurable anticipations. This at least accords with the spirit of the movement, which is developed at some length. The second number is delightfully humorous and dainty, and has for its chief subject a quaint little tune of ingratiating character. A deeper note is struck with the third section, an *Andante con moto* of poetic expression, and having a *finale* of great beauty. The remaining movements, which are of less importance, consist of a *Presto* (in G) of gay character; a short and peaceful *Andante tranquillo;* 'a rocking tune' which might be described as a lullaby, since it is based upon the composer's setting of George Wither's poem 'Sweet baby, sleep,' and a bustling *Finale* in march rhythm.

On September 3 was performed a new Violin concerto by Mr. F. C. Barker, hitherto a little-known composer, born in 1871, who has studied at the Royal College of Music. One expects a good deal from a man who brings forth a work of this character. If Mr. Barker's thematic material is deficient in significance and force of statement, his melodies are pleasing and expressive up to a certain point, and they are treated with a resource, perception of form, and moderation of style that attest to refinement and musical culture. The solo part was undertaken by Mr. Isidor Schwiller, who interpreted the music with sympathy and brilliancy.

The next evening there was given for the first time in England an 'Introduction and allegro' for harp and orchestra by Mr. Ravel, one of the most advanced French writers of what has been called the 'atmospheric school.' It would be rather easier to describe a cloud than the character of this work, which meanders on with apparently aimless design. The most memorable portions are the recurring cadenza-like passages for the harp, which were brilliantly played by Mr. Alfred Kastner.

Three short orchestral pieces—respectively named 'Sunrise,' 'Shepherd's song' and 'Dance of youths and maidens'—composed by Mr. Arthur Hinton, were played for the first time on September 5, and proved very pleasing illustrations of passages in Keats's 'Endymion.' It is significant of the difficulty experienced by native composers in getting their works performed that these compositions date from 1896. 'Better late than never,' however, was obviously the opinion of the listeners at their tardy production. Mention should also be made of a graceful 'Idyl' by Mr. R. H. Walthew, introduced at this concert by Mr. Albert Fransella.

A pathetic atmosphere may be said to have surrounded 'The mysterious rose garden,' heard for the first time on September 10, for the composer was the late Garnet Wolseley Cox, who died while his genius was just beginning to be recognised. The Suite, stated to have been inspired by one of Aubrey Beardsley's pictures, comprises four movements, the first of which is a poetically conceived nocturne entitled 'Nightfall.' The second movement is headed 'Entrance of elves, fauns, and satyrs,' who are suggested by a vivacious march. This is succeeded by the 'Dance of rose fairies,' who apparently trip a dainty minuet which gives place to a 'Dance of Bacchantes' that forms a spirited *finale* to a charming work.

Previous to September 12 few Londoners had heard of Mr. Havergal Brian. He is a well nigh self-taught composer, born in North Staffordshire in 1877, and in the north, notably at Hanley, his compositions have won much esteem. They include three Psalm settings for orchestra and soli, 'burlesque variations' for orchestra, a symphonic poem, inspired by Lord Leighton's picture 'Hero,' an 'English suite,' and an overture 'For valour.' The suite, originally produced at one of the Leeds Town Hall Municipal concerts in January last, was performed for the first time in London on September 12. The poetic basis of the suite is an old English country fair. Rustics assemble to a spirited march, whereunto a humorous element is imparted by the prominence given to that most rural of all instruments, 'the loud bassoon.' The next number is a waltz, not of modern sentimentality but a rhythmic measure that stirs the pulse; its influence, however, upon the dancers appears to be much the same, since without break the music passes into an amorous episode entitled 'Love under the beech tree.' Presumably the village has only one such trysting-place, a state of affairs which must have caused occasional inconvenience. That the beech tree is not far from the dancers is evident from the strains of the waltz that occasionally mingle with tête-à-tête sentences. The fourth movement, entitled 'Interlude,' takes one away from the fair, for the composer says it is 'an attempt to convey in sound the emotion which arose while gazing from the Hanchurch hills, in Staffordshire, in the direction of the Wrekin, in Shropshire, the whole country suffused in brilliant sunlight.' Still farther from the spirit of the fair is the next section, in which a hymn-like melody plays a prominent part; but with the concluding movement a return is made to rustic revelry, and a series of episodes introduce us to such sundry 'side-shows' as 'Punch and Judy,' 'a sleeping beauty,' and 'The breathless lady,' the latter represented by a version of the 'dancers' theme played 'with mock solemnity' by trombones and tuba, shortly after which the work ends in a spirit of carnivalism. One is conscious that the composer is somewhat weak in the art of thematic development, but there is a freshness and significance in his music which indicates creative power. On the same night was given what was claimed to be the first performance in England of Mozart's Concerto in F for three pianofortes and orchestra, composed in 1776. It cannot be said that much is gained by the third solo instrument, in fact it will be remembered that Mozart afterwards arranged the work for two pianofortes. The soloists were Messrs. York Bowen, Frederick Kiddle and Henry J. Wood. The orchestra, consisting only of oboes, horns and strings, was conducted by Mr. Verbrugghen.

A curious piece of musical antiquity was revived on September 18, when a suite for two trumpets and three trombones, dating from 1685 and composed by Johann Pezel, was included in the programme. Of greater musical value was Bach's cantata for bass voice 'Amore traditore,' the solo part of which was sung by Mr. Witherspoon.

Mr. Granville Bantock's orchestral poem illustrating the familiar story of 'Lalla Rookh' was successfully performed on September 19 and should be heard again. It was written some nine years ago, but is in its composer's most characteristic style. The poem opens *quasi languido*, and soon an expressive melody of broad character which is the *motif* of the beauteous princess is given out on the G string by the violins. After brief treatment the music glides into march rhythm and is headed 'Bridal procession.' This in turn gives place to the third section illustrating how Feramorz, disguised as a minstrel, relates stories to beguile the journey. Prominent features of this division are very effective solo passages of cadenza-like character for flute, oboe, clarinet and bassoon. We then hear an 'Oriental dance,' some new themes, and repetition of those previously heard, leading to an imposing climax which prepares the way for the *finale* depicting how Feramorz reveals himself as the affianced of Lalla Rookh. The music here becomes very insistent and grandiose, but the close is more tranquil, being based on the 'Lalla Rookh' theme. The scoring scintillates with picturesque effects and the instrumentation is perhaps the most remembered attribute of the work. Mention should be made of the revival on this evening of Rachmaninoff's Pianoforte concerto in C minor, No. 2 (Op. 18), a significant and brilliant work first played in England by Mr. Sapellnikoff at a Philharmonic concert on May 29, 1902. At the Promenade concert the soloist was Miss Elsie Horne, who rendered the difficult music with great verve and brilliancy.

ENGLISH OPERA.

'Sarenna' and 'Greysteel.'

The Moody-Manners Company concluded its autumn season of grand opera at the Lyric Theatre on September 7. On the preceding evening was produced a one-act opera entitled 'Sarenna' by Mr. Hermann Löhr. The libretto by Mr. Avon Marsh follows the familiar model of Mascagni's 'Cavalleria Rusticana,' but the scene and characters are English, and the plot is very simple. The music is obvious and direct in expression, subtleties and complexities being studiously avoided. The most notable numbers are a chorus of Harvesters, Sarenna's song 'O love unkind,' which possesses considerable melodic charm, and Hendon's ditty 'Soldier, my soldier.' Miss Kate Anderson and Miss Penrose Hardinge respectively impersonated Sarenna and the Squire's sister, and Messrs. Joseph O'Mara, Lewys James and Charles Magrath severally embodied Hendon, Michael Heard and the landlord of the village inn. Mr. Richard Eckhold conducted, and the choristers showed lively interest in the success of the work.

On the same evening was performed Mr. Nicholas Gatty's 'Greysteel' to which detailed reference was made in The Musical Times of April, 1906, on the production of the opera at Sheffield. On this (London) occasion the heroine was excellently impersonated by Miss Enriqueta Crichton. Mr. Charles Carter sang expressively as Gisli, and the parts of the Baresark and Kol were admirably sustained by Mr. R. Brooks and Mr. Frederick Erle. Mr. Harrison Frewin conducted, and secured an effective rendering of the orchestral portion.

SIR CHARLES STANFORD'S MUSIC TO 'ATTILA.

It is highly probable that the incidental music composed by Sir Charles V. Stanford for Mr. Laurence Binyon's play 'Attila,' produced by Mr. Oscar Asche at His Majesty's Theatre on September 4, will result in the concert-room being enriched by an attractive orchestral Suite, for the themes possess strong individuality and their treatment is interesting and effective. The composer has invented four *motive* severally representative of Attila, his wife Kerka, the heroine Ildico, and the Soothsayer. The most important number is the overture, which opens with the delivery by the brass of Attila's bold theme, and has for its second subject the Ildico *motif*, the rough and virile vigour of the former being most effectively contrasted by the grace and lyrical charm of the latter. Other themes are deftly introduced, and the terse and rational development leaves a satisfactory impression on the listener.

The principal *motive* severally provide the basis of the entr'actes according as their respective characters are prominent in the subsequent scenes, the music admirably fulfilling its mission of suggesting to the spectator the particular sentiment of that which follows. There is no music during the action excepting in the final scene, when at the marriage reception a choral song of greeting is sung by the guests, and a dance executed by Ildico's attendants.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the season's operations the place of honour must be given to the Birmingham Festival Choral Society, which will give four concerts under Dr. Sinclair's conductorship. The works to be performed are Granville Bantock's 'Omar Khayyam,' Berlioz's 'Faust,' Mozart's Mass in C minor and a Mozart selection, Elgar's 'Dream of Gerontius,' and Wesley's 'In Exitu Israel.' The Birmingham City Choral Society (conductor, Mr. Beecham) will give Haydn's 'Seasons,' Berlioz's Te Deum, Liszt's 13th Psalm, and Verdi's 'Requiem.' Under Mr. A. J. Cotton's conductorship the Midland Musical Society has again arranged to give four concerts, Mendelssohn's 'St. Paul,' Beethoven's Mass in C, Elgar's 'King Olaf,' and Gounod's 'Redemption' forming the programmes. The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, will also give four concerts, the selection including 'Elijah,' Gade's 'Spring's Message,' Barnett's 'Paradise and the Peri,' and a concert recital of Benedict's 'Lily of Killarney.' The Birmingham Choral Union will perform 'The Creation,' a concert recital of Wallace's 'Maritana,' 'The Messiah,' and Sullivan's 'Light of the World.' With Sir Edward Elgar, Mr. Granville Bantock, and Mr. Max Mossel at their head, an influential committee has been formed to give a series of eight orchestral concerts, with a band of one hundred performers. Three concerts will be given by the Hallé Orchestra (Dr. Richter), three by the Queen's Hall Orchestra (Mr. Henry J. Wood), and one each conducted by Mr. Landon Ronald and Herr Max Fiedler, of Hamburg. The newly-formed 'Birmingham Concerts Society' will give eight concerts, the conductors being Mr. George Halford (four concerts), Sir Villiers Stanford, Mr. Thomas Beecham, Mr. Moritz Moszkowski, and Mr. Alexander Siloti. Other forthcoming events include four Harrison concerts—the London Symphony Orchestra, conducted by Herr Nikisch, appearing at one of the series—Max Mossel drawing-room concerts, Royal Society of Artists' Musical Matinées organized by Mr. Oscar Pollack, Mr. Willy Lehmann's Chamber Concerts, &c.

The Musical Times. **EXTRA SUPPLEMENT.** October 1, 1907.

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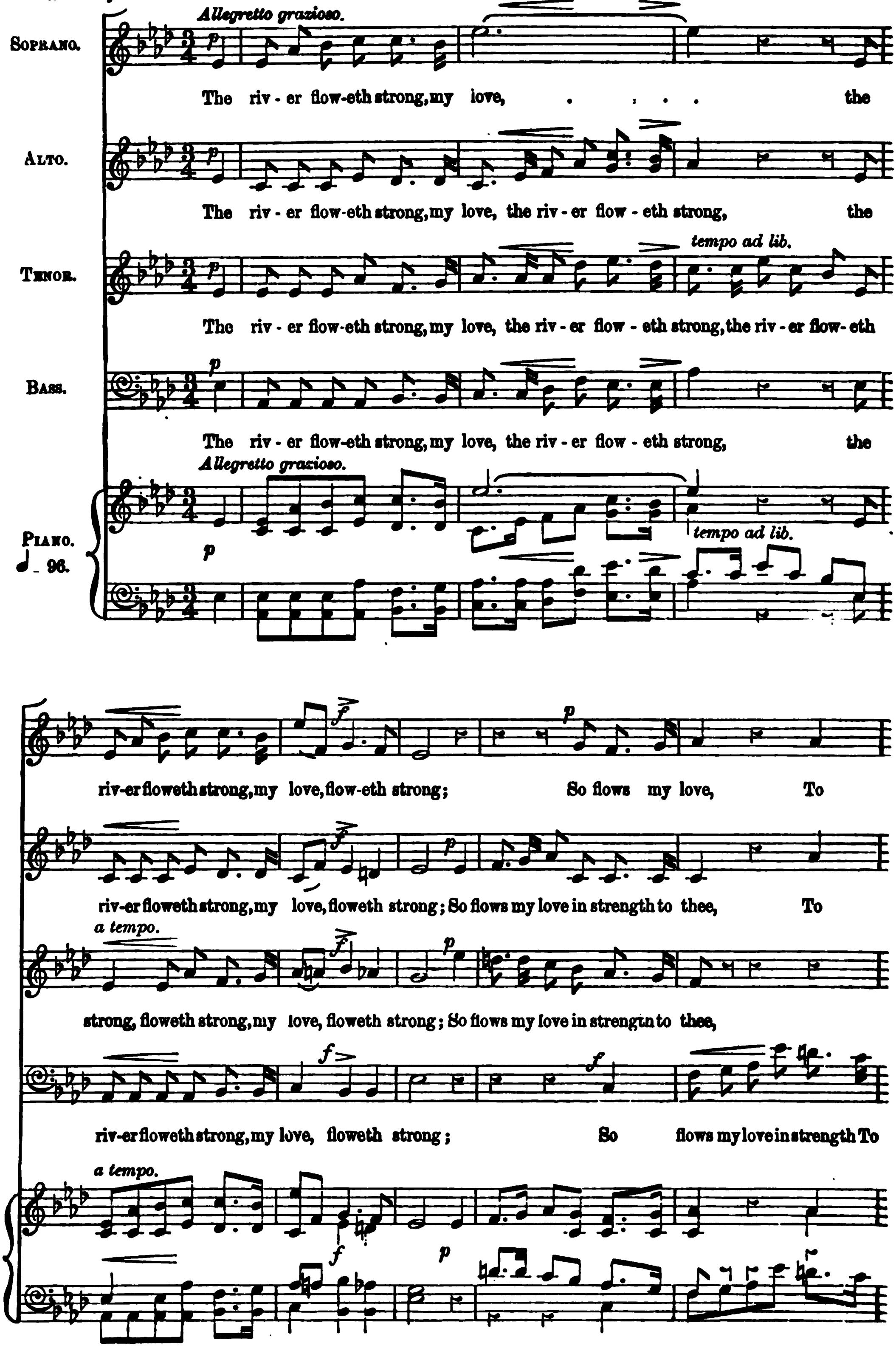
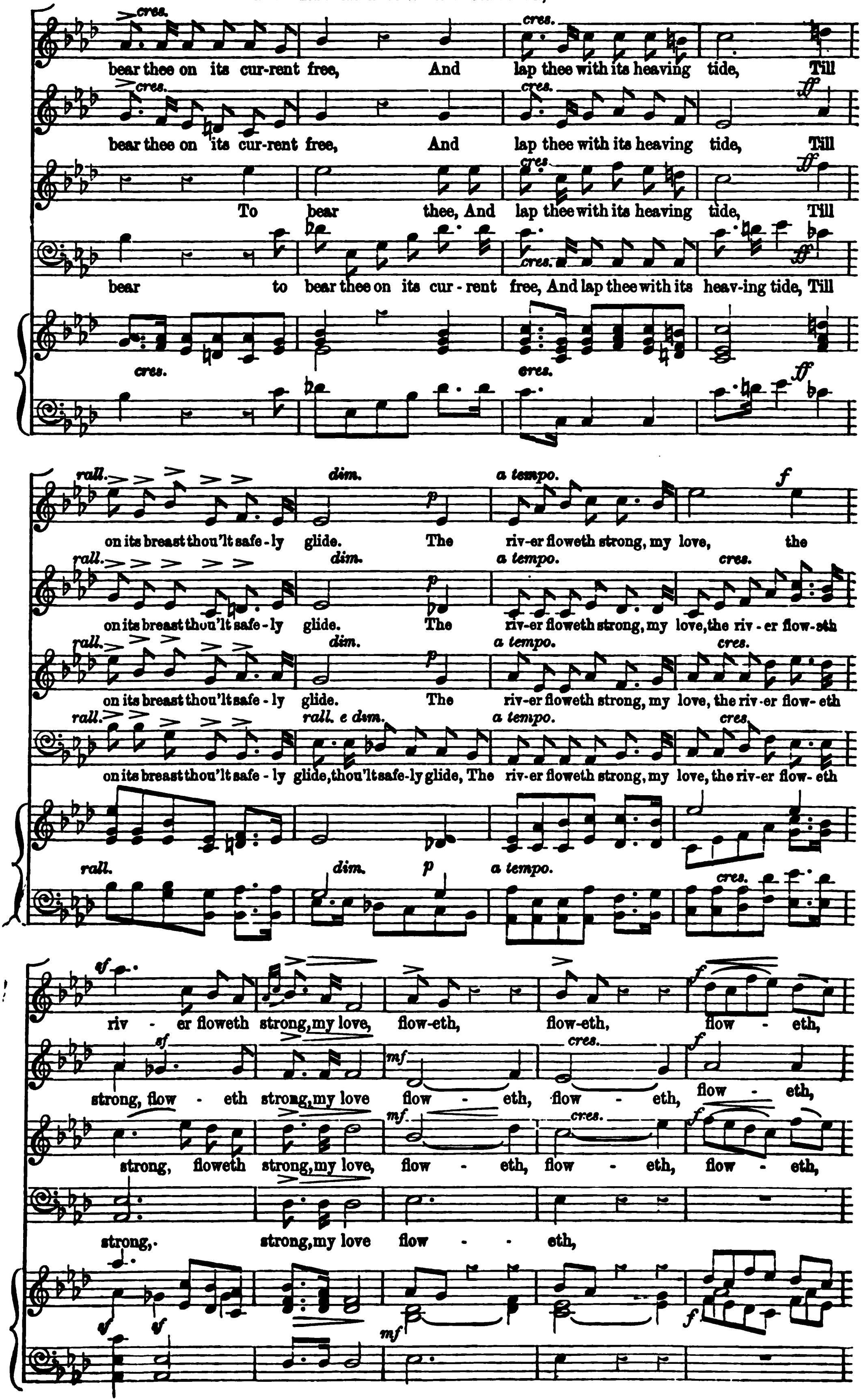
The river floweth strong, my love.

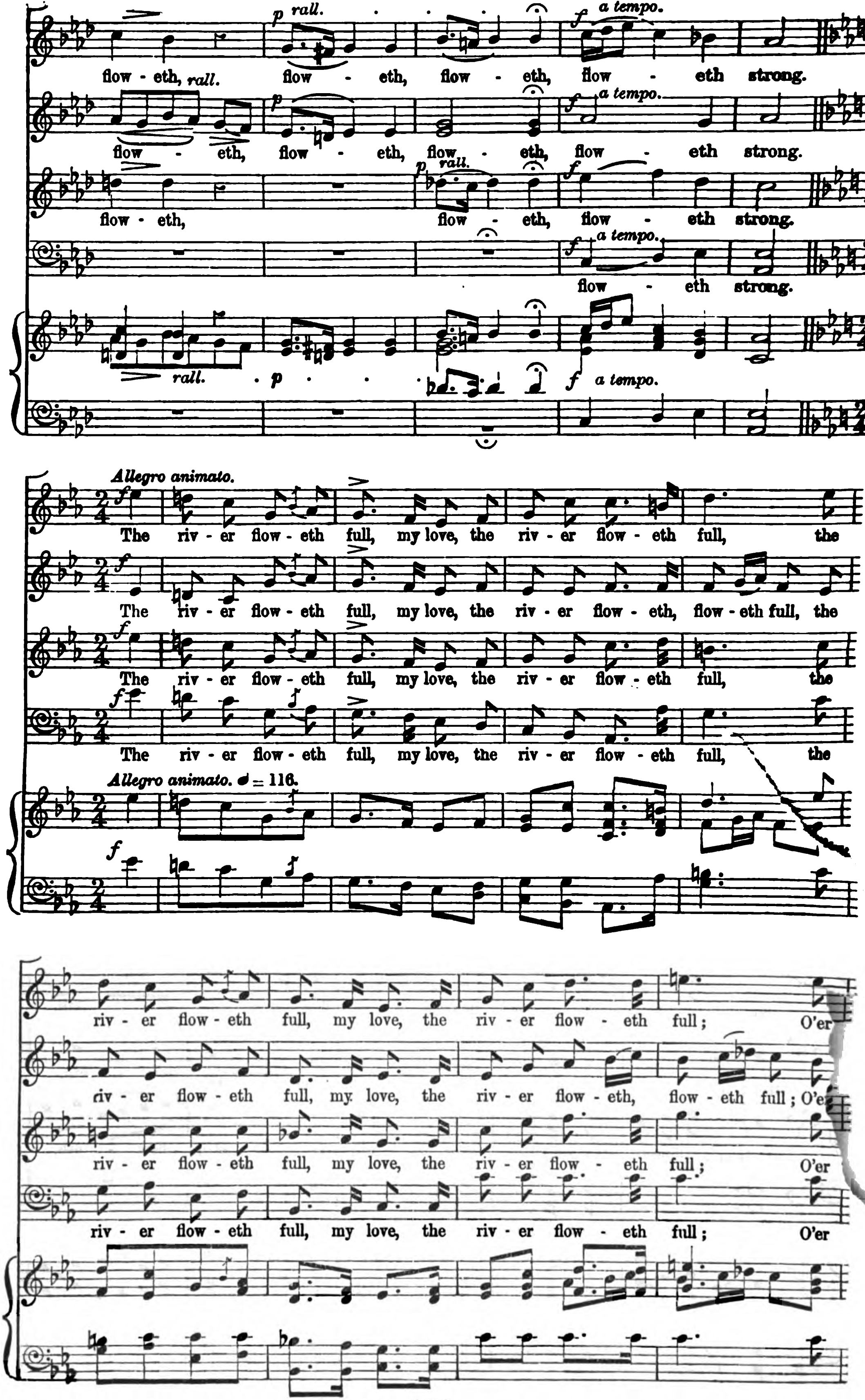
FOUR-PART SONG.

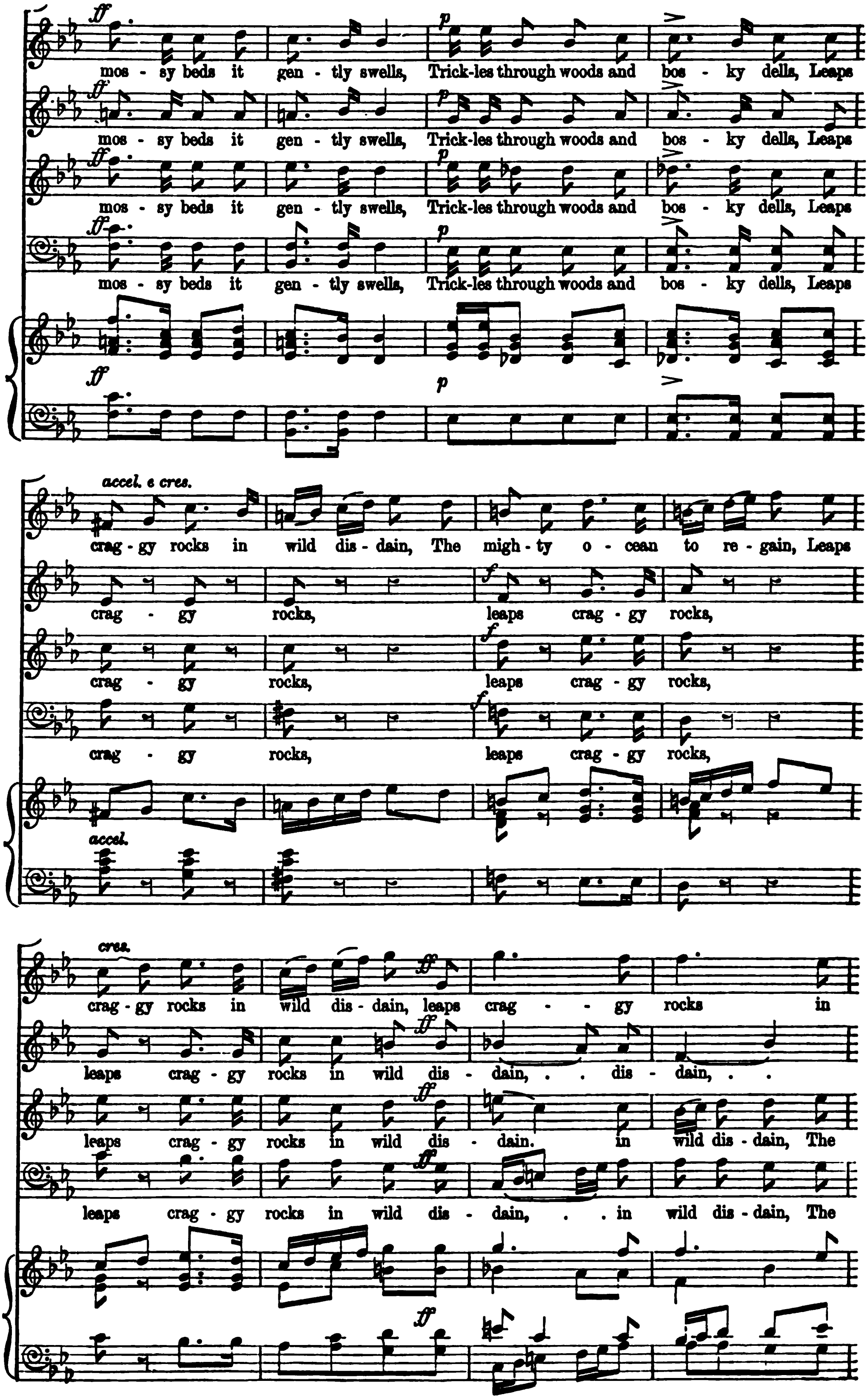
Words by Ellen Ridgway. Music by Roland Rogers, Mus. Doc.


Allegretto grazioso.
Soprano.
The riv - er flow-eth strong, my love, ... the
Alto.
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the
tempo ad lib.
Tenor.
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the riv - er flow- eth
Bass.
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the
Allegretto grazioso.
Piano.
♩ = 96.
tempo ad lib.
p
riv-er floweth strong, my love, flow-eth strong; So flows my love, To
riv-er floweth strong, my love, floweth strong; So flows my love in strength to thee, To
a tempo.
strong, floweth strong, my love, floweth strong; So flows my love in strength to thee,
riv-er floweth strong, my love, floweth strong; So flows my love in strength To
a tempo.
f
p

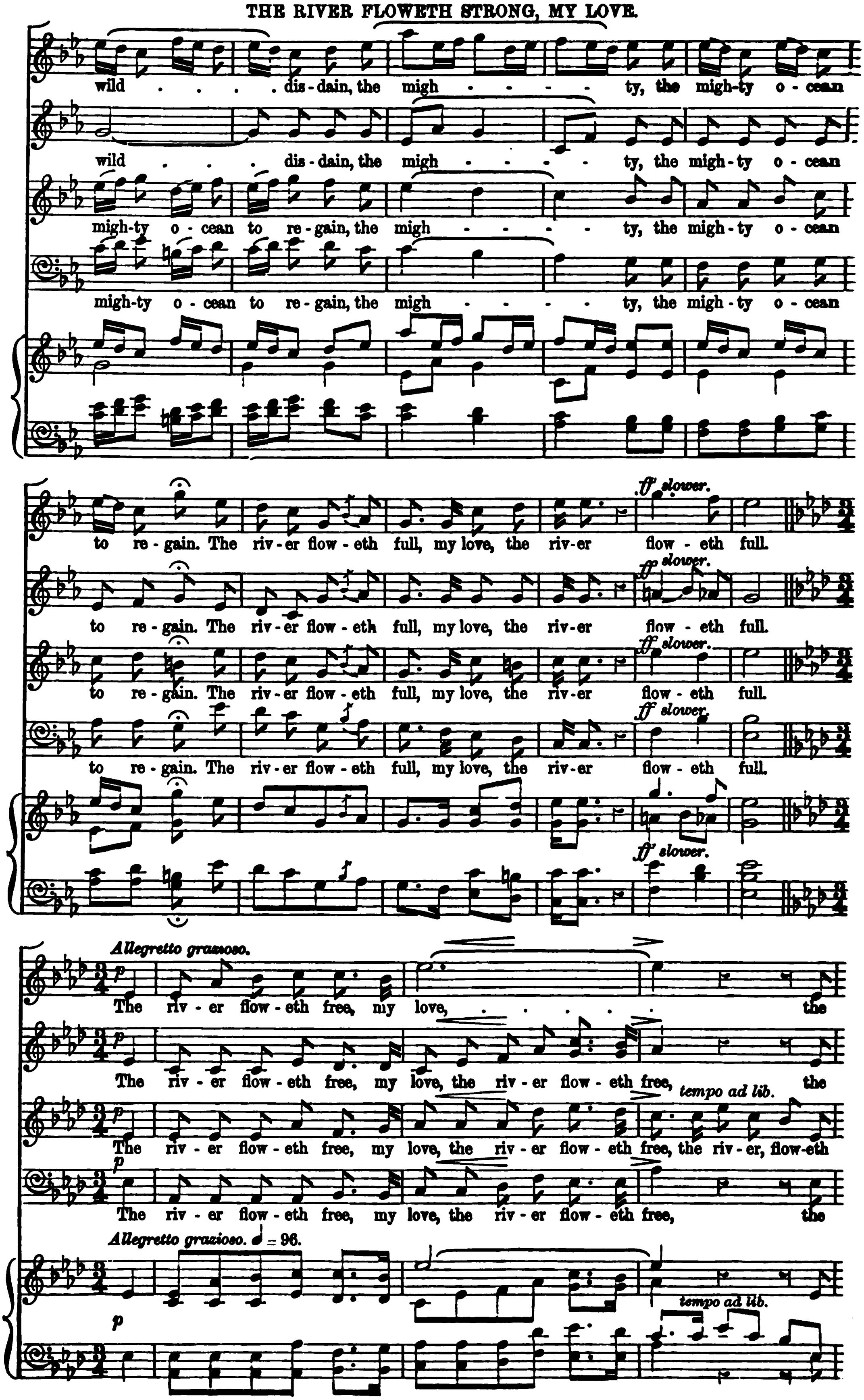

cres.
bear thee on its cur-rent free, And lap thee with its heaving tide, Till
bear thee on its cur-rent free, And lap thee with its heaving tide, Till
To bear thee, And lap thee with its heaving tide, Till
bear to bear thee on its cur - rent free, And lap thee with its heav-ing tide, Till
ff
rall.
dim.
p
a tempo.
f
on its breast thou'lt safe - ly glide. The riv-er floweth strong, my love, the
on its breast thou'lt safe - ly glide. The riv-er floweth strong, my love, the riv - er flow-eth
on its breast thou'lt safe - ly glide. The riv-er floweth strong, my love, the riv-er flow-eth
on its breast thou'lt safe - ly glide, thou'lt safe-ly glide, The riv-er floweth strong, my love, the riv-er flow-eth
rall. e dim.
sf
mf
riv - er floweth strong, my love, flow-eth, flow-eth, flow - eth,
strong, flow - eth strong, my love flow - eth, flow - eth, flow - eth,
strong, floweth strong, my love, flow - eth, flow - eth, flow - eth,
strong, strong, my love flow - - eth,

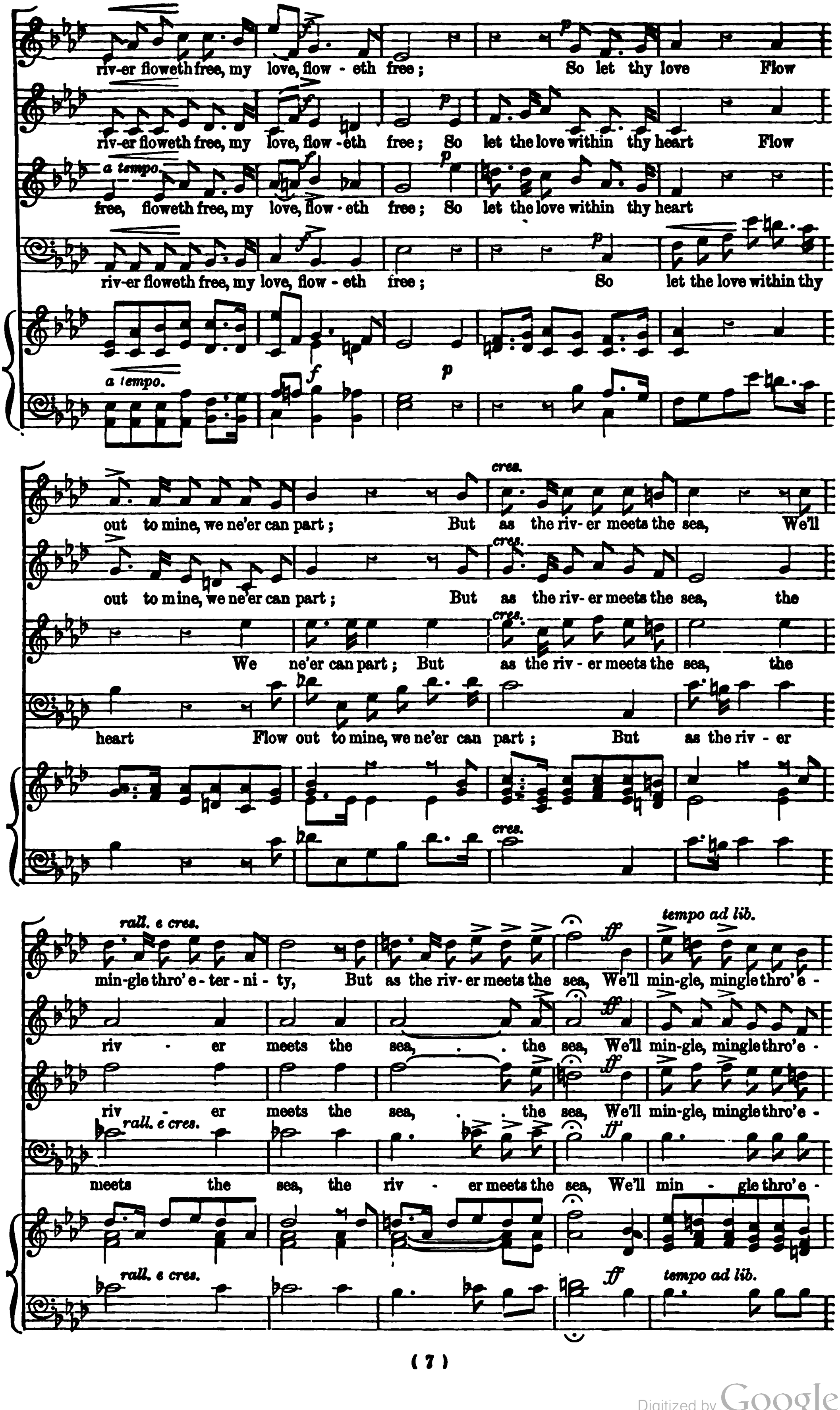
THE RIVER FLOWETH STRONG, MY LOVE.


p rall. a tempo.
f
flow - eth, rall. flow - eth, flow - eth, flow - eth strong.
flow - eth, flow - eth, flow - eth, flow - eth strong.
flow - eth, flow - eth, flow - eth strong.
flow - eth strong.
rall. p f a tempo.
Allegro animato.
The riv - er flow - eth full, my love, the riv - er flow - eth full, the
The riv - er flow - eth full, my love, the riv - er flow - eth, flow - eth full, the
The riv - er flow - eth full, my love, the riv - er flow - eth full, the
The riv - er flow - eth full, my love, the riv - er flow - eth full, the
Allegro animato. ♩ = 116.
riv - er flow - eth full, my love, the riv - er flow - eth full; O'er
riv - er flow - eth full, my love, the riv - er flow - eth, flow - eth full; O'er
riv - er flow - eth full, my love, the riv - er flow - eth full; O'er
riv - er flow - eth full, my love, the riv - er flow - eth full; O'er

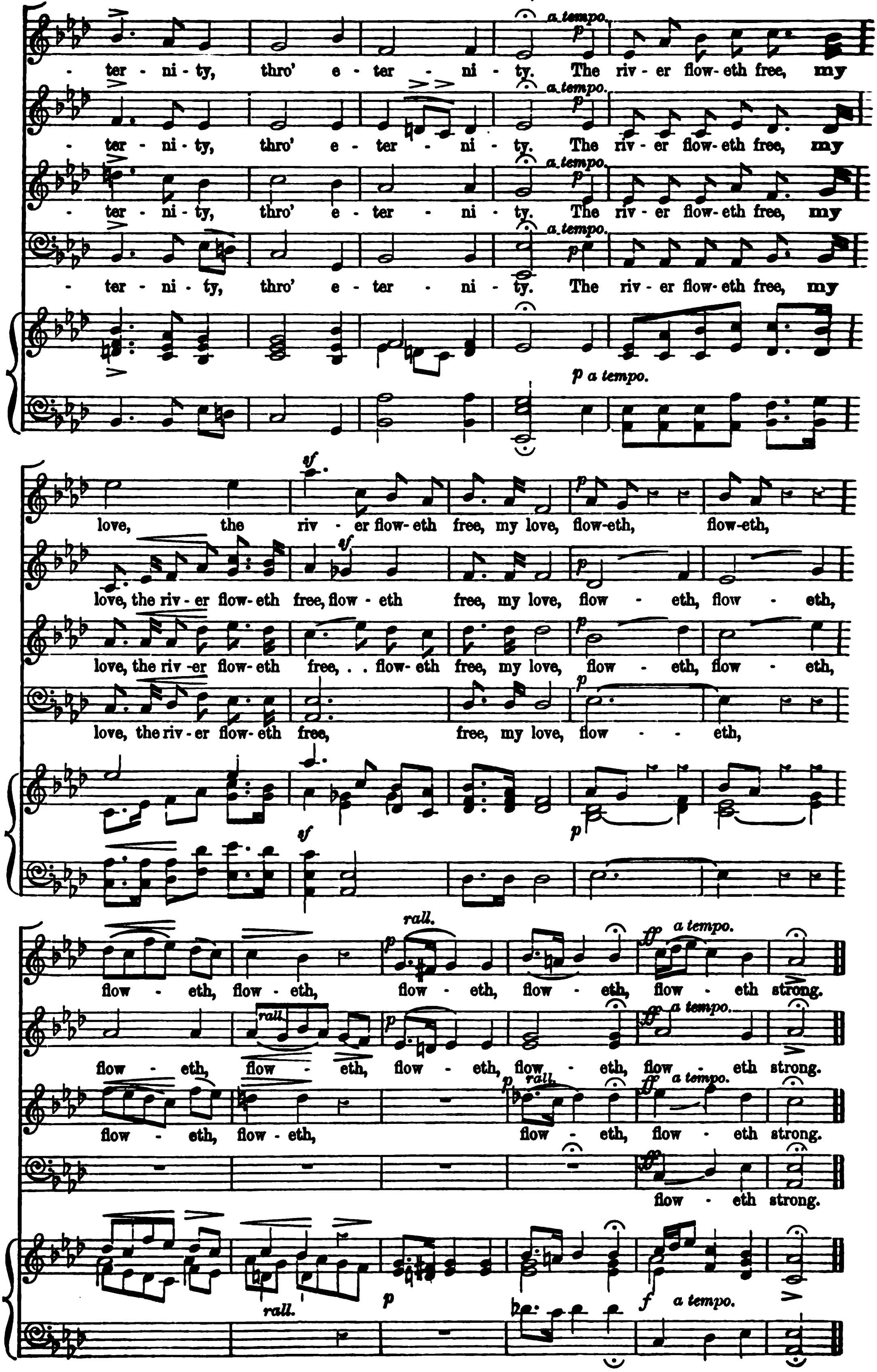

ff
mos - sy beds it gen - tly swells, Trick-les through woods and bos - ky dells, Leaps
mos - sy beds it gen - tly swells, Trick-les through woods and bos - ky dells, Leaps
mos - sy beds it gen - tly swells, Trick-les through woods and bos - ky dells, Leaps
mos - sy beds it gen - tly swells, Trick-les through woods and bos - ky dells, Leaps
p
accel. e cres.
crag - gy rocks in wild dis - dain, The migh - ty o - cean to re - gain, Leaps
crag - gy rocks, leaps crag - gy rocks,
crag - gy rocks, leaps crag - gy rocks,
crag - gy rocks, leaps crag - gy rocks,
f
accel.
cres.
crag - gy rocks in wild dis - dain, leaps crag - - gy rocks in
leaps crag - gy rocks in wild dis - dain, . . dis - dain, . .
leaps crag - gy rocks in wild dis - dain. in wild dis - dain, The
leaps crag - gy rocks in wild dis - dain, . . in wild dis - dain, The

THE RIVER FLOWETH STRONG, MY LOVE.


wild . . . . . dis-dain, the migh - - - - - ty, the migh-ty o-cean
wild . . . . dis-dain, the migh - - - - - ty, the migh-ty o-cean
migh-ty o-cean to re-gain, the migh - - - - - ty, the migh-ty o-cean
migh-ty o-cean to re-gain, the migh - - - - - ty, the migh-ty o-cean
to re-gain. The riv-er flow-eth full, my love, the riv-er flow-eth full.
to re-gain. The riv-er flow-eth full, my love, the riv-er flow-eth full.
to re-gain. The riv-er flow-eth full, my love, the riv-er flow-eth full.
to re-gain. The riv-er flow-eth full, my love, the riv-er flow-eth full.
ff slower.
Allegretto grazioso.
p
The riv-er flow-eth free, my love, ... the
The riv-er flow-eth free, my love, the riv-er flow-eth free, the
The riv-er flow-eth free, my love, the riv-er flow-eth free, the riv-er, flow-eth
The riv-er flow-eth free, my love, the riv-er flow-eth free, the
tempo ad lib.
Allegretto grazioso. 𝅗𝅥 = 96.


riv-er floweth free, my love, flow - eth free; So let thy love Flow
riv-er floweth free, my love, flow - eth free; So let the love within thy heart Flow
a tempo.
free, floweth free, my love, flow - eth free; So let the love within thy heart
riv-er floweth free, my love, flow - eth free; So let the love within thy
a tempo.
f
p
out to mine, we ne'er can part; But as the riv - er meets the sea, We'll
out to mine, we ne'er can part; But as the riv - er meets the sea, the
We ne'er can part; But as the riv - er meets the sea, the
heart Flow out to mine, we ne'er can part; But as the riv - er
cres.
rall. e cres.
min-gle thro' e - ter - ni - ty, But as the riv - er meets the sea, We'll min-gle, mingle thro' e -
riv - er meets the sea, . the sea, We'll min-gle, mingle thro' e -
riv - er meets the sea, . the sea, We'll min-gle, mingle thro' e -
meets the sea, the riv - er meets the sea, We'll min - gle thro' e -
ff
tempo ad lib.

THE RIVER FLOWETH STRONG, MY LOVE


a tempo.
p
- ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my
- ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my
- ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my
- ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my
p a tempo.
sf
love, the riv - er flow - eth free, my love, flow - eth, flow - eth,
love, the riv - er flow - eth free, flow - eth free, my love, flow - eth, flow - eth,
love, the riv - er flow - eth free, . . flow - eth free, my love, flow - eth, flow - eth,
love, the riv - er flow - eth free, free, my love, flow - - eth,
rall.
ff
flow - eth, flow - eth, flow - eth, flow - eth, flow - eth strong.
flow - eth, flow - eth, flow - eth, flow - eth, flow - eth strong.
flow - eth, flow - eth, flow - eth, flow - eth strong.
flow - eth strong.
f
a tempo.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The musical societies here have already begun their rehearsals. The Bristol Choral Society, under the direction of Mr. George Riseley, have taken in hand Gounod's 'Romeo and Juliet,' and Max Bruch's 'Lay of the bell.' Later on they will rehearse Parry's 'Pied Piper of Hamelin' and 'Elijah.'

Under its new conductor (Mr. C. W. Stear) the Bristol North Choral Society is rehearsing Gade's 'Crusaders' and Stanford's 'Revenge.' The season's work will include Mendelssohn's 'Loreley,' 'When Israel out of Egypt came,' and 'Hear my prayer.'

The St. John's Choral Society has changed its name to the Clifton Choral Society, Mr. A. E. Hill again conducting. The members are practising Spohr's 'Last Judgment,' Maunder's 'Olivet to Calvary,' and Benedict's 'Lily of Killarney.'

The Young Men's Christian Association Choral Society, under Mr. Arnold Barter, has selected Mendelssohn's 'Loreley' and Cowen's 'John Gilpin.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Most of the leading musical societies have now resumed their rehearsals, and I am able to give a fairly complete forecast of the coming concert season. The operations of the Choral and Orchestral Union's season will be restricted to a period of thirteen weeks, during which four choral and ten orchestral concerts are to be given, and in addition Popular Orchestral Concerts will take place every Saturday evening. The Scottish Orchestra will again be under Dr. Cowen's direction, with Mr. Henri Verbrugghen as deputy-conductor. The choral works to be performed include 'The Messiah,' Saint-Saëns's 'Samson and Delilah,' Elgar's 'King Olaf,' the second act of 'Tannhäuser' and the last scene from 'The Meistersinger.' The choral concerts will as usual be conducted by Mr. Joseph Bradley.

Langside Choral Society has taken up Berlioz's 'Faust,' and probably 'St. Paul' or 'Elijah' will be performed during the second half of the season. This Society, which made such a promising first appearance last year, is under the direction of Dr. A. Davidson Arnott, who, by-the-way, succeeds Mr. Learmonth Drysdale in the conductorship of the Glasgow Select Choir. Pollokshields Philharmonic Society, under Mr. John Cullen, has in hand Weber's 'Der Freischütz' and Grieg's 'Olaf Trygvason.'

The Bach Choir (Glasgow), which is conducted by Mr. J. Michael Diack, begins its second session with the 'St. Matthew' Passion and Parts 1 and 2 of the 'Christmas Oratorio'; it is also intended to put into rehearsal one or two of Bach's smaller choral works. The Young Men's Christian Association Choir, under Mr. R. L. Reid, will again study 'The Messiah' and 'Elijah,' and the Sunday School Union Choir (Mr. Alec. Steven, conductor) Beethoven's 'Mount of Olives.' The Athenæum Choral Society, under Mr. Alfred Heap, will take up Bach's 'God's time is the best' and Gounod's 'Gallia.' The University Choral Society will prepare a miscellaneous programme which will include Bach's 'I wrestle and pray,' Elgar's 'Songs from the Bavarian Highlands,' Stanford's 'Songs of the sea' and two pieces by Grieg. Mr. A. M. Henderson, organist to the University, will again conduct the Society.

Of the amateur operatic societies, the College of Music will give Cellier's 'The Mountebanks'; the Orpheus Club, 'Haddon Hall'; the Amateur Operatic Society, 'Iolanthe'; the Athenæum, Bizet's 'Carmen'; while the Grand Opera Society will co-operate with the Moody-Manners Company in 'Tannhäuser' and 'Lohengrin.'

The following arrangements have been made in some of the district choral societies: Clydebank, Gounod's 'Gallia' and 'Elijah'; Coatbridge, 'Messiah,' Rossini's 'Stabat Mater' and Coleridge-Taylor's 'Hiawatha's Wedding-feast'; Vale of Leven, Mendelssohn's 'Hymn of Praise' and 'The Creation' (these societies are under Mr. W. J. Clapperton's direction); Motherwell (Mr. T. Burness, conductor), Macfarren's 'Lady of the lake'; Greenock (Mr. W. T. Hoeck, conductor), Elgar's 'Dream of Gerontius' and 'Elijah.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the arrangements of the approaching season the place of honour must be given to the performances, eight in number, of the venerable Gentlemen's Concerts. As heretofore, the band will be furnished from the Hallé Orchestra, with Dr. Richter as conductor. At the fifth concert, on January 15, Mr. Moszkowski will be present, and will conduct his Pianoforte concerto in E, the solo part to be played by Madame Dora Bright.

This is the jubilee year of the Hallé Concerts, and the directors have not been unmindful of the circumstance. Their programmes will honour the flourishing enterprise, honour the memory of Sir Charles Hallé, and honour music itself in the person and work of Beethoven, whose nine Symphonies will be performed in sequence during the twenty concerts under Dr. Richter's masterly guidance. The younger school of British composers will have its claims recognized in Mr. Granville Bantock, to whose 'Omar Khayyam' an evening is to be devoted. 'The Messiah' and 'Elijah' will both be given; and it may safely be predicted that no concerts will be more fully attended than those at which the music of Handel and Mendelssohn furnishes the programme.

The Brodsky Quartet—Dr. Brodsky, Mr. Rawdon Briggs, Mr. Simon Speelman, and Mr. Carl Fuchs—resume their remarkably successful concerts on November 12. Prominent at each of the eight performances of Mr. Brand Lane's twenty-seventh season of subscription concerts, will be the concert-giver's Philharmonic Choral Society, whose singing has always conferred considerable musical value upon the concerts, and last year brought the choir special renown. The Promenade Smoking Concerts will commence the season under very promising auspices. These concerts have grown from six to twelve in their third year of existence. The band of fifty performers—to be in future known as the Manchester Orchestra, Limited—consists, as before, of members of the Hallé Orchestra, under the conductorship of Mr. Simon Speelman. The important concerts at the Schiller Anstalt, directed by Mr. Carl Fuchs; the organ recitals of Dr. Pyne; the Chamber Concerts of Mr. Max Mayer; and the performances of the Beethoven Society—the largest of our amateur orchestral organizations—will, it is hoped, assist in the progress of music during our year of jubilee, while towards the end of the season the London Symphony Orchestra is announced to give performances under the conductorship of Mr. Arthur Nikisch, in connection with the Harrison concerts.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union, in addition to its annual performance of the 'Messiah,' will repeat Elgar's 'Dream of Gerontius' at its first concert, and introduce a new cantata, 'The blessed Damozel,' composed by a clever young ex-student of the Royal College of Music, now resident in Newcastle, Mr. Edgar L. Bainton. The April concert will be devoted to the first performance here of Bach's B Minor Mass. The Postal Telegraph Choral Society will give Handel's 'Samson' at its first concert, and later on some unaccompanied music by Bach, Cornelius, Rutland Boughton and others. The Newcastle and District Teachers' Musical Society intends to confine itself to unaccompanied music this season.

Mr. Percy Harrison announces four concerts, at one of which the London Symphony Orchestra, under Nikisch, is to be the great attraction. The old-established Chamber Music Society has arranged its customary concerts. The first will be a recital by Mischa Elman, but the remainder are a succession of string quartet evenings, at which will appear the Sevcik, Rebner (with Herr Weingartner as pianist), Vienna, Bohemian, and Brussels Quartets. The young Classical Concert Society is giving four concerts, at the first of which Mr. Leonard Borwick and Mr. Borsdorf will appear, one of the items being Brahms's Horn trio. The second concert will be devoted to modern French music by Debussy, Fauré, Chausson, &c., performed by a quintet of instrumentalists and a vocalist, who have identified themselves particularly with these later manifestations of their country's musical development.

The South Shields Orchestral Society is showing its customary vigour by attacking two symphonies, Beethoven's 'Eroica' and Mendelssohn's 'Scotch.'

Jarrow Philharmonic Society is undertaking 'Samson'; and the Sunderland Harmonic Society, Lloyd's 'Hero and Leander.' The Annfield Plain Glee Society promises an excellent selection of old English compositions at its first concert. The Middlesbrough festival is referred to on p. 658.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospect for the coming season is very encouraging, and there is a likelihood of much new music being performed. The programme of the Nottingham Sacred Harmonic Society includes 'Elijah,' 'Hiawatha,' and 'The Kingdom,' the two latter works being quite new to local music-lovers. At its orchestral concerts this Society intends to present as fresh material 'Finlandia' (Sibelius) and Glazounov's C minor Symphony. Mr. Allen Gill will as heretofore conduct, and an excellent list of soloists is provided.

Chamber music will be provided by Miss Cantelo's Subscription Concerts; three concerts will be given, two by the Brodsky Quartet, and at the third will be heard Signor Simonetti, Mr. Whitehouse and Miss Cantelo. At this concert Tchaikovsky's Pianoforte trio 'To the memory of a great artist' will be included in the programme.

A new series of music-makings to be known as the Nottingham Subscription Concerts has been arranged. At the first Richter and the Hallé Orchestra are to provide the programme.

The Long Eaton Choral Society has arranged for two concerts—for the first 'The Messiah,' for the second 'The Creation' (Parts 1 and 2) and the 'Hymn of Praise.' At Melbourne the Glee and Madrigal Society is preparing 'Elijah' and 'The Holy City.'

There is a prospect of Bach's 'St. Matthew' Passion music being performed at St. Mary's Church.

The Nottingham Evening School Choral Union is preparing 'Hiawatha's Wedding-feast,' and the orchestral section of the Society intends to perform a Haydn symphony and overtures by Cherubini and Nicolai.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Rehearsals have re-commenced with all the musical societies—choral and instrumental—in view of a season which, offering nothing important in the way of new works, promises some interesting revivals. Mr. Henry J. Wood will conduct the Amateur Musical Society's winter concert, when Bach's 'Magnificat' and Handel's 'Acis and Galatea'—which have been strangely neglected in Sheffield for many years—will be performed. Parry's 'King Saul,' which has not been heard here since the Festival of 1899, will be revived by the Musical Union in November under the composer's baton. For the spring concert an *a capella* programme—to include Bach's 'Sing ye to the Lord'—will be given, conducted by Dr. Coward.

Several interesting concerts are promised by the zealous organizations in the suburbs. The Burngreave Choral Society announces 'Elijah,' 'Messiah,' and Spohr's 'Last Judgment,' under the direction of Mr. H. C. Jackson. The Hillsbro' Choral Society, a young body conducted by Mr. F. Shimeld, is busy preparing Handel's 'Samson,' Cliffe's 'Ode to the North-east wind,' and Elgar's 'The Banner of St. George.' The Heeley Wesley Choral Society promises Gade's 'Psyche' and Lloyd's 'Hero and Leander,' conducted by Mr. E. G. Laycock, and the Heeley Church Philharmonic Society has taken in hand 'Hiawatha's Wedding-feast,' under Mr. N. Whittaker.

From the neighbouring towns of Doncaster and Rotherham a novel experiment is promised. Each possesses an excellent Choral Society, flourishing under the same conductor, Mr. T. Brameld. The two Societies are therefore joining forces for a performance on a large scale of 'The Apostles,' to be given in each town. Doncaster will further busy itself with preparing Parry's 'Pied Piper of Hamelin,' and Rotherham will perform Coleridge-Taylor's 'Meg Blane,' and Mendelssohn's 13th Psalm.

The Sheffield Philharmonic Orchestra (conductor, Mr. J. H. Parkes) announces a Joseph Holbrooke night with the composer in command, the programme to be varied with Elgar's 'In the South' overture. This prosperous amateur orchestra has started a probationary section which is ultimately to number a hundred members.

The Sheffield Chamber Music Society has issued an attractive list of concerts. Among the visiting parties will be the London String Quartet, the Brodsky Quartet, the Fransella Trio, and the Queen's Hall Octet (Schubert's Octet). A new series of subscription concerts promoted by Messrs. Wilson, Peck & Co. will bring to Sheffield the Hallé and Queen's Hall Orchestras, while at one of Mr. Harrison's concerts the London Symphony Orchestra will appear, conducted by Mr. Arthur Nikisch.

Foreign Notes.

ANTWERP.

Heinrich Zöllner, the well-known composer of the opera 'Die versunkene Glocke,' who had been appointed professor of composition at the Stern Conservatorium, Berlin, has obtained release from his engagement, in order to undertake the duties of principal capellmeister at the Flemish opera house of this city. The inauguration of the new building will take place in October.

BERLIN.

Herr Gregor announces the following works for performance during the forthcoming season of the Komische Oper:—d'Albert's 'Tiefland,' Samara's 'Mademoiselle de Belle-Isle,' E. Fizzi's 'Rosalba,' Mascagni's 'Iris,' Rubinstein's 'Dämon,' Carl Weiss's 'Die Zwillinge,' and Alfano's 'Auferstehung.' Two operas by Weiss, 'Der polnische Jude' and 'Die Dorfmusikanten,' were produced in 1902 and 1904.——Frau Sophie Heymann-Engel intends to give three most interesting performances of old operas which are unknown, or which have fallen into oblivion, in the theatre of the Hochschule für Musik. At the first performance, on October 5, will be given Gluck's 'Der betrogene Kadi' and Pergolesi's 'La Serva padrona,' both one-act works. The second evening will be devoted to German opera, the composers Dittersdorf and Süssmayer. Excellent artists have been engaged.

EISENACH.

The Bach Museum has recently acquired several valuable gifts: a copy of the rare 'Handbuch bey dem Generalbasse' by Fr. Wilhelm Marpurg, a harpsichord of 1750, a genuine Kielflügel from Paul de Witt's collection of instruments, and the autograph of the continuo part of Bach's Church cantata, 'Christ, unser Herr, zum Jordan kam,' consisting of three well-preserved sheets bound in leather.

HAMBURG.

The following works are to be given at the forthcoming season of Philharmonic Concerts under the direction of Max Fiedler: 'Elegie et Musette,' 'Finlandia' and third symphony by Sibelius; Bruckner's eighth symphony; Pfitzner's 'Christelflein' overture; Elgar's orchestral Variations; Debussy's 'Nuages et Fêtes'; Reger's Variations on a merry theme (under the composer's direction), and Strauss's 'Tod und Verklärung.' The choral works include Bach's 'Magnificat,' Beethoven's 'Missa solemnis,' Brahms's 'Nänie' and 'Parzenlied,' and Schumann's 'Manfred.' An excellent scheme, for the carrying out of which distinguished artists have been engaged.

LEIPZIG.

Eugen d'Albert's opera 'Tiefland,' which the composer has revised, will be performed at the Stadttheater next month, also, and for the first time here, Isidore de Lara's 'Messalina' will be given. Albert Conrad, having had experience at various theatres, has been appointed third conductor.——The Gewandhaus Concerts commence on October 10. The following new works are announced: Variations and fugue by Max Reger, a serenade by Leo Weiner, and an organ concerto by Enrico Bossi, with the composer as soloist.

ST. PETERSBURG.

A number of vocalists have combined to build an opera house for the people in this city, and financial assistance from Russian capitalists has been secured. The theatre will seat four thousand persons and the prices of admission are to be most moderate. The *répertoire* will include among other works, Goldmark's 'Queen of Sheba' and Wagner's 'Flying Dutchman.'

SCHEVENINGEN.

A concert in memory of Dr. Joachim was recently given by the Philharmonic Orchestra, under the direction of Dr. Ernst Kunwald. The first part of the programme included Joachim's 'Hamlet' Overture and the first movement of the 'Hungarian' concerto, the solo part of which was performed by Herr Gesterkamp, a pupil of the composer-violinist. In the second part the 'Eroica' symphony was appropriately performed.

THE COMING SEASON.

The arrangements made by the various London and Suburban musical Societies for next season are as follows:

Royal Choral Society (conductor Sir Frederick Bridge)—Elijah, Hiawatha (complete), Israel in Egypt (selections), and Stanford's new Stabat Mater (written for the forthcoming Leeds Festival), the Dream of Gerontius, Bach's Mass in B minor and two performances of the Messiah.

London Choral Society (conductor Mr. Arthur Fagge)—Berlioz's Faust, Hiawatha's Wedding-feast and Death of Minnehaha, Elgar's Dream of Gerontius, Pompeii by B. Holländer (first performance), The Beatitudes by Edward Maryon (written specially for the Society), a selection from Fra Francesco by Henry Waller (first time in England), Joseph Holbrooke's The Bells, and possibly Liszt's St. Elizabeth.

Central London Choral Society (conductor Mr. David J. Thomas)—Elgar's King Olaf, MacCunn's Wreck of the Hesperus, and Leoni's Gate of Life.

Alexandra Palace Choral Society (conductor Mr. Allen Gill)—Elgar's The Kingdom and Caractacus, Bach's Mass in B minor, Gounod's Faust, the Messiah, Israel in Egypt, Judas Maccabæus, and Elijah.

South London Choral Association (conductor Mr. Leonard C. Venables)—Hiawatha's Wedding-feast and Death of Minnehaha, Mendelssohn's Hymn of Praise, Goring Thomas's The swan and the skylark, and Parry's Pied Piper of Hamelin.

Southwark Choral Society (conductor Dr. Madeley Richardson)—Coleridge-Taylor's Hiawatha.

Dulwich Philharmonic Society (conductor Mr. Arthur Fagge)—Elgar's Caractacus, Mendelssohn's Athalie, the Messiah, Gounod's Faust, and Bizet's Carmen.

Hither Green Choral and Orchestral Society (conductor Dr. John E. Borland)—Spohr's Last Judgment, Israel in Egypt, and the Messiah.

Bromley Choral Society (conductor Mr. F. Lewis Thomas)—Hofmann's Cinderella, Lee Williams's choral ode Music, and Stanford's Revenge.

Bermondsey Settlement Choral and Orchestral Union (conductor Dr. John E. Borland)—Elijah, Israel in Egypt, and Everyman (Walford Davies).

Streatham Hill Choral Society (conductor Mr. E. J. Quance)—Elgar's King Olaf and Berlioz's Faust.

The London Symphony Orchestra will give ten concerts (seven evening and three afternoon), including a performance, on December 16, of Bach's Mass in B minor, under the direction of Dr. Richter.

The directors of the Queen's Hall Orchestra announce that the two Grieg concerts which had been arranged for the afternoons of October 16 and 23 at Queen's Hall will be given as *In Memoriam* concerts. The programmes will consist of the works which Dr. Grieg had himself selected for performance on those dates, together with the artists chosen by him.

'English folk-song, some conclusions' is the title of a book by Mr. Cecil J. Sharp, shortly to be published by Messrs. Simpkin. Judged by the 'table of contents' the volume appears to exhaust a subject to which its author has given so much attention and personal investigation.

Herr Adolf Beyschlag, formerly of Belfast, Manchester and Leeds, has had the title of Professor conferred upon him in Germany.

Answers to Correspondents.

C. R. H.—M. Charles Marie Widor is, happily, still living. He was born on February 22, 1845, at Lyons, where his father—a native of Alsace but of Hungarian descent—was organist of St. François church there. His first teacher was his father; he afterwards studied at Brussels, under Lemmens for organ and Fétis for harmony. On his return to Lyons he became organist of St. François church at the age of fifteen in succession to his father. In January, 1870, he obtained the appointment of organist at St. Sulpice, Paris, a post he still worthily holds. In 1890 he succeeded César Franck as professor of organ-playing at the Paris Conservatoire, and in 1896 he replaced Theodore Dubois as professor of counterpoint, fugue and composition at the same institution. In addition to his fame as a composer of much meritorious instrumental and vocal music of sterling worth, M. Widor obtained distinction as a musical critic, and his versatile attainments mark him out as a man of intellectual activity and great musicianship. He visited England in 1888—the same year that Grieg came here—and conducted his 'Walpurgis Night' music at a Philharmonic Concert of that year. In regard to his Organ Symphonies—from No. 1 of which the 'Marche Pontificale' you mention is taken—we venture to quote from the 'Programme Notes' (Novello) of Dr. A. L Peace, who says: 'In the Eight Organ Symphonies by Mons. Widor, an endeavour is made to give the organ a symphonic treatment, as distinguished from the contrapuntal phase of organ-playing which may be said to have held universal sway up to the period of about 1840, when Mons. Cavaillé-Coll, of Paris, effected a complete revolution in the construction of the organ, which consequently gave rise to a demand for a class of compositions calculated to develop its resources in a more diversified manner. Many of the movements in these symphonies are highly original, and what is more to the point, many of them are of real artistic worth.'

L. M. G.—Although you have 'heard it stated recently that in future all head organists' appointments in cathedrals, as they fall vacant, would be given to clergymen,' such a statement should not be accepted without a certain amount of reserve. The 'proof,' such as it is, you give is not altogether convincing—'a young man desiring to become a cathedral organist, who for that reason alone was preparing for orders.' Although you say that the matter makes no difference to you personally, 'as ladies do not usually obtain cathedral appointments,' we may remind you that the organistships of ten cathedrals in Ireland are held by ladies. While there are now two clerical organists of English cathedrals, at present no lady holds that office.

SPENCER.—(1) The examination pieces (pianoforte) may be played at about the following rates of speed: Czerny's Study (Op. 335, No. 2), minim = 88 to 96; Bach's Bourée, No. 6 (Suite Française), the same rate; Hummel's Rondo (Op. 11), crotchet = 88; Reinecke's Tanzlied (Op. 88, No. 4), dotted crotchet = 76. (2) In Hummel's Rondo the quaver notes (D) under the trilled note F are to be struck. (3) Yes, the pedal is to be used in the soft passages, but with discretion.

A. G. G.—The Royal College of Organists has no authoritative measurements for organs. The recommendations drawn up at the conference on organ construction in 1881 were withdrawn by the Royal College of Organists in 1902. More than one attempt has been made to adopt a definite standardization in regard to organs, but they have proved abortive. If you are in the hands of a good builder you may safely leave the pedal measurements to him.

HENRICUS.—We are unable to pass any opinion upon your stylographed hymn-tune, as the harmonies appear to have 'gone wrong.' As you are unable to play the piano yourself, perhaps you could get some friend to perform the tune exactly as it is printed. The result will be that some amendment of the harmony, and perhaps the melody—G and two F sharps being rather high—may commend itself to you.

J. B.—If the authorities of the Royal College of Organists are unable to give you any information about the 'hood composed of black and mauve (it might possibly be heliotrope colour) silk, trimmed with white fur,' we cannot furnish it. Why not ask the hood-clad gentleman who, in your opinion, appears to sail under the false colours of black and mauve, or heliotrope?

CONFIDENCE.—It is a little difficult to say, even 'in confidence,' which is 'the easiest pianoforte concerto to study.' You might look at Dussek's Concerto in F (Op. 17), of which the *allegro vivace* is issued in Westlake's *Lyra studentium* series of pieces published by Edwin Ashdown, Ltd.

K. B.—Madame Adelina Patti has travelled so far and wide that in all probability she has sung at Portland, Oregon. In order, however, to obtain 'a decision that will be taken as final in an argument,' your best plan will be to ask the distinguished singer herself.

H. M.—Dietrich and Widman's 'Recollections of Johannes Brahms' (English translation) and Hadow's 'Studies in modern music' were both published by Messrs. Seeley & Co. 'Masters of German music,' by J. A. Fuller Maitland, was published by Messrs. Osgood, McIlvaine & Co.

WALKLEY.—A biographical sketch of Dr. Hans Richter appeared in THE MUSICAL TIMES of July, 1899, the subject of which was kind enough to tell a Vienna journalist that it was 'the best.' Dr. Richter is not a composer.

R. G. F.—You are much more likely to meet with your requirements by advertising in a musical journal than in a daily provincial paper.

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R. T. H. B.—We regret that we cannot trace the air known forty years ago as 'Pastol.'

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2.	Take, O take those lips away	,,
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4.	Blow, blow, thou winter wind	,,
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THIRD SET.

*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart ...	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
‡6.	Of all the torments	William Walsh

FOURTH SET.

‡*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again ...	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Anon.
5.	There be none of beauty's daughters	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
*3.	Crabbed age and youth	Shakespeare
4.	Lay a garland on my hearse	Beaumont and Fletcher
5.	Love and laughter	Arthur Butler
6.	A girl to her glass	Julian Sturgis
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*2.	And yet I love her till I die	Anon.
*3.	Love is a bable	Anon.
*4.	A lover's garland	Alfred P. Graves
5.	At the hour the long day ends ...	Alfred P. Graves
6.	Under the Greenwood Tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
2.	Follow a shadow	Ben Jonson
3.	Ye little birds that sit and sing ...	Thomas Heywood
4.	O never say that I was false of heart ...	Shakespeare
5.	Julia	Herrick
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1.	Whence	Julian Sturgis
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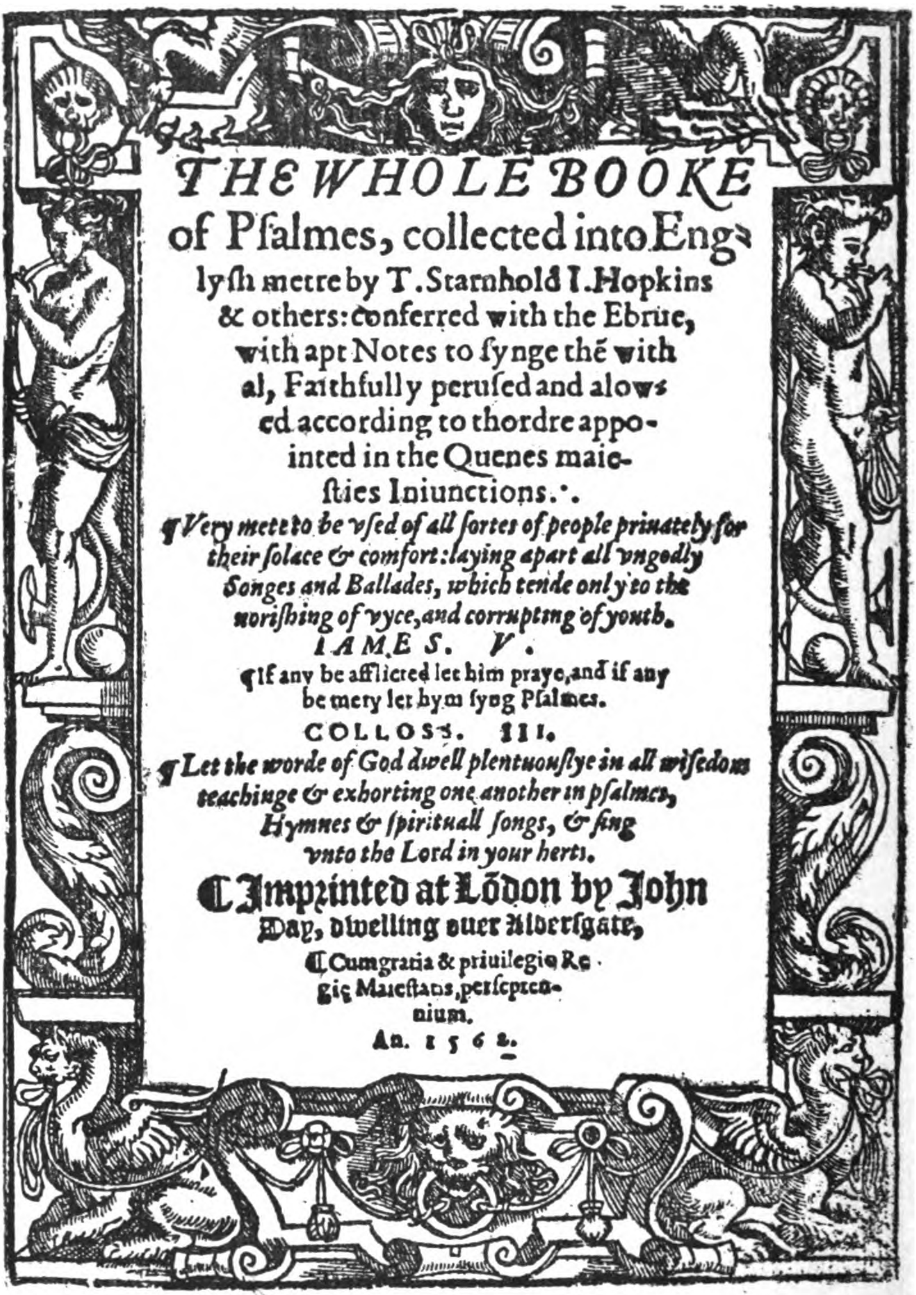

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MR. FREDERIC AUSTIN.

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Hon. Sec.: Charles Morley, Esq.

The HALF-TERM will commence on Thursday, November 7.

FOURTEEN FREE OPEN SCHOLARSHIPS will be competed for in January, 1908. Last day for receiving official entry forms, accompanied by stamped certificate of birth, is 20th December.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1908.

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Nov. 2, 16, 30; Dec. 14, 1907. Jan. 18; Feb. 1, 15, 29, 1908.

SATURDAY, NOVEMBER 2, at 3 o'clock.

Overture—"Le Carnaval Romain"	Berlioz
Aria—"Dank sei Dir"	Handel
Symphony No. 6 in F (The Pastoral)	Beethoven
Suite for Orchestra—"Namouna"	Lalo
Aria—"Ah! se tu dormi"	Vaccai
Prelude and Liebestod ("Tristan und Isolde")	Wagner

Vocalist—Miss Julia Culp.

SATURDAY, NOVEMBER 16, at 3 o'clock.

Overture—"Coriolan"	Beethoven
Symphony No. 4, in F minor	Tchaikovsky
Concerto in D, for Violin and Orchestra	Brahms
Symphonic Poem—"Finlandia"	Sibelius

Solo Violin—Miss May Harrison.

SATURDAY, NOVEMBER 30, at 3 o'clock.

Overture—"Le Nozze di Figaro"	Mozart
Concerto No. 2, in E, for Violin, Organ, and String Orchestra	Bach
Theme, Variations, and Rondo from Serenade No. 10, in B flat, for Wind Instruments	Mozart
Concerto No. 3, in G, for Violin and Orchestra	Mozart
Concerto in D, for Violin and Orchestra	Beethoven

Solo Violin—M. Eugène Ysaÿe.

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SCHOOL EXAMINATIONS (Syllabus B).

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The following is a copy of an unsolicited press notice which appeared in the *Buxton Advertiser*, of Saturday, September 28th, 1907.

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EAST ANGLIAN DAILY TIMES. April 6, 1907.

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THE CHOIRBOY'S GUIDE TO THE CATHEDRAL PSALTER

EDITED AND ARRANGED BY

ERNEST NEWTON.

This little book has been compiled mainly for the use of choirboys, and, therefore, nothing has been inserted but what is absolutely necessary for understanding the pointing of the Psalms as arranged in the Cathedral Psalter.

A certain amount of information has been given for the guidance of the Choirmaster, but the principal part of the book consists in the sets of exercises which have been arranged to lead the choirboys, step by step, through the various divisions of syllables that occur in the chanting of the Psalms.

After careful examination of the Cathedral Psalter, it has been found that there are exactly fifteen ways of dividing these syllables.

As the Recitation Notes are well within the compass of Alto, Tenor, and Bass voices, the book can be used with equal advantage by *all* members of a choir.

Price Ninepence.

London: Novello and Company, Limited.

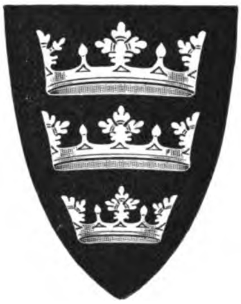
The Musical Times.

NOVEMBER 1, 1907.

BRISTOL CATHEDRAL.

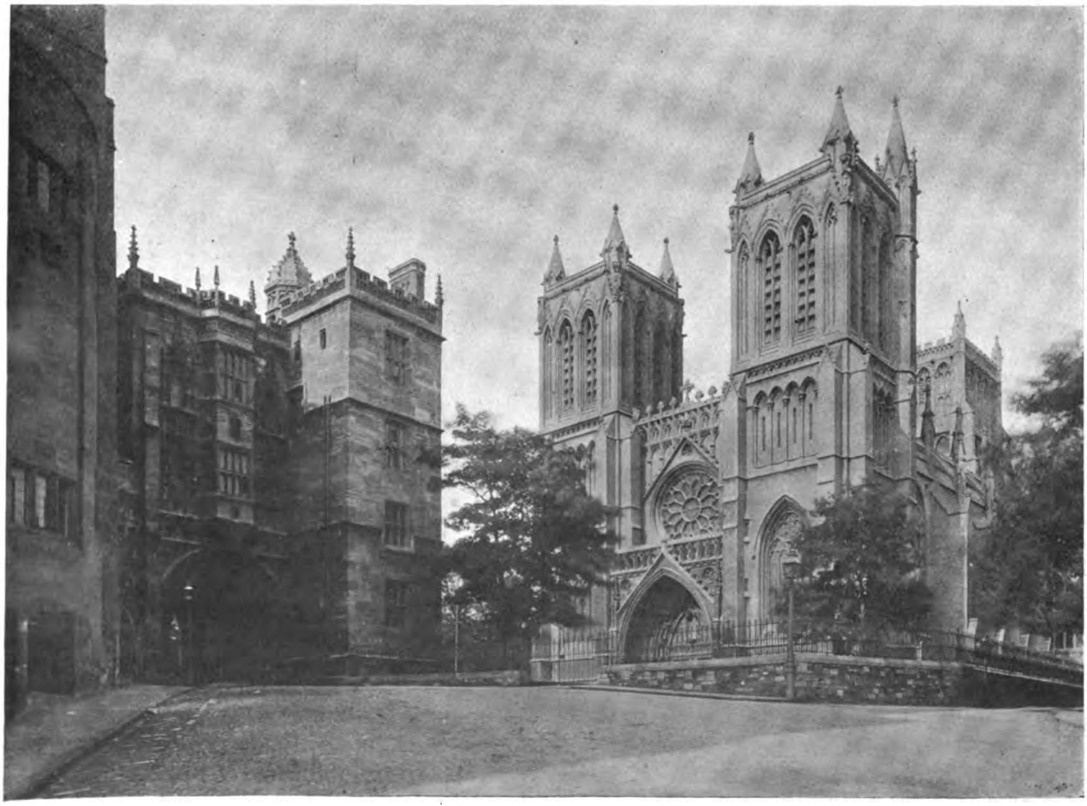
What is the long cathedral glade,
But faith, that in the structured shade
Herself embodies to the sense,
Leaning upon Omnipotence;
And Holiness, ennobling thought,
Into a living temple wrought?

Ancient and modern: these characteristics cause Bristol to be unique among English cathedrals. Seven centuries cover the period of building: from the Chapter House, erected in the reign of Henry II., to the Nave, built in the reign of Queen Victoria. The cathedral owes its origin to Robert Fitzharding, afterwards Lord Berkeley, who died in 1170 and was buried under the choir of the Norman church. In 1142 Fitzharding founded a monastery of Augustinian canons, six of whom afterwards came into residence. Built between 1148 and 1155, the Chapter House is late Norman, almost transitional in fact, having 'just a touch of the point.' Here we meet with the most elaborate Norman work in England. The photograph on p. 707 will help to convey some idea of the rich diaper work of the beautiful roof, which, with Gloucester, is one of the finest specimens of Norman stone-vaulting remaining in England. No less fascinating is the arcading—indeed, this Chapter House and its vestibule are veritable gems of ancient architecture. The eastern wall is modern, as it replaces that destroyed by the rioters in 1831.



ARMS OF THE CATHEDRAL.

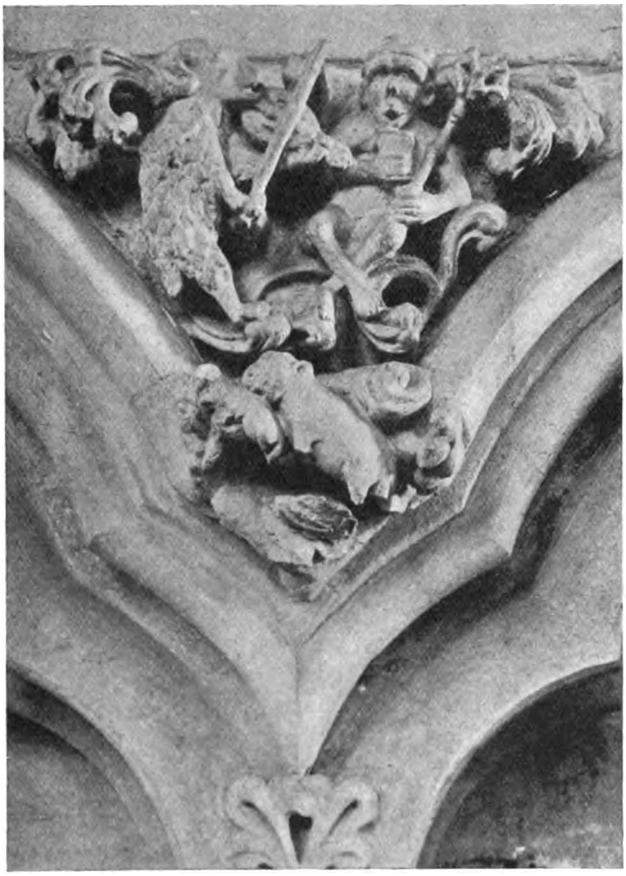
With the exception of the walls of the north and south transepts, which are Norman, the next most ancient part of the building is the Elder Lady Chapel, situated on the north side of the cathedral and entered from the north transept. It is called Elder because it preceded the second Lady Chapel at the east end of the church. Originally detached from the main building, the Elder Chapel dates



THE WEST FRONT.

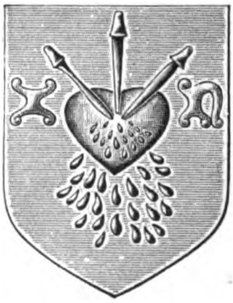
(*Photograph by Mr. Charles H. Horton, Bristol.*)

from 1216 to 1234, and by reason of its decorative work is one of the most beautiful features of the cathedral. In the spandrels of the arcade are some grotesque carvings, not unlike those at Wells.* One of these humoresques—an ape playing, on Pan's pipes, a duet with a violinist ram, is reproduced below. Early in the 14th century, during the regime of Abbot Knowle, the Norman choir was replaced by the existing building in the Decorated or Middle pointed style. Every English cathedral has its special points of architectural interest, and the choir of Bristol can hold its own in this respect. It has no triforium, clerestory, or flying buttresses; the same height (52 feet) prevails throughout the entire building, including the aisles and the modern nave. The absence of the clerestory is, however, amply atoned for by the large transomed windows of the aisles, which cause the whole of the eastern half of the interior to be wonderfully open and spacious: beneath these Decorated windows is a string-course with ball-flower ornament, the whole design being most pleasing in its light and cheerful aspect. The skeleton vaulting of the aisles (as shown in the view on p. 712) is very uncommon and forms a feature of special interest.



STONE CARVING IN THE ELDER LADY CHAPEL.
(Photograph by Mr. Charles H. Horton, Bristol.)

In common with other churches under the feudal domination of the Berkeley family the monumental recesses in the walls at once attract attention. The central tower—which is not quite square—contains an unusual number of windows, five on each side. The east window, singularly beautiful in tracery, with other windows contains some of the best old glass in England. A relic of mediæval times is the little watching-window in the south choir aisle above the Newton Chapel, whence a view could always be obtained of the choir. The Berkeley Chapel, now used as a practice room for the choir, contained two altars; the chapel is entered through a vestibule, formerly the monastic sacristy, rich in its splendid vaulting. The moulding of the doorway to the Berkeley Chapel contains a representation of ammonite, in all probability due to a happy thought of Abbot Knowle, who, 'having noticed an ammonite partially uncovered in a piece of stone, may have, in his love for natural forms, made a note of it for use' in the church he was instrumental in building. The misericordes furnish instances of those grotesque carvings in which old-world artists took fond delight. One of these (reproduced on p. 708) represents two foxes, dressed as monks, preaching to a flock of geese, before the latter were decapitated. Among other subtleties in the building is the rebus, in stone, of the 'good Abbot' (1481-1515), John de Newland, or Nailheart, as shown above. The monuments include several to the Berkeley family; to Robert Southey, a native of Bristol; Catherine Winkworth, translator of many German hymns into English; Samuel Morley, formerly M.P. for the city; Emma Marshall and Frederick John Fargus ('Hugh Conway'), both novelists; and to the eminent divine, Joseph Butler, Bishop of Bristol for twelve years—holding at the same time the Deanery of St. Paul's—author of 'The analogy of religion.' A window commemorates Edward Colston, the great philanthropist of Bristol, and the south-west tower is dedicated to his memory. The north-west tower bears the name of Bishop Butler, who is buried at the entrance to the eastern Lady Chapel.



THE REBUS OF JOHN DE NEWLAND, OR NAILHEART.

In the year 1542, when the Augustinian monastery became a cathedral, the Norman nave being ruinous, for upwards of three hundred years the church consisted of a choir, with its chapels, two transepts, and central tower, the western arch of the latter being walled up and forming a west front. Houses came to be built on the site of the nave, but these habitations were very properly demolished about seventy years ago. In order to increase the existing accommodation, the choir was so altered, in 1860-61, that it practically took the form of a parish church; the organ and the screen upon which it stood (of which more anon) were removed, and the altar in the Lady Chapel served for the whole church. At that time there seemed little likelihood that a new nave would be built, but the lowering of the road in front of the cathedral in 1865 disclosed the actual foundations of the old nave. This discovery so fired the zeal of Archdeacon Norris that he at once set to work to raise the necessary funds for building a complete nave. Mr. G. E. Street was the architect called in, and his mandate was practically to build a nave such as Abbot Knowle would have erected had he lived. The foundation-stone was laid in 1868, and the work was virtually completed in 1877, the western towers receiving their final touches in 1888. The north porch was erected at the expense of the late Mr. W. K. Wait, M.P. (died 1902), a former Mayor of Bristol, who called

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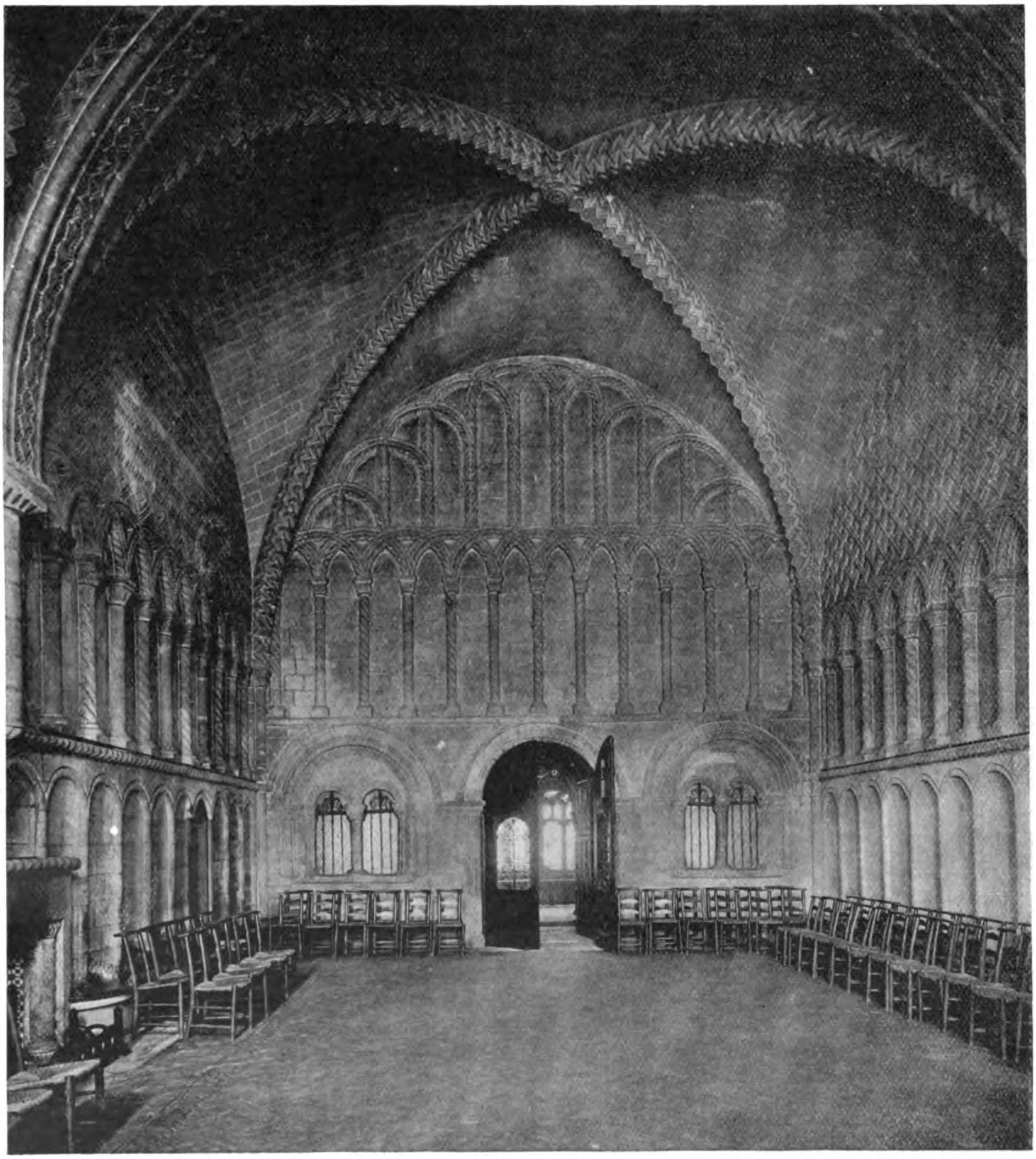
* An illustrated article on Wells Cathedral appeared in THE MUSICAL TIMES of December, 1902.



THE CHAPTER HOUSE.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

himself 'the child of the cathedral,' inasmuch as his parents became acquainted through their mutual love of the cathedral services: he forms one of the group on the southernmost pillar of the choir screen.

Although the cathedral was restored to its former dignity by the erection of the nave thirty years ago, nothing was done to remodel the choir and make it worthy of its surroundings until after the death, in 1881, of Mr. Street. In succession to him the late Mr. J. L. Pearson, R.A., was appointed architect to the Dean and Chapter, and under his skilful direction great improvements were carried out. The choir, after many vicissitudes, may now be said to have returned as nearly to its original plan as possible. A new reredos, designed by Mr. Pearson, was erected in 1899 as a memorial to Dr. Ellicott, for thirty-five years Bishop of Gloucester and Bristol. This important addition to the cathedral enabled the Lady Chapel to revert to its former use. The present stone screen at the entrance to the choir was erected, in 1905, as a memorial to Mr. W. K. Wait by his children, from designs by Mr. Pearson, who also restored the Elder Lady Chapel, the central tower, the north transept, and the Abbey gateway and tower. Much of this restorative work has been carried out during the beneficent regime of Dean Pigou (appointed in 1891) and his colleagues of the Chapter.

It is now time to consider the musical associations of the cathedral—starting with the organs. In this connection the illustrated and interesting brochure recently prepared by Mr. Hubert W. Hunt, organist of the cathedral, is of special value for its reliable information obtained from original sources. The cathedral certainly possessed 'organs'—of a kind—early in the 16th century, as in 1515 John de Newland, or Nailheart, known as the 'Good Abbot,' was 'beried in the south side of our Lady Chapell in the arch there by the dore going into the loft going to the organs.' This minute description of the position of the good Abbot's grave could scarcely be improved upon. Perchance those 'organs' stood on a screen at the entrance to the Lady Chapel. The church of St. Stephen, in the city, purchased in 1629 an organ from the cathedral for the sum of £30. In that year 'a new west window was made, an organ was built, and other works were executed in the cathedral, by means of voluntary subscriptions.' This instrument was doubtless one of those referred to by the three peripatetic warriors from Norwich—'a Captaine, a Lieutenant, and an Ancient (ensign)'—who during their sojourn at 'Bristow,' in 1634, visited 'that fayre and strong fabricke of the Cathedrall,' and noted in their entertaining diary: 'In her are rich organs, lately beautify'd and indifferent good quiristers.'

A MISERICORDE.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

The more definite history of the Bristol organ is thus recorded by Barrett, in his 'History of Bristol:

> In the years 1681 and 1685, in the deaneries of Towgood and Levett, £300 or more was laid out in mending the floor and beautifying the Church, painting the east end of the Choir and other works, and making a fine timber case for the new organ, erected by the contribution of the Dean and Chapter and many other well disposed persons, at the expense of £550 in the whole, to Mr. Renatus Harris, organ-builder.

From 'Latimer's Annals' we learn that in 1682 the Dean and Chapter gave orders for the erection of 'a fair great organ.' As Mr. Hunt felicitously observes:

> It is worthy of note that the year which saw the completion of this instrument saw also the birth of the two master-musicians, Bach and Handel, whose names are so inseparably connected with organ music.

The following is the specification of Renatus Harris's organ, which had three manuals, and, of course, no pedal pipes:

GREAT ORGAN (12 stops).

	Feet.		Feet.
Open diapason (nave front) ..	8	Fifteenth	2
Open diapason (choir front) ..	8	Tierce	$1\frac{3}{5}$
Stopped diapason	8	Sesquialtera (3 ranks) ..	—
Principal (large scale) ..	4	Mounted cornet (5 ranks) ..	—
Principal (small scale) ..	4	Trumpet	8
Twelfth	$2\frac{2}{3}$	Clarion	4

ECHO ORGAN (7 stops).

Open diapason	8	Fifteenth	2
Stopped diapason	8	Hautboy	8
Principal	4	Cremona	8
Twelfth	$2\frac{2}{3}$		

CHOIR ORGAN.

This manual had no pipes of its own, but certain of the great organ stops were borrowed by communication.

COMPASS.

Great and Choir, GG to D in alt (but without the lowest G sharp and A sharp) = 54 notes.

Echo, Fiddle G to D in alt = 32 notes.

THE NAVE, LOOKING EAST.

(Photograph by Mr. Charles H. Horton, Bristol.)

About a hundred years later a separate choir organ of four stops was added in a case placed behind the organist's seat over the principal entrance to the choir. According to the manuscript book of organ specifications made by the late Dr. E. J. Hopkins and now in the possession of the present writer, these four stops were:

	Feet.
Stopped diapason treble Stopped diapason bass	8
Principal	4
Flute	4
Fifteenth	2

Compass: GG, long octaves, without GG sharp = 55 notes.

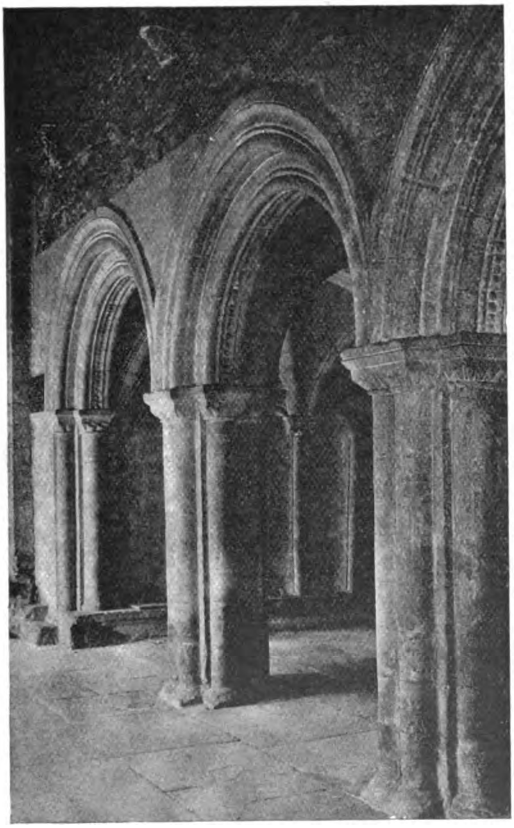
It was not until 1821 that an octave and a half of pedals were added to pull down the great organ keys, but there were no pedal pipes! Seventeen years later (in 1838) *ten* pedal open diapason pipes found their way to the instrument in company with two couplers, 'swell to great' and 'swell to choir.' Harris's organ, with its subsequent additions, stood on the screen as shown in Browne Willis's view reproduced on p. 713. This screen was originally in the Whitefriars (Carmelite) Church, which stood on the site now occupied by Colston Hall. On the demolition of that church the screen was presented to the cathedral by Thomas White, a mayor of Bristol in the 16th century, and erected between 1542 and 1547. On the destruction of the rood-loft in 1548 it served as the organ-loft until the year 1860, when this fine piece of Tudor work was ruthlessly turned out of the cathedral and thrown into the graveyard! Portions of it were, however, fortunately rescued and stored in the cloisters, and in 1903 were built up at the back of the sedilia in the last bay of the choir. A brass plate affixed to the portion in the south choir aisle bears the following inscription:

> Here, and in the corresponding work in the north choir aisle, are incorporated the remaining portions of the ancient rood screen. The Arms of King Henry VIII. and of

Prince Edward, his son, fix the date of the original structure between 1542, the foundation of the see, and 1547, the Accession of King Edward VI.

The new Sedilia, erected by public subscription, are enriched by figures of saints to whom the churches of the city of Bristol are dedicated. A.D. May, 1903.*

When, in 1860-61, the choir was transformed into a glorified parish church, the Dean and Chapter, having cast out the fine old screen, placed the organ in the north choir aisle. The double-fronted case was much mutilated, the crown and mitres (shown in the illustration on p. 713) were removed and have since disappeared, the choir organ-case was made into a book-case, and other vandalisms, including the cutting away of a great part of the fine mouldings on the cornices, were permitted. A new choir organ-case, of Gothic design (!) was added, which ill accorded with the main case of 1685; this excrescence has been very properly removed.



VESTIBULE OF THE CHAPTER HOUSE LEADING FROM THE CLOISTERS.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

The old and inadequate G organ—which was not tuned to equal temperament until 1867—has only just given place to a fine new four-manual instrument, built by Messrs. J. W. Walker & Sons to the following specification:

Great Organ (15 stops).

	Feet.		Feet.
Double open diapason ..	16	Flute	4
Open diapason (large) ..	8	Twelfth	2⅔
Open diapason (medium) ..	8	Fifteenth	2
Open diapason (small) ..	8	Mixture (3 ranks)	—
Stopped diapason	8	Double trumpet	16
Wald flute	8	Trumpet	8
Principal (large)	4	Clarion	4
Principal (small)	4		

Swell Organ (16 stops).

Bourdon	16	Twelfth	2⅔
Horn diapason	8	Fifteenth	2
Open diapason	8	Mixture (3 ranks)	—
Stopped diapason	8	Contra fagotto	16
Dulciana	8	Horn	8
Vox angelica (tenor C) ..	8	Oboe	8
Principal	4	Clarion	4
Harmonic flute	4	Vox humana	8

Tremulant to the light pressure stops.

Choir Organ (9 stops).

Double dulciana	16	Flute	4
Open diapason	8	Gemshorn	4
Stopped diapason	8	Piccolo	2
Viol di gamba	8	Clarinet	8
Dulciana	8		

Solo Organ (8 stops).

Harmonic flute	8	Clarinet	8
Gamba	8	Cor anglais	8
Voix celeste (tenor C) ..	8	Orchestral oboe	8
Harmonic flute	4	Tromba	8

Tremulant to all the stops, except the tromba.

Except the harmonic flute, 8 feet, and tromba, the above stops are enclosed in a swell box.

Pedal Organ (13 stops).

Double open diapason ..	32	Quint	10⅔
Open diapason (wood) ..	16	Principal	8
Open diapason (metal) ..	16	Stopped diapason	8
Violone	16	Dulciana (derived from the double dulciana on the choir organ)	8
Contra gamba	16	Trombone	16
Bourdon	16	Trumpet	8
Dulciana (derived from the double dulciana on the choir organ)	16		

Manual compass, CC to C = 61 notes; Pedal compass, CCC to G = 32 notes.

Couplers.

Great to pedals.	Swell octave.
Swell to pedals.	Swell sub-octave.
Choir to pedals.	Swell unison off.
Solo to pedals.	Great pistons to pedal combinations.
Swell to great.	Pedal basses to swell pistons.
Choir to great.	
Solo to great.	
Swell to choir.	

Accessories.

Five pneumatic combination pistons to great organ stops.
Five ,, ,, ,, ,, swell ,, ,,
Three ,, ,, ,, ,, choir ,, ,,
Five ,, ,, ,, ,, solo ,, ,,
Five pneumatic combination pedals duplicating swell pistons.
One double-acting pedal, controlling great to pedal coupler.
One ,, ,, ,, swell to great coupler.
One pedal which reduces the pedal organ to one stop (the violone) and takes in all the pedal couplers.

Tubular pneumatic action to manuals, pedals and drawstops.

The wind is supplied by three electric motors operating upon three sets of bellows, which deliver wind at different pressures.

The blowing machinery is by Messrs. Bergtheil & Young and Messrs. Watkins & Watson conjointly.

The north choir aisle position has been retained and so has the original case, though shorn of part of its ornamentation, and Renatus Harris's front pipes. As will be seen from the photograph opposite, the two fronts—formerly facing east and west when the organ stood on the screen—have been incorporated in the present design: in other words, the original case of 1685 has been cut in two, as at St. Paul's Cathedral, and made into two cases. The new organ, which contains those excellent characteristics so long associated with the work of Messrs. Walker—especially the dignified diapason tone—was opened by Sir Walter Parratt on October 8; of this a detailed account will be found on p. 722. It should be stated here that towards the cost (£3,400) of the new instrument Mr. H. O. Wills, a prominent citizen of Bristol, contributed the munificent sum of £1,800.

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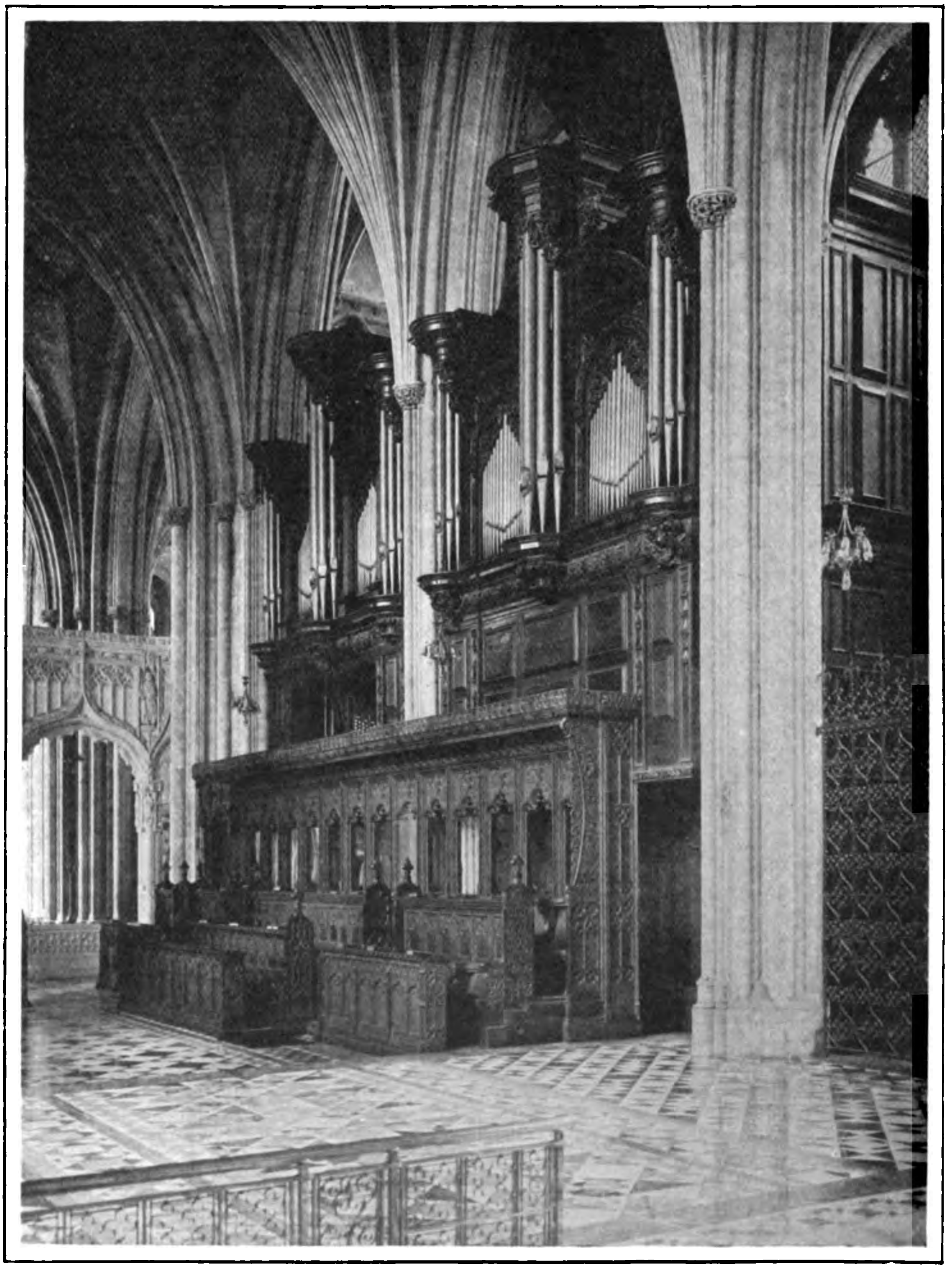
* See an interesting and erudite paper, 'Bristol Cathedral: the Choir Screen,' by Mr. Robert Hall Warren, F.S.A., an excellent authority on the cathedral, printed in the 'Transactions of the Bristol and Gloucestershire Archæological Society,' vol. xxvii., pp. 127-130.

Bristol is so intimately associated with the Wesley family that brief reference may be made thereto. Charles Wesley, the hymn writer, had his home, or rather his headquarters, in Bristol for about thirty years, taking his bride there in 1749. His distinguished musical son, Samuel, was born in the city on February 24, 1766, and Samuel's brother Charles played a concerto on the organ at the Musical Festival held in the cathedral in March, 1774,* when the sum of £100 was realised for the benefit of the Infirmary. John Wesley, the founder of Methodism, was doubtless on a visit to his brother Charles at Bristol when he heard a performance of the 'Messiah' in the cathedral during the lifetime of the composer. He records in his journal, under date of August 17, 1758:

> I went to the Cathedral to hear Mr. Handel's 'Messiah.' I doubt if that congregation was ever so serious at a sermon as they were during this performance. In many parts, especially several of the choruses, it exceeded my expectation.



THE NEW ORGAN AND NORTH CHOIR STALLS.

(Photograph by Mr. Charles H. Horton, Bristol.)

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* For further particulars see an article, 'Samuel Wesley as a poet,' in The Musical Times, February 1907, p. 91.

This 'Messiah' performance is recorded in *Felix Farley's Bristol Journal* of August 19, 1758, as follows, the extract having been kindly transcribed by Mr. J. J. Simpson specially for this article:

> On Thursday last was held the annual meetings of the Clergy and Sons of the Clergy, when a numerous company of gentlemen, viz., The Right Worshipful the Mayor, Sir Samuel Duckinfield, Bart., Norborne Berkely, Charles Bragge, John Macey, William Phelps, Isaac Piguenet, and John Pearse, Esquires—with several other persons of distinction, attended Divine Service in the Cathedral, where an excellent sermon was preached by the Revd. The Dean, and afterwards went in procession with the Stewards, the Revd. Dr. Casberd and Jarrit Smith, Esqre., to the Coopers' Hall to dinner. The several collections amounted to £203 16*s*., a much larger sum than hath been collected in any previous year. This extraordinary advance of the Charity was greatly owing to the admirable performances of the compleatest Band of musick that ever was in Bristol; as the best judges allow it to be, and the splendid appearance of company at the Oratorio on Thursday evening unanimously testify.

THE VAULTING OF THE CHOIR AISLES: THE WINDOW ON THE RIGHT IS TO THE MEMORY OF MR. J. D. CORFE, ORGANIST FROM 1825 TO 1876.

Dr. William Hayes, then Professor of Music at Oxford and organist of Magdalen College, conducted, and the solo vocalists included Signor Pinto and Mr. Vincent, from London; Mr. Wass, Master Soper, and 'another Boy from the King's Chapel,' together with other singers (chorus) from Wells, Gloucester, Worcester, and Salisbury. So early as 1727 (November 22) a musical festival, probably the first in Bristol, was held in the cathedral. On that occasion the programme consisted 'of a fine Te Deum, Jubilate [probably the 'Utrecht'], and anthem composed by the great Mr. Handell, in which about 30 voices and instruments were concerned.'

According to the Statutes of Henry the Eighth's Foundation, dated June 4, 1542, the first recorded organist of Bristol was John Senny, at a salary of £10 per annum. A more distinguished man held the office of chief musician between the years 1589 and 1637, in the person of Elway Bevin, a pupil of Tallis and a gentleman of the Chapel Royal in 1605. Bevin, who was the master of Dr. William Child (born at Bristol in 1606), is the author of 'A Brief and Short Introduction to the Art of Musicke' (1631). His Morning and Evening Service in the Dorian Mode is regularly sung in the cathedral. A song in twenty parts 'Hark! jolly shepherds,' and other compositions by him, are preserved in the MS. department of the British Museum, and the autographs of some of his canons are contained in the Royal Music Library at Buckingham Palace. It would seem as if there were two organists at Bristol during the regime of Bevin, as Edward Gibbons, elder brother of the famous Orlando Gibbons, held the office from 1599 to 1609, or thereabouts; anyhow, in Archbishop Laud's Visitation (1634) the Bristol organist is described as a 'uerie olde man,' past work. The actual words of this Visitation by Laud must be quoted by reason of their interest:

> There are but foure petty cañons who have the stipend of the other two vacant places by the direccōn of the late bishop in his visitacōn, only vntill provision can bee made to fill vp the number. And these foure pettie cannons (one of them being only deacon, and the other three preistes) vndertaking to discharge the office of the gospeller, by the direccōn aforesaid, the stipend of that place is conferred vppon the singingmen and organist for their incouragement vntill thinges may be better setled. The place of the epistoler hath beene for many yeares executed by one of the vicars chorall, who receiveth the stipend for the same. And for the organist, hee is a uerie olde man, who, having done good service in the church is not now able to discharge the place, but that hee is holpen by some other of the quier. As for the singing men their number is full, and for the moste pte uerie able men (onlie one excepted); by all which the dailye service is ordinarilly well peformed according to the foundacōn of this church.

The choristers are thus referred to in the Visitation:

> Insteed of six appointed by the foundacōn with the allowance of five marckes a peece, they found only foure with an allowance of foure poundes a peece, the other foure powndes being taken (as they conceive) towardes the increase of the master's stipend, from ten pounds to twenty marckes, and of the singing men from twenty nobles to eight poundes a peece p' annū. But they have of late yeares made full againe the number of six boyes by giving that foure poundes to two more, who serve in their surplisses as the other foure in the quier, expecting to bee preferred when the others remoove. But the weakenes, through age of their M^{r} causeth that they bee not soe well ordered or instructed as they otherwise should, but for helpe hereof are cōmitted to the care of some others of the quier, and some of them alsoe goe to the grammar schoole.

Arthur Phillips—born 1605 and graduated Mus.B. at Oxford in 1640—held the organistship for a year, 1638-39. He was organist of Magdalen College, Oxford, and University Choragus, and is said to have set to music Thomas Stanley's 'Requiem, or Liberty of an imprisoned Royalist,' and Dr. Thomas Pierce's 'Resurrection.' A set of Variations on a ground bass by him may be seen at the British Museum (Add. MS. 29,996).

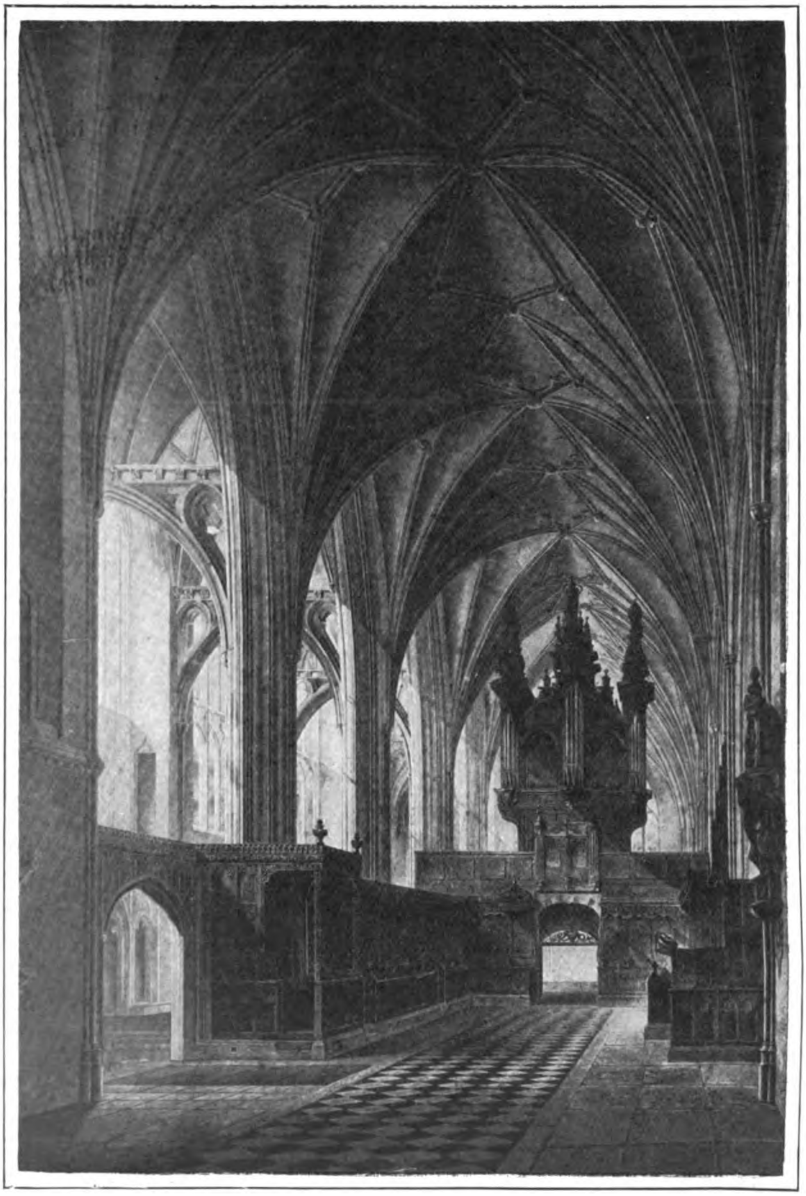
Although the early records of the cathedral are very imperfect, owing to their having been burned during the riots of 1831, yet in regard to the organists it is to some extent possible to fill the hiatus thus unfortunately created. In 1663 a Mr. Deane was organist, and he bought of the Dean and Chapter of Gloucester an organ for the sum of £65; in 1665 he and Mr. King, organist of New College, Oxford, went to Gloucester, at the request of the Dean and Chapter there, as 'approbators' to test the quality of the new organ (see The Musical Times, July, 1905, p. 442). In 1682 one Paul Heath held office, from which he was expelled, according to a Chapter minute of December 10, 1682, which reads:

> It appearing to the Dean and Chapter that Paul Heath organist and master of the choristers hath had several admonitions for keeping a disorderly alehouse, debauching the choir men and neglecting the service of the church: and being now credibly informed that he doth still keep ill order in his house, and hath suffered one Rouch, a barber, to trim in his house on the Lord's Day, it is ordered that Heath be removed, expelled and dismissed.

It is not necessary to give the names of all the known organists of the Cathedral; for further information the reader is referred to Mr. John E. West's 'Cathedral Organists.' One or two of the long line of these chief musicians may, however, be specially mentioned. Nathaniel Priest, organist in 1724 and also organist of the churches of All Saints' and Christ Church, is the composer of a Service in F. George Coombes, who reigned from 1756 to 1759 and was re-appointed in 1765, is referred to in the burial register of 1769 as 'the worthy organist of this church.' Edward Higgins (organist from 1759 to 1765 and buried in the north transept in 1769) composed a chant in F which is found in several collections, while another chant composer, Richard Langdon, was organist from 1778 to 1781. The Wasboroughs, father and son, maintained the reputation of the music in the cathedral. During the organistship of the former we read in Shiercliff's 'Bristol and Hotwell Guide' (1789 and 1793):

> It is generally said that there is not any church in England where the music of the organ, and the voices of the choir united, produce so grand and melodious an effect, by which the soul being rapt in extasies of holy delight, is raised in idea from Earth to Heaven, exulting in the purest adoration of praise and thanksgiving to the divine Creator.

Dr. Joseph Kemp, organist from 1802 to 1807, composed an oratorio 'The Crucifixion'; in 1803



THE ORGAN BY RENATUS HARRIS, 1685.

(Photographed from an old print by Mr. Charles H. Horton, Bristol.)

the Dean and Chapter presented 'a very handsome gold medal to Mr. Kemp, their organist, for his unremitted attention to the improvement of the choir of the church.' John Davis Corfe was organist for fifty-one years, 1825 to 1876: a large stained-glass window in the south aisle of the choir worthily perpetuates his memory and his long and faithful service. Mr. Corfe was succeeded in the organistship by Mr. George Riseley, a former chorister of the cathedral, who held the office for twenty-two years, 1876 to 1898.* Dr. Percy C. Buck, organist of Wells Cathedral, then became organist, a post which he resigned in 1901 on his appointment of Music Master at Harrow School.

BENCH-END OF A CHOIR STALL.

Mr. Hubert Walter Hunt, the present organist of Bristol Cathedral, comes from a cathedral stock. He was born at Windsor, July 12, 1865. His father, Mr. Thomas Hunt, has been a lay-clerk of St. George's Chapel, Windsor, since 1864. Mr. Thomas Hunt was born at Gloucester, where his brother John was a lay-clerk and for many years conductor of the Gloucester Choral Society. During the lay-clerkship he held at Carlisle Cathedral he met and married Miss H. Naylor, a sister of the late organist of York Minster. From Carlisle he removed to Worcester Cathedral, and then to the royal borough. 'My relations on my father's side,' Mr. Hubert Hunt says, 'include several tenor lay-clerks; on my mother's side they are mostly organists. In 1865 Messrs. Novello published two anthems composed by an Eton boy who was often with Sir George (then Dr.) Elvey in the organ-loft at the Chapel. His name took my father's fancy, and that is how I came to be baptized Hubert. That Eton boy was Hubert Parry!'

For six years, from 1874 to 1880, Mr. Hunt was a chorister of St. George's Chapel, Windsor. On the breaking of his voice he became articled to Sir George Elvey, and when Sir Walter Parratt succeeded Elvey (in 1882), the youth was transferred to him, completing his apprenticeship in 1886. His first organist appointment was at Clewer Parish Church, afterwards (in 1886) Christ Church, Clapham, and (in 1887) St. Jude's Church, South Kensington. In August, 1901, he was appointed organist and master of the choristers of Bristol Cathedral. Unlike cathedral organists generally, Mr. Hunt is an excellent solo violinist. Chamber music is one of his great delights, and as a member (1st or 2nd violin) of the Clifton Chamber Quartet, he takes part in many public performances. Since 1883 he has played every year at the annual choir concert at St. George's Chapel, Windsor, that of October 23 last being his twenty-fifth appearance.

MR. HUBERT W. HUNT.

ORGANIST AND MASTER OF THE CHORISTERS OF BRISTOL CATHEDRAL.

(Photograph by Messrs. Abel Lewis & Son, Clifton.)

This brief sketch c steemed organist c athedral ncluded by an anecdote he relates of his chorister days at Windsor. 'On one occasion Goss and Turle were both present at the afternoon service, when were sung "Turle in D" and Goss's "Wilderness." After the service, Sir George brought his two friends into the schoolroom, when Turle said: "That was a remarkably fine anthem you had this afternoon, Elvey. Who was it by?" Then Goss chimed in, and said: "By the way, I have never heard that service before, will you tell me who composed it?"' No wonder that Elvey chuckled!

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* A biographical sketch of Mr. George Riseley appeared in THE MUSICAL TIMES of February, 1899.

For kind help in the preparation of this article, the writer is indebted to the Rev. Canon Tetley, Mr. Robert Hall Warren, F.S.A., Mr. J. J. Simpson, Mr. W. H. Hayward, sub-sacrist, and Mr. Hubert W. Hunt, organist and master of the choristers of the cathedral; also to Mr. Charles H. Horton, of Bristol, for his excellent photographs.

Dotted Crotchet.

IN A MUSICAL LIBRARY.—III.

In the good old days of yore the members of every trade and profession co-operated for mutual support and protection. Each calling was regulated by its own guild (*gild*, Miss Toulmin Smith and other authorities tell us it ought to be spelled!), which looked after the interests of its members, prevented too large an increase in its numbers, and probably, by insisting on apprenticeship, ensured a certain standard of excellence. It was in furtherance of such aims that the great Livery Companies of the City of London were established, although in modern times their original objects have been lost sight of. We still, however, find the Goldsmiths' Company justifying its title by carrying out the important duty of the Trial of the Pyx, and the Stationers' Company, which down to modern times had the exclusive privilege of printing almanacs, continues to give to the world the well-known 'Old Moore's Almanack.' Coming to the art of music we find the Musicians' Company, the lineal descendant of the Fraternity of Minstrels, doing much in the present day to foster the Art which it represents.

But it is of a French institution that I am proposing to speak in the present paper. In the city of Paris the Confraternité des Ménestriers possessed and exercised far-reaching powers in the control of musicians. The society dated its origin as far back as the year 1321, and its organization became so prosperous that in 1330 it acquired a site in Paris on which it proceeded to build the Hospital of St. Julien des Ménestriers, a building which combined the purposes of a religious chapel and a hall for the transaction of its affairs. The principal officer of the body rejoiced in the title of 'Roi des Ménestriers,' and his powers were so autocratic that no one was allowed to practise or teach the art of music without satisfying him as to competence. In process of time the authority of the body was extended over the whole of France, and was also made to include the teachers of dancing. An apprenticeship of four years was required before the aspirant became qualified. The fees exacted were sixty livres for the roi and ten livres each to the masters of the company; but the masters themselves had to contribute thirty livres to the general fund and a fee to the roi, whose emoluments it will be seen must have been considerable. Having thus been admitted a member, the aspirant was entitled to accept public engagements, but any infringement of the laws of the Confraternity rendered the offender liable to pains and penalties which even extended to imprisonment. Without conformity no musician was allowed to exercise his profession, and even the famous four-and-twenty violins of the King of France formed no exception. It is not surprising that this stringency created much discontent and some litigation, one result of which was that in 1662 a body of dissatisfied dancing-masters succeeded in getting the better of the very high-handed proceedings of the king of that time, Dumanoir I., while his son, Dumanoir II., like many other persons who stood in his way, was worsted by the great Lully. The dancing-masters again became assertive, and overcome by the troubles of his throne his majesty Dumanoir II. abdicated in 1693 and sought for consolation in private life. As a result the profession was practically thrown open, although no enactment was passed dissolving the Confraternity, which legally still existed.

All this will be found recounted at length, and in great detail, in a thin quarto of sixty pages which is lying before me. It is entitled:

Mémoire, Lettres patentes et Arrêts pour Les Organistes Compositeurs de Musique, faisans Profession d'Enseigner à toucher le Clavecin, les Instrumens d'harmonie et servans à l'accompagnement des Voix, Contre Le Roi et Maître der Menestriers, et la Communauté des Maîtres à Danser, Joueurs d'Instrumens tant haut que bas et Hautbois. Paris. MDCCLI.

This work, with its quaint title, was called forth by circumstances which I will proceed to state.

A young man, Giovanni Pietro Ghignone, born at Turin in 1702, found his way to Paris, where he proceeded to study the violoncello and to gallicize his name into Jean Pierre Guignon. He soon abandoned the violoncello for the violin, on which he became so proficient that he was looked upon as a formidable rival to the great Leclair. Having entered the service of King Louis XV. as a member of his chamber music, Guignon was employed to give lessons to the Dauphin. So completely did he ingratiate himself with the King that the latter was induced to revive in his favour the title and privileges of 'Roi des Violons.' This took place in the year 1741.

The new monarch was no sooner enthroned than he began to assert the rights of his position, and in consequence shortly found himself landed in the meshes of a law-suit, of which the volume just cited is a report. It opens with a circumstantial statement of the case, carefully drawn up on behalf of the 'Organistes compositeurs' by their advocate, Maître Marchand: 'The King of the Minstrels,' says he, 'would have been better advised to have concealed from the public the weakness of his position, and to have applied himself to the cultivation of that perfect harmony and sweetness which should be his characteristic; but this "Potentat sonore," urged by ambitious views and too selfish intentions, attempts to extend the boundaries of his dominion. He maintains that all harmonious sounds of whatever nature must do homage to his sceptre or his bow, and become vassals of his kingdom. He attempts to bring under his rule fresh subjects, who, under an authority more powerful than his own, have from all time preserved the liberty of their Art. It has been the glory of the greatest monarchs to confine their powers within the limits of justice. The King of the Ménestriers shows himself but little touched by these able examples; it becomes therefore necessary for the arm of Justice to put a stop to the raids which he attempts to make into foreign countries.'

After this eloquent opening, our counsel settles himself to a business-like and prosaic statement of his case, which he opens with a fact of some interest—that the title of 'Roi' was not confined to the Ménestriers, but was the usual title for the official whom in our own country we call the 'Master' of the Company. It must be remembered that on the abdication of Dumanoir II. no actual dissolution of the Confraternity was carried out, and the result of this was that the Dancing Masters were left in the position of representatives of the original body. Their administration does not appear to have been successful from a business point of view, and the society found itself in pecuniary difficulties. It was partly with a view of restoring order that Louis XV. was induced to revive the office of Kingship and to place Guignon in the position.

Guignon's first action was to call together the existing members of the body—in which no 'Organiste, Compositeur de Musique' appears to have been at that time included—and to draw up a new code of laws, which empowered the king to appoint deputies, as he could not be present in person in all the towns of the kingdom. It was also enacted that professors, whether of dancing or of performing on any instrument—'violons, basses de violons, hautbois, flutes, musettes, bassoons, violas, basses de violes, orgues, clavecins, et généralement de tous les instrumens de musique tant haut que bas, de quelques natures qu'ils puissent être, tout à Paris que dans toutes les Villes du Royaume, sont et continueront d'être réunis à la Communauté de Saint Julien des Ménestriers.' It will be seen that this enactment left no loophole for escape. The organists and harpsichord players, who for many years had enjoyed freedom of action, and were actually protected by letters patent granted in 1707, were at once up in arms. A long list of their names is given, many of them now lost to fame, but among the better known are Daquin, Armand Louis Couperin, nephew of the 'grand' Couperin, two Clérambaults, and Louis Marchand of Versailles, best remembered by his escape from Dresden to avoid a trial of skill with the great John Sebastian Bach. The name of Rameau does not appear, but he was at that time occupied in the production of operas and in his theoretical writings. The indignation of the organists is not wonderful. As a body they have generally been the best theorists, and it is not surprising that they declined to submit their qualifications to the judgment of a committee of dancing masters, whose knowledge of music was in most cases confined to the power of scraping out a few dance tunes on the kit (*diminutif*). Law proceedings of course followed. The details have no more interest than such matters usually have; they were long and wordy, and dragged on through several years. But in the end the organists were triumphant, and final judgment in their favour was given by the Parlement of Paris on May 30, 1750.

The Confraternity continued to exist, and Guignon to be addressed as 'Roi des Violons,' but it was little more than an empty title, which was finally abolished by an edict of the King in March, 1773. Guignon became a 'monarch retired from business,' and might have joined the six other deposed sovereigns whom Candide, in Voltaire's famous tale, found assembled in Venice to enjoy the relaxations of the Carnival—one of whom, by-the-bye, Theodore, King of Corsica, lies buried in the churchyard of St. Anne's, Soho, a few hundred yards only from the spot where these lines are printed.

Thus passed away an office which Fétis justly calls 'un titre vain et ridicule.' The last owner survived the loss of his dignity but a short time, as he died on January 30, 1775. *Sic transit gloria mundi!*

James E. Matthew.

Autograph collectors will have some splendid opportunities of adding to their treasures at an auction sale to be held by Mr. Leo Liepmannsohn on November 4 and 5, at Berlin. The Beethoven 'Lots' include the pianoforte arrangement of the 'Musik zu einem Ritterballet,' the Pianoforte sonata in E (Op. 109,) complete, the autograph parts of the posthumous String quartet in F (Op. 135), and a Konversationsheft of the month of September, 1825. As a writer in the *Athenæum* points out, the last named is a rare relic, as nearly all the Beethoven Conversation Books are in the Royal Library at Berlin. Berlioz is represented in the catalogue by the MS. of the Marseillaise, 'arrangé à grand orchestre et grands chœurs par Hector Berlioz'; Brahms by 'Variationen über ein ungarisches Lied' (Op. 21, No. 2), signed at the end 'Brhms.,' without the vowel; Chopin by his favourite waltz in E flat (Op. 18) and four Mazourkas (Op. 33); Schubert by a 'Canon à trè'; Meyerbeer by the First Act of 'Robert le Diable'; Schumann by 'Symphonischen Etuden' (Op. 9), in addition to other MSS., including letters, by the above-named composers. The following are also represented in this interesting catalogue: Cherubini, Dvorák, Haydn, Liszt, Mendelssohn, Mozart, Rossini, Wagner, and Weber, in addition to many others—in all 288 'Lots.'

Occasional Notes.

Hortensio. Madam, my instrument's in tune.
Bianca. Let's hear;—O fye! the treble jars.
Lucentio. Spit in the hole, man, and tune again.
. . . .
Hortensio. Madam, 'tis now in tune.
Lucentio. All but the base.
Hortensio. The base is right; 'tis the base knave that jars.
SHAKESPEARE.

Tchaikovsky's Pianoforte Concerto in B flat minor so often finds a place in concert programmes that any information concerning this important composition is interesting. The concerto was introduced into England at the Crystal Palace Saturday concert of March 11, 1876, when it was played by the late Mr. Edward Dannreuther. In studying the work he found that some of the passages were ineffectively written for the instrument, the composer himself not being a pianist. Mr. Dannreuther therefore ventured to make some changes in the pianoforte part in order to make it more effective without destroying the composer's intentions. With that conscientiousness so characteristic of him, Mr. Dannreuther wrote to Tchaikovsky telling him of the changes. Instead of showing any resentment at these improvements, Tchaikovsky cordially welcomed Mr. Dannreuther's suggestions in the following letter, hitherto unpublished, for which we are indebted to Mrs. Dannreuther:

Moscow, le $\frac{18}{30}$ Mars, 1876.

Monsieur,

J'ai reçu votre bonne lettre ainsi que le programme du concert où vous avez bien voulu honorer de votre magnifique exécution mon œuvre difficile et fatiguante. Vous ne sauriez croire, monsieur, combien de joie et de plaisir m'a causé le succès de cette pièce, et vraiment je ne trouve pas les expressions nécessaires pour vous signifier ma vive reconnaissance. Je vous remercie aussi pour les conseils très sages et très pratiques que vous me donnez et soyez sûr que je les suivrai dès qu'il sera question d'une deuxième édition de mon concerto.

Je vous serre cordialement la main et me dis votre dévoué et reconnaissant.

P. TSCHAÏKOWSKI.

The second and revised edition of the Concerto contains practically all the changes suggested by Mr. Dannreuther.

The Worshipful Company of Musicians will attend Evensong at St. Paul's Cathedral in state on November 25, on which occasion the stained glass window in the north transept, the gift of Mr. C. T. D. Crews, a past-master of the Company, will be dedicated. In the evening the Livery Club of the Company will hold its annual banquet at Stationers' Hall, postponed from St. Cecilia's Day. The music at the banquet will include the following selection: Spohr's 'Hymn to St. Cecilia,' first performed at Cassel in 1823; extracts from Boyce's setting of Lockman's 'Ode to St. Cecilia,' written in 1744, from the manuscript in the Bodleian Library; and extracts from Samuel Wesley's 'Ode to St. Cecilia,' composed about the year 1794. The autograph of this work is in the British Museum, having been presented to the national library by Vincent Novello. So far as is known, Wesley's Ode has not hitherto been performed; the occasion therefore promises to be an exceptionally interesting one.

'The Bristol Musical Club' is one of those art-loving organizations which help to brighten the life of a great city. The Club owes its origin to a few informal chats between Mr. A. H. Peppin, music-master at Clifton College, Mr. B. J. Beilby, and Mr. C. T. Budgett, the two last-named gentlemen being amateurs. As an outcome of these little talks the formation of the Club took place in November, 1903, the first meeting being held on the 10th of that month. Originally the membership was limited to 100, but this number has since been extended, and at the present time there are 129 members, professional and amateur. The entrance fee is one guinea, and the annual subscription two guineas. Except during two months in the summer the meetings are held every Tuesday evening in the Club rooms at Clifton, where high-class music is performed by the members. Smoking is allowed, and refreshments are obtainable, thus social and artistic enjoyment are united at these informal gatherings.

According to the Rules:

> The Club is formed for the performance and study of music and the social enjoyment of its Members, the meetings being held in a Common Room and at fixed intervals.

Each member is allowed to introduce one guest at any weekly meeting, 'but the same guest shall not be admitted more than twice during the Club year.' In regard to the pleasant music-makings, the Rules state that:

> The programme of music to be performed at the weekly meetings shall be circulated amongst the members, or posted at the Club previously; but (with a view to preventing invidious distinction in attendance) it shall not be obligatory to name the members who have consented to perform.

The long list of music—drawn up by Mr. H. W. Hunt, one of the active members—shows remarkable enterprise and artistic appreciation on the part of those who, as performers and listeners, meet together from week to week at the Club rooms. The composers range from Bach to Debussy, Haydn to Richard Strauss, the programmes being made up of concerted music, instrumental solos, and songs. On the occasion of our visit to the Club, on October 8, the following selection was performed at the 147th meeting:

Sonata in D minor (Op. 108) .. .. (For pianoforte and violin.)	*Brahms.*
Pianoforte Solos, Impromptus in C, and B flat	*R. O. Beachcroft.*
Violin Solos { Lament Danse Caprice } ..	*T. F. Dunhill.*
String Quartet in G minor (Op. 10) ..	*Debussy.*

These were admirably interpreted by Mr. Herbert Parsons (pianoforte), Mr. Hubert W. Hunt (violin), and the Clifton String Quartet (Messrs. Maurice Alexander, H. W. Hunt, Ernest Lane and Percy Lewis), all local musicians of repute. Moreover, the pianoforte solos are the composition of a member of the Club, Mr. R. O. Beachcroft, an assistant music-master at Clifton College. The only president the Club has had was Dr. Joachim, he and his colleagues of the Joachim Quartet having been elected honorary members after the concert they gave at Clifton on St. Cecilia's Day last year. After the concert the Joachim Quartet honoured the Club by taking supper with the committee and the principal performing members, about thirty-six in number, when the eminent violinist made a happy speech, probably his last semi-public utterance in England, which will long be remembered by those who were present. May increased success and prosperity attend this excellent organization of whole-hearted lovers of music in the city of Bristol.

A Violin Concerto by Mozart, and in the composer's handwriting, has recently been discovered by Dr. Kopfermann, chief of the music department in the Royal Library, Berlin. According to Köchel (new edition) the manuscript is inscribed:

> Concerto per il Violino di Wolfango Amadeo Mozart.
> Salisburgo, li 16 di Luglio, 1777.

The Concerto, which in 1837 was in the possession of Habeneck, at Paris, but was supposed to have been lost, is scored for two oboes, two horns and the usual strings. Composed when Mozart was twenty-one, the work is said to bear in a very marked degree the stamp of youthful genius. We look forward to an early hearing of the Concerto in London. It is quite probable that this recently-discovered MS. may be that to which Leopold Mozart referred in a letter to his son dated October 5, 1777 (Jahn's 'Mozart,' Eng. edn., vol. i., p. 316): 'He [Brunetti] played your concerto very well, but was twice out of tune in the allegro, and once stuck fast in a cadenza'!

Those who have the modest sum of £1,100 (22,000 marks) to invest in a Beethoven autograph will find an opportunity in the purchase of the well-known Bagatelles for pianoforte (Op. 33), which Mr. Karl W. Hiersemann offers for sale. The MS. is described as 'Quarto, nineteen pages, each of eight staves, the last page blank.' It is 'bound in elegant plush with gold clasps that are set in enamel and imitation rubies.'

Dr. Henry Coward having justly earned the title of master chorus-master is more active than ever. He conducts no fewer than five societies—the Sheffield Musical Union, Huddersfield Choral Society, Leeds Choral Union, Barnsley St. Cecilia Society, and the Newcastle and Gateshead Choral Union. The railway travelling involved week by week to cover the ground specified above must be considerable. And then in regard to the works that he has to prepare at these different places, they range from Bach's B minor Mass to Berlioz's 'Faust,' and include Parry's 'King Saul' and Elgar's 'Dream of Gerontius' and 'The Kingdom.' Moreover, he has engaged to take some of his choirs to sing in London on three occasions in various works and in 'Elijah' at Birmingham, the city of its production. In addition to all these demands on his time and energies, he is hard at work rehearsing the choir for the Sheffield Musical Festival. And then, seeking other worlds to conquer, Dr. Coward proposes next year to take a Yorkshire chorus to Canada!

The Philharmonic Society has made a great change in the conductorship. Of the seven concerts to be given during the coming season, two will be conducted by Dr. Cowen, two by Dr. Richter, two by Mr. Henry J. Wood and one by Herr Arthur Nikisch. This constellation of conductors should be the means of attracting many subscribers to the concerts and of re-awakening the interest of the general public in the welfare of this venerable Society.

Two important bandmasterships have recently been filled up: Mr. George Miller, bandmaster of the Royal Artillery at Portsmouth, a son of Lieutenant George Miller, bandmaster of the Portsmouth Division of the Royal Marines, has been appointed to the 1st Life Guards, and Mr. C. F. Hoby, organist and choirmaster of St. Luke's Church, Kensington, to the Royal Marines, Chatham Division.

Dr. Harry Crane Perrin, organist of Canterbury Cathedral since 1898, has been appointed Professor of Music at the McGill University, Montreal, and Director of the affiliated Conservatorium of Music.

Sir Alexander Mackenzie paid a visit to Eastbourne on September 22, when he conducted his sprightly overture 'The cricket on the hearth,' the Prelude and Ballet music from 'Colomba,' the second Scottish Rhapsody, and the Benedictus (violin solo, M. Dupont). These works, in addition to the 'Harold in Italy' symphony of Berlioz, were admirably played by the Duke of Devonshire's private orchestra, an excellent body of forty-nine performers, ably conducted by Herr P. Tas. The concert was most successful, and the pieces performed were enthusiastically received.

Mr. C. Egerton Lowe writes:

> In your article on dear old Grieg you ask 'Were there no wind instruments in the Conservatorium (Leipzig) orchestra in 1861?' As a matter of fact no wind or brass instruments were allowed to be taught in the Conservatorium until after the death of Conrad Schleinitz (May 13, 1881). As Director of the Conservatorium, Schleinitz was supreme, and as successor of Mendelssohn he would not allow any change to take place in the curriculum. 'Mendelssohn had no wind instruments, so I will not allow them' was his dictum. Immediately after Schleinitz's death professors of wind instruments, &c., were appointed.
>
> I was a student there from 1878—1882, and we used to practise Schumann's Symphonies, &c., only with *strings* (and even then no double-basses!) and pianoforte. This curious method, however, provided good practice for reading from score. I remember Carl Muck, Felix Weingartner, Max Fiedler (a very clever fellow) and Battison Haynes were among the best readers. They had to play from the full score the wind parts, &c., on a pianoforte. There was not even an organ in the Conservatoire; organ lessons had to be given in one of the churches.

Punch, in some recent 'Musical notes,' says:

> The tribute of Mr. Bantock, the eminent musical Orientalist, to the redoubtable Colonials [the 'All Blacks'] is, like all his work, highly original and unconventional. He proposes to treat symphonically, in a triple cantata, the life-history of a Canterbury lamb from its first appearance to the cold storage stage. Those who have been fortunate enough to see the rough scenario of this momentous composition confidently declared that it will surpass in monumental grandeur and mellifluous opulence of local colour even the most sublime achievements that have yet emanated from the teeming brain of its phenomenally gifted creator. Mr. Bantock, who is his own librettist, conceives the hero in the light of a modern Canterbury pilgrim, unconscious of its doom, gambolling playfully on the enamelled pastures until the very hour of execution. The soprano solo, 'Maori had a little lamb,' is of bewitching beauty, while the concluding or cold-storage section, which is set in the form of a *moto perpetuo* lasting fifty minutes, is marked by a coruscating charm unique in the annals of the meat-market.

A London newspaper records the following Schubertian information under the heading 'Brixton':

> At the parish church yesterday, the Brixton Oratorio Choir, conducted by Mr. Douglas Redman, gave its first concert of the present season. The programme included Schubert's Unlimited Symphony.

What would Sir George Grove have said to Schubert's 'Unlimited Symphony'? It would have afforded him unlimited amusement.

The following extracts are culled from reports in London newspapers of the Cardiff Musical Festival:

> We had Frederick Cowen's poem for contralto solo, chorus, and orchestra, 'He giveth His beloved sleep,' sandwiched in between Cæsar and Arauck's 150th Psalm and Schubert's Mass in E flat.
>
> Signor Busoni gave his well-known performance of the 'Empeicor' concerto; and Mme. Kirkby Lunn sang the 'Fiancee du Timbalier' of St. Galas, much to the satisfaction of the public.

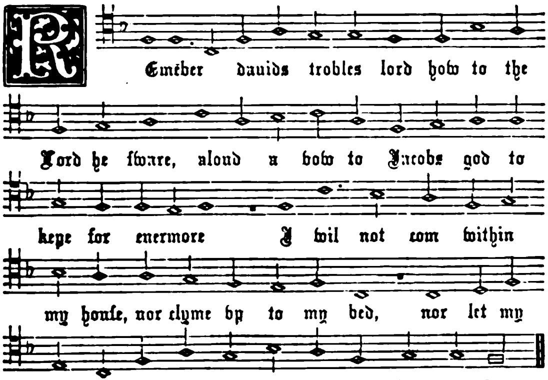
THE MUSICAL TIMES for December will contain an article on the Music Library in the British Museum.

THE 1562 PSALTER.

The edition of 'Sternhold & Hopkins,' or the 'Old Version'—to adopt colloquial designations—issued in 1562, forms an important landmark in the history of English Metrical Psalters. The book is very scarce, and it was long thought that a unique copy alone existed. At the present time only three copies of it are known in this country—at the British Museum, at the John Rylands Library, Manchester, and in the library of Mr. A. H. Littleton, formerly in the collection of Bishop Gott, of Truro. It is from the last-named copy that the facsimile title-page has been taken for the pictorial supplement to the present issue of THE MUSICAL TIMES. The immediate previous issue of the Psalter is dated 1560 (colophon dated 1561), of which the only known copy is in the library of the Society of Antiquaries, to whom acknowledgment is due for kind permission to examine this precious volume. This, however, contains only a selection of the Psalms—eighty-three in all (of which eighty are in the body of the book), and forty tunes, including fourteen to canticles, hymns, &c.—whereas the 1562 edition contains the whole Psalter, 150 psalms; being the first complete collection of the Psalms in a metrical version. This greatly enhances the value and interest of the volume.

Although this 1562 Psalter contains 150 Psalms, its tunes number only sixty-three; and, as Mr. William Cowan has pointed out,* two of them bear such close affinity that the number may be stated as sixty-two. An instance of the method employed in mating the tuneless versifications may be adduced in the 100th Psalm, which, being without music, has this marginal direction: 'Sing this as the lxvii.' (a misprint for lxviii.). On turning to Psalm lxviii. we find that the tune there set begins like the 'Old Hundredth' melody (one line only), and then goes off in another direction. As the late Major Crawford remarked, 'It was a not uncommon practice of the old writers to construct new tunes by adding different terminations to the same fragment of older melody. The strain with which the "Old Hundredth" commences seems to have been very popular from this point of view.' It should be stated here that this 1562 Psalter does not contain Kethe's familiar lines of Psalm c. ('All people that on earth do dwell'), but a versification by an anonymous author beginning 'In God the Lorde be glad and lyght.'

All the tunes are given in their melody form only; it was not until the Psalter of 1563 that a four-part arrangement appeared. Of the melodies which have come into present-day use, the common-metre tune 'St. Flavian' may be cited, as, so far as is known, this tune, or rather a portion of it, first appeared in the Psalter of 1562. Here it is, as set to Psalm cxxxii.:


R
Emēber dauids trobles lord how to the
Lord he ſware, aloud a vow to Iacobs god to
kepe for euermore I wil not com within
my houſe, nor clyme vp to my bed, nor let my
temples take their reſt, or the eyes in my hed.

The interest of this old Psalter is enhanced by its prefatory matter. Immediately after the title-page are the words 'To the Reader,' followed by

A SHORTE INTRODUCTION INTO THE SCIENCE OF MUSICKE, MADE FOR SUCH AS ARE DESIROUS TO HAUE THE KNOWLEDGE THEREOF, FOR THE SINGING OF THESE PSALMES.

This 'Shorte introduction,' from the pen ot an anonymous author, first appeared in the 1560-61 Psalter: its initial paragraph reads:

> For that the rude and ignorant in Song, may with more delight desire, and good wyl: be moued and drawen to the godly exercise of singing of Psalmes, aswell in common place of prayer, where altogether with one voyce render thankes & prayses to God, as priuatly by themselues, or at home in their houses: I haue set here in the beginning of this boke of psalmes, an easie and moste playne way and rule, of the order of the Notes and Kayes of singing, whiche commonly is called the scale of Musicke, or the *Gamma* vt. Whereby (any diligēce geuen therunto) euery man may in a fewe dayes: yea, in a few houres, easely without all payne, & that also without ayde or helpe of any other teacher, attayne to a sufficient, knowledg, to singe any Psalme contayned in thys Booke, or any suche other playne and easy Songes as these are.

A further extract from this quaint 'Introduction' must be quoted:

> Firste ye muste diligently searche out, in what kaie euery note of your song stōdeth: Which ye may easely do, in beholding your signed kaie (cōmōly called the cleaue) which is set in the beginning of euery song: & that lyne or, space wherein the signed kaie is set, beareth the name of the same kaie: and all Notes standinge in ye line or space, are saide to stand in that kaie: and so ascending or descēding from that kaie, ye shall straight way see wherein, or in what kaie euery Note of your song standeth.

As Sir John Stainer has said,† this anonymous author uses the word clef, key (Kaie), and note rather indiscriminately, but he evidently meant well.

Immediately following the 'Short Introduction' is 'A treatise made by Athanasius the great, wherein is set forth, how, and in what manner ye may use the Psalmes, according to the effect of the minde' (seven pages), supplemented by a further guide to the use of the Psalms (two pages). To this succeeds the *Veni Creator*, *Te Deum*, *Benedicite*, *Benedictus*, *Magnificat*, *Nunc dimittis*, 'The Crede of Athanasius,' 'The Lamentations of a Sinner,' 'The humble sute of the Sinner,' The Lordes Prayer, or Pater Noster, and The Ten Commaundements—all versified and each with music. The 'Psalmes of David' follow, occupying 365 pages. After Psalm cl. occur the following versifications:

The. x. Commaundements of almightie God
The Lordes Prayer
The. xii. Articles of the christian faythe
A Prayer unto the holy ghost, to be song before the Sermon *Da pacem domine*
The complaint of a Sinner who craueth of Christ, to be kept under hys mercye
A thankes geuing after the receyuyng of the Lordes Supper.

The remainder of the book consists of prose prayers and graces (before and after 'meales'), and 'The Table' (Index). One of the graces may be quoted as a specimen of a 16th century supplication. It is headed 'Another thankes geuing before meate,' and is here transcribed *literatim et verbatim*:

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* THE MUSICAL TIMES, July, 1907, p. 455.

† 'On the musical introductions found in certain metrical Psalters.' A paper read by Sir John Stainer, on November 13, 1900, before the Musical Association, and printed in the 'Proceedings' of 1900-1, vol. xxvii., p. 1.

> Eternall and euer liuing God, Father of oure Lord Jesus Christ, who, of thy most singular loue whiche thou bearest to mankinde, haste appointed to his sustenance, not only the frutes of thearth: but also the foules of the ayre, the beastes of thearth, and fishes of the sea, and hast commaũded thy benefites to be receyued, as from thy hãds with thanks geuing, assuring thy children, by the mouth of thy Apostle, that to the cleane, all things are cleane, as the creatures, which be sanctified by thy word and by prayer, graunt unto us so moderately to use these thy giftes present, that the bodies beyng refreshed, the soules may be more hable to procede in all good works, to the prayse of thy holy name, through Jesus Christ our Lord. So be it.

In these prayers and graces the final words, 'So be it,' of the above grace occur eleven times against twice only of the more familiar Amen.

This precious tome, which measures 7¼ × 5 inches, is printed throughout in black letter, the music being set in diamond-shaped notes.

Our researches in connection with this 1562 Psalter have led to the discovery of a very rare and probably unique book dated the same year. A copy, part of 'the Library of a gentleman,' was sold by Messrs. Puttick & Simpson on December 3, 1872. Bound up with other liturgical books, it is thus described in the catalogue:

> Lot 508 . . . . The Residue of all David's Psalmes in Metre, made by John Hopkins and others, with apt Notes to sing them withal, Nowe fyrst imprinted and sette forthe in this fourme for such as have bookes already that thei that be disposed maye joyne these wyth them: and so have the whole Psalmes. Imprinted at London by John Daye, 1562.

An interesting note in the catalogue to this 'Lot' reads as follows:

> An important volume, containing Liturgical Pieces of extreme rarity, all in the finest possible condition, if not unique, some with rough leaves. The last piece mentioned, viz.: 'The Residue of all David's Psalmes in Metre' [containing Psalme xxxv. to cl.] is of the highest interest and importance to every Biblical collection, its very existence having been doubted. Herbert informs us that towards the latter end of the year 1561, Day had license to print 'the resydewe of the Psalmes not heretofore prynted, so that this maketh up the hole.' But he evidently had never seen a copy of the printed volume. It is not mentioned by Cotton or Lowndes, and no copy appeared in the Grenville, Lathbury, Bliss, or Offor Collections, nor have we been able to trace the sale of any one.

The volume was sold for £101.

This 'residue' Psalter is not mentioned either in Dr. Julian's 'Dictionary of Hymnology,' Mr. Robert Steele's 'The earliest English music printing,' nor in the article 'Psalter' in Grove's 'Dictionary of Music and Musicians.' Dr. Arber, in his 'Transcript of the Registers of the Company of Stationers of London,' gives the terms of the 'lycense' to John Day to print the book, under date July, 1561, to July, 1562:

> Recevyd of John Daye for his lycense
> for pryntinge of the Resydewe of the *psalmes*
> not here to fore printed. So that this
> maketh vp the hole - - - - - - iiij^{d}

As the selection of Psalms in the 1560-61 Psalter—referred to above and belonging to the Society of Antiquaries—run consecutively from 1 to 34, it would appear that this 'residue' volume, 'containing Psalme xxxv. to cl.,' was issued concurrently with the 1562 Psalter, for the benefit of those who already possessed the earlier book.

Can some of our readers throw any light upon 'The Residue of all David's Psalmes,' especially its present whereabouts?

F. G. E.

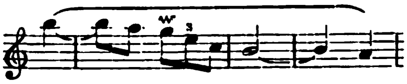
PERSONAL RECOLLECTIONS OF GRIEG.

By Percy Grainger.

Grieg was hugely proud over and happy at Norway's newly-got flag—formerly it was combined with the Swedish. When we had been out walking he was always keen to see it flying from the Troldhaugen flagstaff amongst the trees as we neared home. He was quite depressed one day, when for some reason or other it had had to be taken down, not to see it as usual.

It was a joy to see how uplifted he became high up in the hills. He told me he never felt that his harmonic flight was so daring and free as when he composed up on high, and how some of his very loveliest things—such as 'Jeg gaar i tusind tanker'—'I walk with a thousand thoughts,' 'I Ola Dalom' (Op. 66)—came to paper in little Saeter-huts up in the Jotunheim mountains. The well-known 'Norwegian Bridalmarch' was a sudden, quick inspiration that came to him one morning on the sides of Ulricken mountain, just outside Bergen.

I pointed out to him that one of the most characteristic of his phrases:



(similar downward sweeps also occurring in the song 'To the Fatherland,' in his fourth 'Symphonic Dance,' in the pianoforte concerto, &c.) is akin to melodic lines found in our Scotch (and Celtic generally) folk-songs (such as in 'Bonny St. Johnstone stands upon Tay'), whereas such phrases were quite unknown to me in Scandinavian folk-music. He could think of none, either, in the tunes of his own land, and much liked the idea of its being, maybe, a throwing-back in him to his originally Scotch blood, of which he was proud and fond of dwelling upon.

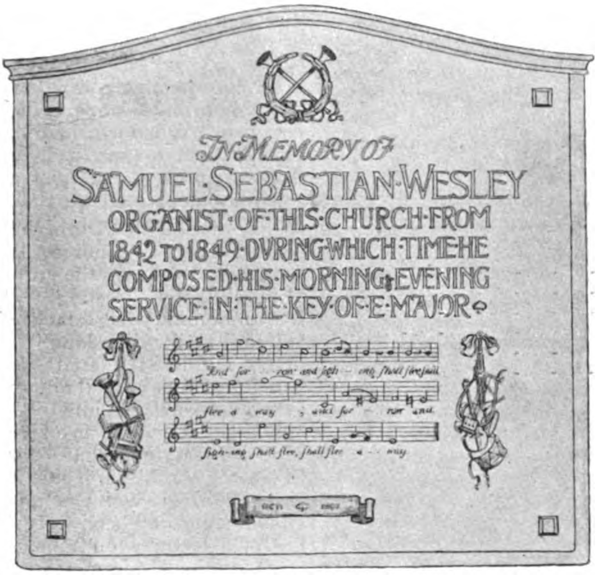
No words could adequately enough tell the extent of his broadmindedness and generosity on artistic matters. It was grand to see how he had never let himself be led into any of the musical party-strifes that must have been raging in his younger days. How, for instance, he appreciated both Wagner *and* Brahms to the full, and Tchaikovsky also; he was, in short, wondrously little concerned with 'periods' and 'schools.' He had the very deepest love and admiration for Chopin, and was never tired of hearing him played.

The heartiest public reception he ever got, he told me, was the occasion of his very first London appearance. The wild extent of the applause moved him so dangerously, that he had to make a quick dash for the pianoforte in order not to break down at delight of it.

To have the privilege of knowing Grieg personally was to discover in his habits, traits, looks, speeches, the same sweetness, lovableness and tenderness that all the world loves in his work. Nor were the abrupt twists and contrasts and elvish sparkle of his music absent from his most every-hourly doings and personality. Above all, he was benevolence and loving kindness itself.

Church and Organ Music.

THE WESLEY MEMORIAL AT LEEDS PARISH CHURCH.


IN MEMORY OF
SAMUEL SEBASTIAN WESLEY
ORGANIST OF THIS CHURCH FROM
1842 TO 1849 DURING WHICH TIME HE
COMPOSED HIS MORNING & EVENING
SERVICE IN THE KEY OF E MAJOR

THE MEMORIAL TO DR. S. S WESLEY IN LEEDS PARISH CHURCH.

A memorial to Dr. Samuel Sebastian Wesley has been placed in Leeds Parish Church, of which he became organist sixty-five years ago. It has taken the form of a tablet in copper, artistically designed by Mr. Nelson Dawson and affixed to a pillar on the east side of the organ, just above the Precentor's stall on the south side of the church. The memorial, which owes its inception to the Precentor, the Rev. Morris O. Hodson, was unveiled by the Right Hon. Gerald Balfour at Evensong on October 10. On that interesting occasion the service music included Wesley's noble service in E and his anthem 'Wash me throughly from my wickedness,' sung under the able direction of Dr. E. C. Bairstow, organist and choirmaster of the church.

In the course of his remarks at the unveiling ceremony Mr. Gerald Balfour said:

> I think we shall be agreed that the moment has been fittingly chosen. We are in the midst of one of those triennial festivals which draw musical people from all parts of the country to Leeds. Our ears are filled with noble strains, and our hearts and minds with the emotions and ideas which those strains inspire. Could there be a more fitting occasion for rendering a tribute to one who will always bear an honoured name on the roll of English musicians, and whose name is a household word to those who love and study church music?
>
> The great debt which the Church owes to Dr. Wesley is a double one. The Church owes a debt to Dr. Wesley not merely for a number of beautiful anthems and services, but also for the influence which he brought to bear upon the revival of church music generally. In the earlier part of his lifetime the old forms of church music had lost some of their original vitality; he brought to the task of composition not only the power of poetic imagination, but also a profound knowledge of the resources of modern harmonies and modulations. He was able to accord life to that music without sacrificing what I hope will always remain the peculiar character of church music in this country—dignity and restraint. I do not think there can be a better test of merit in a composer o sacred music than that he should be able to set the words of our English Bible to music in such a way that those words shall not lose but permanently gain. Wesley possessed in a remarkable degree the art of wedding perfect music to perfect words.

Through the courtesy of Messrs. Whitehead & Miller, of Leeds, we are enabled to give a view of this memorial to Dr. Wesley. Mention must be made of the comprehensive 'List of music' sung at the Parish Church during the week of the Leeds Musical Festival. This pamphlet—an outline of which we gave last month—contained interesting annotations, from the pen of the Precentor, of all the services and anthems sung from October 6 to 13 inclusive.

CHOIR SERMONS.

Under the above designation a special service was held at Albion Congregational Church, Ashton-under-Lyne, on Sunday evening, September 29—a service which, while it was purely devotional, had in it an element of novelty. On that occasion Elgar's 'The Apostles' was sung, the music making a great impression on the large congregation, which numbered over 1,000 persons. The oratorio was preceded and followed by hymns and prayer, and before the singing of each section of the work the officiating minister read the words and gave brief explanations of the same. The efficient choir of the church, numbering sixty voices, accompanied by an excellent organ, rendered the oratorio with reverent expressiveness under the able direction of the organist, Dr. T. Keighley, who accompanied throughout, and who is to be sincerely congratulated on a successful musical service. From the October issue of the *Albion Congregational Church Messenger*, under the heading 'Church and School Notes,' we extract the following interesting reference to music as an aid to religion:

> Much—very much has been done in recent years to improve the Song Service in our Congregational Churches, and although much still remains to be done in this direction, we must feel profoundly grateful that as a body we have been brought to recognize that baldness in our worship does not necessarily make it more acceptable to the Almighty, and that the Service of Prayer and Praise is not, as we have heard it stated, in the nature of an introduction to the sermon, but is in itself *the* service, and is the purpose for which Christians should meet together on the Lord's Day.
>
> Although Albion Church has always laid great stress upon the preaching of the Word, it has never neglected the other part of the service. In fact, for the past forty years, it has always been in the forefront of the movement for its improvement, and has during that time been well served by competent, painstaking and conscientious men and women, and under Dr. Keighley and his choir, we are proud to say, still maintains its position.

In its aims and reverent rendering such a service as that above referred to is a very different thing from a mere Sunday concert in a place of worship, to which objection is sometimes made. Dr. Keighley has been carrying out this idea of an oratorio *service* as an act of worship for the past four years, the works previously performed having been Mendelssohn's 'Come, let us sing' (Psalm 95), Bach's 'God's time is the best,' and Sterndale Bennett's 'Woman of Samaria.' Other similarly-minded organists might well follow so good an example.

THE NEW ORGAN IN BRISTOL CATHEDRAL.

Sir Walter Parratt opened the new organ, built by Messrs. J. W. Walker & Sons, in Bristol Cathedral, on October 8, in the presence of an immense congregation. Evensong, fully choral, was sung by the united choirs of Bristol and Wells Cathedrals, under the direction of Mr. Hubert W. Hunt, organist of Bristol Cathedral, Sir Walter presiding at the organ throughout. The service commenced with the processional hymn, 'Rejoice to-day with one accord,' sung unaccompanied to the tune 'Ein' feste Burg.' After the Dean (Dr. Pigou) had offered the prayer of dedication, Psalm cl. was chanted. Garrett in E flat (*Cantate Domino* and *Deus Misereatur*) was sung, and the anthem was Ouseley's 'It came even to pass,' composed for the re-opening of Lichfield Cathedral in 1861.

Sir Walter Parratt played the following selection of music, in addition to Bach's 'Toccata in F' at the end of the service:

Fantasia in F minor	*Mozart.*
Canon in B minor	*Schumann.*
Pastorale in E major	*Franck.*
Choralvorspiel, 'Ein' feste Burg'	*Bach.*
Fantasia in G major	*Hubert Parry.*
Coronation March	*Saint-Saëns.*

The specification of the fine Walker instrument is given in the article on Bristol Cathedral, p. 710.

Four recitals were subsequently given, on October 9 and following days, by Dr. Varley Roberts, organist of Magdalen College, Oxford; Mr. T. Tertius Noble, organist of York Minster; Mr. Hubert W. Hunt, organist of Bristol Cathedral; and Dr. A. Herbert Brewer, organist of Gloucester Cathedral. Their respective programmes are appended:

Dr. Varley Roberts.

Concerto in G minor	*Handel.*
Minuetto and trio in B flat	*Sterndale Bennett.*
Choralvorspiel, 'Christ lag in Todesbanden'	*Bach.*
Fugue in A minor	
Adagio in B flat (from the String quartet, Op. 27)	*Spohr.*
Overture, 'Otho'	*Handel.*
Prelude and fugue in G	*Mendelssohn.*

Mr. T. Tertius Noble.

Sonata (No. 7) in F minor	*Rheinberger.*
Evening Song	*Bairstow.*
Dithyramb	*Harwood.*
Choralvorspiel, 'Wachet auf!'	*Bach.*
Sinfonia Pastorale ('Christmas Oratorio')	
Marche Funèbre	*Tchaikovsky.*
Romanza	*Wolstenholme.*
Allegretto	
Toccata and fugue in F minor	*T. T. Noble.*

Mr. Hubert W. Hunt.

(Interspersed with Anthems, sung by the Cathedral Choir.)

Toccata in D minor	*Bach.*
Anthem, 'Ascribe unto the Lord'	*Travers.*
Prelude in F	*H. W. Hunt.*
Andantino in D flat (from the String quartet, Op. 10)	*Debussy.*
Anthem, 'The Wilderness'	*S. S. Wesley.*
Grand pièce symphonique	*Franck.*

Dr. A. Herbert Brewer.

Toccata in C	*Bach.*
Vorspiel	*Wagner.*
Variations on a theme of Beethoven	*Merkel.*
Prière et berceuse	*Guilmant.*
Fantasie in E flat	*Saint-Saëns.*
Rêverie	*A. Herbert Brewer.*
Canzonetta	
Ave Maria	*Henselt.*
Finale from the Sixth organ symphony	*Widor.*

It was a happy thought of Mr. Hunt to invite all the organists of the churches and chapels in Bristol to an 'At home' in the cathedral on Monday evening, October 21, 'to inspect' the organ. Upwards of 100 'chief musicians' accepted the invitation, when the various sections of the church were represented by organists of Church of England, Baptist, Congregational, Roman Catholic, Unitarian, and Wesleyan Churches.

EDMUND HART TURPIN.

The death of Dr. Turpin took place, we much regret to record, on October 25, at 107, Southampton Row, London. Born at Nottingham, May 4, 1835, he studied music under Charles Noble, John Hullah and Ernst Pauer. At the age of fifteen he was appointed organist of St. Barnabas Church, Nottingham, and in 1851 gave an organ recital at the Great Exhibition. In 1857 he settled in London, but still retained some connection with Nottingham. He became organist of St. George's Church, Bloomsbury, in 1869, and since 1890 held the organistship of St. Bride's Church, Fleet Street.

As honorary secretary of the Royal College of Organists for the long period of thirty-two years, Dr. Turpin rendered splendid service to that institution as an administrator and examiner. In 1892 he was appointed Warden of Trinity College of Music, London, an office he held with distinction and unwearying regard for its interests. When in 1889 the Archbishop of Canterbury conferred upon him the degree of Doctor of Music, it was felt that this honour had been worthily bestowed.

As a lecturer on music Dr. Turpin had a wide reputation. He formerly edited the *Musical Standard*, and in 1891 was one of the joint editors of the *Musical News*. Dr. Turpin was widely known as an organist, having opened many instruments; he was also a skilful pianist, and could play nearly every instrument in the orchestra.

His compositions include two masses, a Stabat Mater, two oratorios ('St. John the Baptist' and 'Hezekiah'), two cantatas ('A song of faith' and 'Jerusalem'), a symphony, various concert overtures, a pianoforte quartet, a string quartet, a pianoforte trio, church and organ music, &c. Dr. Turpin will be much missed by a large circle of friends for his urbanity of manner and kindness of heart.

The fourth annual meeting of the Huddersfield and District Organists' Association was held at Huddersfield on October 12, when Mr. J. F. Sykes read an interesting paper on the important subject of 'Organists' voluntaries.' He referred to the thoughtless and unkind inattention and want of respect displayed by some congregations to the efforts of their organist. He recommended a systematic choice of voluntaries, and interweaving of variety of styles, composers and periods of writings, and endeavoured to show that by this means the interest and attention of listeners might be improved. Mr. Sykes also warmly advocated the inclusion of good arrangements of excerpts from orchestral and choral works.

Mr. Arthur B. Coomb, secretary of education in the Truro and Falmouth district of Cornwall, died on September 29 while playing the organ at the morning service at St. Mary's Wesleyan Church, Truro. By a most remarkable coincidence the choir were at that moment singing Stainer's anthem 'What are these that are arrayed in white robes,' when Mr. Coomb fell across the organ stool. Some members of the choir carried him out while the rest finished the anthem unaccompanied. A doctor who examined Mr. Coomb found that life was extinct, and the minister dismissed the congregation after offering prayer for the bereaved family.

A new three-manual organ built by Messrs. Conacher & Co., of Huddersfield, in St. Mary's Church, Donnybrook, Dublin, was dedicated by the Archbishop of Dublin on October 10. After the dedication service, Mr. C. W. Wilson, organist of the church, gave a short organ recital, of which the following is the programme :

Prelude in D minor	*Mendelssohn.*
Andante molto	*Grieg.*
Rhapsody, No. 2	*Saint-Saëns.*
Largo (Aus der neuen Welt)	*Dvorák.*
Prelude and Fugue in G minor	*Bach.*

The following is the specification of the instrument drawn up by Mr. Charles G. Marchant, organist of St. Patrick's Cathedral, Dublin :

Great Organ (8 stops).

	Feet.		Feet.
Open diapason (large)	8	Harmonic flute	4
Open diapason (small)	8	Principal	4
Stopped diapason	8	Trumpet	8
Gamba	8	Mixture (3 ranks)	—

Swell Organ (9 stops).

Open diapason	8	Oboe	8
Hohl flute	8	Cornopean	8
Wald flute	4	Vox humana	8
Salcional	8	Mixture (2 ranks)	—
Voix celeste	8	Tremulant.	

Choir Organ (6 stops).

Dulciana	8	Clarinet	8
Stopped diapason	8	Bassoon	16
Flute	4	Harmonic piccolo	2

(The clarinet and bassoon stops are enclosed in a swell-box.)

Pedal Organ (4 stops).

Sub-bass	32	Bourdon	16
Open diapason	16	Octave	8

Couplers.

Swell to great unison.	Great to pedal.
,, super-octave.	Swell to pedal.
,, sub-octave.	Choir to pedal.
,, choir.	

Accessories.

Four composition pistons to great organ.
Four ,, ,, ,, swell ,,
Three ,, ,, ,, choir ,,
Pneumatic action throughout.

Mr. H. M. Lamerton, who has resigned the office of organist and choirmaster of Bodmin Wesleyan Church, which he has held for upwards of sixteen years, has been presented by the Mayoress of Bodmin (Mrs. T. Hare), on behalf of the congregation, with a handsome marble clock and an illuminated address, also from the choir of the church Mr. Lamerton has been the gratified recipient of a walnut stationery cabinet and an illuminated address.

Dr. Louis Hamand was recently presented with a handsome silver tea-tray on the occasion of his leaving the post of organist and choirmaster of Hillingdon Church, after twelve years' service, for that of St. Anne's Church, Eastbourne. The presentation was made by the vicar on behalf of the churchwardens and members of the congregation. Dr. Hamand was also presented with a silver vase from the gentlemen of the choir, and a calendar in a silver frame from the choir-boys.

Messrs. R. C. Davies & Co., of Liverpool, have published a little booklet entitled 'Choir regulations and rules,' which should find acceptance. The compiler, Mr. Robert C. Davies, states that 'they have been formulated to cover the various contingencies which arise in the control of a choir.' He also says: 'Any member of a choir who possesses a proper regard for such an office is not likely to resent the practical application of regulations and rules which benefit the whole choir ; while a member who is less energetic should have revealed to him thereby the necessity for a thorough discharge of the duty which he has promised to perform.' Perfectly true.

'A Kalendar of Hymns Ancient and Modern for the year of grace, 1908,' has been prepared by the Rev. Robert Sealy Genge, vicar of Christ Church, Wolverhampton, and published at the Oxford University Press. As in previous years this useful tract contains a table of lessons, proper psalms, &c.

SPECIAL SERVICES.

A large and appreciative congregation were present at the oratorio service held in Chichester Cathedral on the afternoon of October 10, when the music consisted of Spohr's 'God, Thou art great,' Schubert's B minor Symphony and Mendelssohn's 95th Psalm ('Come, let us sing'). Mr. F. J. W. Crowe, organist of the cathedral, conducted a most successful service, and Mr. E. Stephenson, organist of Birmingham Cathedral, rendered efficient service at the organ. The band (led by Mr. W. E. Baker, of Brighton) and chorus consisted of 180 performers ; Mr. Clifford Hunnybun sang the tenor solos, while the soprano solos were sung by all the cathedral choristers.

At Tewkesbury Abbey on September 26 the annual dedication festival was held under the direction of the organist and choirmaster, Mr. Arthur W. V. Vine, Mr. S. W. Underwood and Mr. A. C. G. Jellicoe presiding simultaneously at the two organs wherewith the Abbey is favoured. The choir was reinforced by singers from All Saints' Church, Gloucester, St. Mary's, Charlton Kings, Cheltenham, and Stroud Parish Church. The service music included the Rev. J. Baden Powell's 'Hail! festal day,' Stainer's setting, in B flat, of the *Magnificat* and *Nunc dimittis*, and two anthems—'How lovely is Thy dwelling place' (Brahms) and 'Hallelujah' (Handel), the former being preceded by Brahms's 'Though I speak with the tongues of men and of angels' (Op. 121, No. 4), sung by Miss Jessie King.

The dedication festival at Romford Parish Church was held on Sunday, October 13, when 'Hail! festal day' was sung as processional, and Stanford in B flat and Gadsby in C furnished the settings of the canticles in the morning and evening respectively. The anthems were 'How lovely are Thy dwellings fair' (Spohr) and 'Hallelujah' (Beethoven). The festival was continued on the following Wednesday, when choirs from the local churches joined in a festal service at which Tours in F and 'The Lord is loving unto every man' (Garrett) were sung, the service concluding with Barnby's Te Deum in B flat. Mr. Matthew Kingston conducted, and Mr. H. Disney, organist of St. Andrew's Church, officiated at the organ.

A 'musical service' is held on the first Sunday afternoon of each month at the church of St. Thomas à Becket, Portsmouth, of which Mr. R. H. Turner is the organist and choirmaster. Anthems and solos are sung and organ pieces played, and two hymns are sung by the large congregations who attend these attractive services.

At the harvest festival services held at Leyton Wesleyan Church on September 29 the anthems included Barnby's 'Sing to the Lord of harvest' and Wesley's 'The Wilderness.' Mr. F. M. Taylor presided at the organ.

Dr. Hugh Blair's harvest-tide cantata was successfully given at St. Andrew's Parish Church, Halstead, on October 2 and 6. The solos were sung by members of the choir, and Mr. W. H. Bullock presided at the organ.

The 'Report' presented to the Dean and Chapter of the musical services in St. Paul's Cathedral, covering the period Easter, 1890 to Easter, 1907, by the Succentor, the Rev. S. Childs Clarke, has just been issued and may be obtained, price 2*s.* 6*d.*, of Messrs. R. E. Thomas & Co., 24, White Street, E.C. We hope to refer to this interesting publication next month.

Messrs. Burns & Oates have issued a 'List of approved church music for the archdiocese of Westminster' (pp. 104, 2*s.* 6*d.*). This comprehensive compilation, which is in accord with the Moto Proprio, has been drawn up by the Westminster Diocesan Commission on Roman Catholic Church music.

A VILLAGE THREE-CHOIR FESTIVAL.

> 'Where through the long-drawn aisle and fretted vault,
> The pealing anthem swells the note of praise.'

When he incorporated these words into his immortal Elegy, Gray may have been thinking of St. Paul's Cathedral or of Westminster Abbey. But the anthem is not now, as then, the prerogative of cathedrals; it has found a place, and rightly so, in the services of the far-famed village church beside which the poet lies. On St. Matthew's Day the choirs of Farnham Royal and Taplow visited St. Giles' Church, Stoke Poges, to assist at what was, though on a modest scale, a real 'Three-choir festival.' The service, fully choral, opened with a processional hymn from the cloisters, and included Tallis's festal responses, special psalms, Gadsby's festival evening service in F, and Sullivan's anthem 'Sing, O heavens.' Mr. A. G. Millard, organist of Farnham Royal, accompanied, and Mr. W. A. Douthwaite, organist of Stoke Church, conducted the choir of sixty voices. So successful was this modest 'Three-choir festival' as to call forth a widely-expressed wish that the choirs might again combine in the near future. Such meetings undoubtedly stimulate interest in the musical portions of the church services, and tend to the individual improvement of the choirs concerned.

ORGAN RECITALS.

Mr. W. Wolstenholme, Glasgow Cathedral—Choral Song and Fugue, *S. S. Wesley.*

Mr. Alfred Hollins, Germiston Presbyterian Church, Transvaal—Air with variations and final fugato, *Smart.*

Mr. James M. Preston, St. George's, Jesmond.—Organ Sonata (Op. 28), *Elgar.*

Dr. A. B. Plant, Town Hall, Burton-on-Trent—The Storm, *Lemmens.*

Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool—Fantasia in E, *Lyon.*

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Benediction nuptiale, *Hollins.*

Mr. Arthur E. Davies, St. James', Curtain Road—Andante in D, *Silas.*

Mr. Paul Rochard, Parish Church, Hinckley—Concerto in G minor, *Handel.*

Mr. T. W. Hanforth, Parish Church, Sheffield—Grand processional march, *Chipp.*

Mr. R. W. Pringle, Parish Church, Hawarden—Air, with variations, in A, *Hesse.*

Mr. F. O. Sheard, Parish Church, Carluke—Allegretto 'Puerté,' *Wolstenholme.*

Mr. H. W. Hunt, St. Paul's Church, Clifton—Fantasia in D minor, *Stanford.*

Mr. L. A. Ladbrooke, St. John's, Newport, Isle of Wight—Canon in B minor, *Schumann.*

Mr. H. Whalley, Parish Church, Peebles—Allegretto in B minor, *Guilmant.*

Mr. J. Baker Guy, St. Clement's, Hastings (to commemorate the twenty-fifth anniversary of his organistship of the church)—Cantilène pastorale, *Gounod.*

Mr. M. Kingston, Parish Church, Kirkley—Allegro vivace in A, *Morandi.*

Mr. A. E. Jones, Fletcher Street Wesleyan Church, Bolton—Pedal rondo in E flat, *Faulkes.*

Mr. Otley Marshall, St. John's, Buckhurst Hill—Festal march, *Calkin.*

Mr. Percy Ramsey, St. Michael and All Angels, Portsmouth—In Paradisum, *Dubois.*

Mr. Purcell J. Mansfield, Wesleyan Church, Paignton—Introduction and Passacaglia, *Max Reger.*

Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Contemplation, *H. A. Wheeldon.*

Mr. Alfred E. Floyd, Parish Church, Oswestry—Toccata in F (Symphony No. 5), *Widor.*

Mr. W. Silkstone Dobson, Chiswick Parish Church—March for a Church Festival, *Best.*

Mr. Allan H. Brown, St. Peter-upon-Cornhill—Pastorale, *Lemare.*

Mr. T. H. Bannister, Parish Church, Handley, Salisbury (dedication of new organ built by Messrs. Ingram, of Hereford)—Pastorale in D, *Priest.*

Mr. Thomas B. Lane, Parish Church, Darwen—Overture in F, *Faulkes.*

Mr. James A. Crapper, Gilfillan Memorial Hall, Dundee—Air varied in G, *Westbrook.*

Mr. Gatty Sellars, Birmingham Town Hall—Chorale and fugue, *Sellars.*

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Symphony in G minor (two movements), *Lemare.*

Mr. Edward Potter, St. Stephen's, Walbrook—Sonata No. 4, *Rheinberger.*

Mr. W. Wilson Foster, Clifton Parish Church, York—Toccata and fugue in F minor, *T. T. Noble.*

Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Finale, *Lemmens.*

Mr. James Black, Newington Parish Church, Edinburgh—Sonata No. 6, *Guilmant.*

ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. P. Hermann Coxall, Christ Church, Lisson Grove, Marylebone.

Mr. Horace Montague Dalton, St. Oswald's Church, Collingham, Yorkshire.

Mr. Bernard Fowles, St. Alkmund's Church, Derby.

Mr. Richard Goodwin, Holy Trinity Church, Richmond.

Mr. E. Stanley Jones, Holy Trinity Church, Fareham.

Mr. Carolus King, Islington New Church, Devonshire Street.

Mr. Albert Orton, Walton Parish Church, Liverpool.

Mr. Edwin N. Tayler, Parish Church, Crewkerne.

Mr. R. Barrett Watson, Sunningdale Church, Berks.

Mr. E. Dyson (Bass), Salisbury Cathedral.

Mr. Henry Finch (Bass), Gloucester Cathedral.

Reviews.

Studies in musical graces. By Ernest Fowles.

[The Vincent Music Company, Ltd.]

Mr. Dannreuther, in his 'Musical Ornamentation' primers, has so exhaustively treated the subject of musical graces and has placed such unerring guide-posts pointing the way to the accurate interpretation thereof, that other cicerones have a comparatively easy task in giving their directions. Mr. Fowles modestly says: 'The author can present no claim to the merit of originality, either in the sectional arrangement of the ornaments, or in the enunciation of the rules which regulate their performance. Such merit must inevitably accrue to the writers of the excellent works upon the subject already in existence.' He goes on to say, 'nevertheless, a new feature—as far as the author is aware—may be discerned in the following pages.' This 'new feature,' evidently compiled to meet the examination requirements so rife in the present day, consists of a series of questions and exercises which follow each section of the book. Some of these questions and exercises strike one as being somewhat appalling. For instance (p. 85) Exercise 34 reads: 'Give, in exact notation, the rendering of the following shakes from Bach.' As no fewer than thirty-one examples are given to be elaborated, the poor unfortunate student has a sorry task to fulfil. But this is not all. Exercise 35 has five examples from Handel; Haydn (Exercise 37), twelve; Mozart (Exercise 38), eleven; and Beethoven (Exercise 38), eleven—a total of seventy shakes, some of them occupying several bars in their abbreviated notation, which may be written out in full. Happily a key to the exercises can be purchased.

The book is divided into seven sections—the Appoggiatura and the Acciaccatura, the Turn, the Shake, the Upper and Lower Mordent, &c., the Nachschlag, &c., Combined graces, Graces in vocal music—the last-named, though short, being a useful adjunct. A Glossary is added, but the book lacks an index. Mr. Fowles appears to have taken infinite pains in compiling this treatise, which forms a fit companion to his 'Studies in part-playing.'

In Springtime. Four English pastorals, for tenor (or soprano) solo and male-voice chorus (*ad lib.*), with orchestral or pianoforte accompaniment. Composed by A. Herbert Brewer.

[Novello & Co., Ltd.]

This group of songs was composed for and produced at the recent Leeds musical festival, of which they form one of the most pleasant recollections. Milton's poem commencing 'Now the bright morning star, day's harbinger,' has been selected for the first of the group, and appears under the name of 'Song of May morning.' The music is delightfully gay and the accompaniment seems to dance with delight and exuberance. The composer has gone to an anonymous writer for the text of his second song, 'Welcome sweet pleasure,' which is so melodious and charming that, interpreted by a capable vocalist, it would certainly give 'sweet pleasure.' The third of the series, 'The power of music,' is a setting of Shakespeare's familiar lines 'Orpheus and his lute.' The effectiveness of this song is much increased by a recurring phrase in the accompaniment, which may be associated with that wonderful instrument on which Orpheus was so wonderful a performer. The words of the fourth song, entitled 'A shepherds' dance,' are also anonymous, but in rhythmic phrases they tell of pastoral festivity which is echoed in the music until one feels inclined to sing with the unknown poet 'Why sit we here delaying?' The attractiveness of the compositions is, of course, much enhanced by the chorus parts, but the music is so arranged that these accessories can be dispensed with without detracting from the interest of the songs.

L' Oratorio Musicale in Italia. By Guido Pasquetti.

[Firenze : Successori le Monnier.]

The true story of the oratorio, as we understand it to-day—a definite type of religious art—only dates from about the middle of the 17th century. Our author divides this period into the critico-humanist and the artistic. But there is an earlier and important period which he discusses, namely the *periodo di formazione.* Before referring briefly to this work, we must point out that Dr. Pasquetti has paid serious attention to his subject, and what he has written is indeed well worth reading.

The old liturgy was of epic character : the sermon of the disciples was a recited narrative of the life of Jesus Christ. And when that life was recorded in writing, portions were read or intoned, preceded and followed by *Laudi Spirituali.* Then gradually the narrative assumed a semi-dramatic form. In the 16th century arose the humanists, when literature and art exerted their influence, and the author's account of this transition period is most interesting.

In the year 1558 St. Phillipo Neri appointed Giovanni Animuccia director of music at his Oratory of St. Maria in Vallicella, and then not only in that church, but generally throughout Italy, the musical part of the services grew in importance. We must now confine ourselves to the artistic period. Francesco Balducci, who died in 1642, was the first to 'present the Biblical text in poetical form : before him there had only been dry paraphrases.' And, adds our author, 'as he transformed the *Laude* into a genuine libretto, so Carissimi raised the motett to the dignity of a grand musical picture.'

Although the oratorio had its dramatic side, the narrative element is its main feature. To render oratorio fit for the stage, justly argues the author, it would be necessary to eliminate all traces of that element.

What Signor Pasquetti has to say about Handel is extremely interesting. When the composer arrived in Italy in 1708 he was admitted into Cardinal Ottoboni's famous 'Accademia poetico musicale,' and wrote his oratorios 'Il Trionfo del Tempo,' and 'La Resurrezione,' both written, says Signor Pasquetti, *in the Italian opera style.* Handel wrote operas at Hamburg. Why did he change the field of his productivity to oratorio? An explanation is given in this book which we do not remember to have seen elsewhere : it is that owing to a terrible earthquake the theatres had been closed by order of Clement XI. For the 'Messiah' our author entertains the highest admiration. 'Let us reflect that in this colossal work are included the prophecies of the Old Testament, the Birth, the Passion, the Resurrection, the Ascension, the Universal Judgment, and the splendour of the New Jerusalem, and then we shall be able to form an idea of the grand design of the "Messiah."'

There is much in this thoughtful volume about the oratorios of the 19th century, ending with Perosi and some of his imitators. If these few general remarks attract any readers to the book itself, they will not have been written in vain. To render proper justice to the volume many columns would be requisite.

BOOKS RECEIVED.

English Folk-song: some conclusions. By Cecil J. Sharp. Pp. xvi. + 143 ; 7s. 6d. net. (Simpkin & Co., Ltd., and Novello & Co., Ltd.)

Hugo Wolf. By Ernest Newman. With thirteen illustrations. Pp. xiii. + 279 ; 7s. 6d. net. (Methuen & Co.)

A History of the Bradford Choral Society. 1856—1906. By G. F. Sewell. Pp. 291. (Bradford : G. F. Sewell.)

Stories from the Operas. Second Series. By Gladys Davidson. Pp. 205 ; 3s. 6d. net. (T. Werner Laurie.)

A short treatise on the elements of music. By H. Heale. Pp. 29. (Augener, Ltd.)

The story of minstrelsy. By Edmondstoune Duncan. Pp. xvi. + 337 ; 3s. 6d. (The Walter Scott Publishing Co., Ltd.)

Obituary.

The death of Dr. JAMES C. CULWICK, which took place at Dublin on October 5, is recorded with regret. Born at West Bromwich on April 28, 1845, he began his musical career as a chorister of Lichfield Cathedral, of which his father was a vicar-choral, and a tenor singer of repute in the Midlands. At the age of fourteen he was articled to Thomas Bedsmore, organist of Lichfield Cathedral, subsequently becoming assistant organist. Dr. Culwick held successively the following organist appointments : St. Chad's, Lichfield ; Parsonstown, Ireland (1866) ; and St. Ann's, Dublin (1870). In 1881 he was appointed organist of the Chapel Royal, Dublin, a post he held with distinction until his death. He was professor of music at Alexandra College, Dublin, and from 1872 to 1892 he conducted the Dublin Harmonic Society. Dr. Culwick's compositions cover a wide range—from the orchestral overture and the string quartet to the simple part-song. He was a prolific writer on music, one of his most interesting contributions to the literature of the Art being the pamphlet on the discovery of the original word-book of Handel's 'Messiah,' privately printed in 1891. A copy of the original word-book—sold in Dublin in 1742, when the 'Messiah' was first performed, at the price of a British 'sixpence'—was picked up at an old book-stall by Professor Dowden, who presented it to Dr. Culwick : this unique treasure is now preserved in the British Museum. As a lecturer on music this much lamented musician had a great reputation, the paper on 'Artistic landmarks,' which he read before the Musical Association on April 11, 1893, furnishing proofs of his gifts in this direction. When, in 1893, the University of Dublin conferred upon him the degree of Doctor of music, *honoris causa,* it was felt that this was a distinction worthily bestowed on a musician who was cultured in a very high degree, as an interpretative artist and as one who took a warm and practical interest in the literature of the Art he served so well.

HERR ALFRED REISENAUER, the well-known pianist, died suddenly of heart apoplexy at Libau, Silesia, on October 3. He was one of Liszt's most talented and favourite pupils. Herr Reisenauer was under forty-four years of age, having been born at Königsberg on November 1, 1863.

Miss **Margaret F. Fowles** died, we regret to record, on August 6, while on a visit to her sister at Detroit, U.S.A. This remarkably gifted lady excelled as a pianist, organist and conductor. The daughter of an artist, she was born at Ryde, Isle of Wight, in 1846. At the age of fifteen she succeeded her father as organist of St. James's Church, in her native town, and in 1878 she followed her brother, Mr. Claude Fowles, in the organistship of St. Michael and All Angels, Swanmore. At the latter church she, as might be expected of a pupil of Dr. E. J. Hopkins, showed great ability in accompanying the services and in training the choir. In 1874 Miss Fowles founded the Ryde Choral Union, which she conducted with marked efficiency for twenty years. As a successful teacher she was held in the highest esteem, and her frank and genial personality endeared her to all her friends, who greatly deplore her loss. During the last two years of her life Miss Fowles founded and conducted, at Letchworth, Hertfordshire, an excellent choral society known as the First Garden City Choral Society. Associated with this was a select string band, which she also founded and conducted. This she delighted to call her 'Briarside Orchestra,' since the rehearsals were always held at her own home ('Briarside') and were the occasion of much delightful social enjoyment. The cremated remains of Miss Fowles were interred in Letchworth churchyard on October 21, amid many manifestations of regret at the loss of so estimable a lady.

Correspondence.

HOME MUSIC STUDY UNION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will you allow me to call attention to a newly established Association designed to increase the intelligent appreciation of music?

The Home Music Study Union is avowedly modelled on the lines of the National Home Reading Union, and aims at doing for music what the latter has done for various branches of literature. For a trifling subscription, barely sufficient to cover incidental expenses, it provides skilled guidance in music study both for reading and practice. The course for the coming winter session is founded on Sir Hubert Parry's 'Studies of great composers,' and comprises a survey of the whole field of classic and modern music.

The Editorial Committee, consisting at present of Mr. H. A. Fricker, city organist, Leeds, Dr. E. C. Bairstow, organist of Leeds Parish Church, Mr. T. J. Hoggett, lecturer on music, Leeds University, with Mr. Percy Scholes as editorial secretary, has studiously designed the winter course that it may be profitably undertaken by any persons who are intelligently interested in music, whatever their standard of ability.

It will be noticed that at present the committee and officers are all located in this city, but it is not intended to make the Union in any sense a Leeds organization; we have already members in every part of the country, and desire that our work should assume a national character. Circles may with advantage be worked either in connection with existing choirs, guilds, societies, &c., or simply by groups of personal friends meeting at each others' houses.

I shall be pleased to send complete information to any of your readers on receipt of stamped addressed envelope.

I remain, yours faithfully,
John E. Lawrence,
63, Graneg Avenue, Leeds. Hon. Sec. (*pro tem.*).

The following awards have been made at the Royal Academy of Music. The Ada Lewis Scholarships: Singing: Harry Milner (Batley), and Laura P. Bick (Cheltenham); Pianoforte: Jessie Bristol (London); Violoncello: Benno Irmengarda Pitt (London); Organ: Charles Henry Stuart Duncan (London). Stainer Exhibition: William Matthews Williams (Anglesey). Dove Scholarship (Violin): Cecil Walter Alexander (London). Sainton-Dolby Scholarship (Singing): Isabella Murray Mackay (Edinburgh).

CARDIFF MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Business enterprise and artistic zeal joined hands with memorable results at the fifth music-meeting held at Caer-Taff, to give Cardiff its Welsh name. No fewer than eight novelties were produced. These, with strains more familiar, furnished a programme that was as eclectic as it was enjoyable. Soloists of high rank had been engaged, the invaluable services of the London Symphony Orchestra (ably led by Mr. W. Frye Parker) secured, and, for the third time, the duties of conductor were placed in the experienced and capable hands of Dr. Frederic H. Cowen. Coming to local folk, who no less efficiently co-operated towards a successful issue, the festival chorus deserves high praise for their intelligence and vocal excellence, and their efforts throughout the week reflected credit upon those responsible for their training—Mr. T. E. Aylward (organist of the festival), Mr. J. E. Deacon and Madame Clara Novello Davies, three Cardiff musicians of repute. The chorus, numbering 257 voices, were thus distributed: sopranos, eighty-nine; contraltos, sixty-three; tenors, fifty; basses, fifty-five. Last, but by no means least, Mr. W. A. Morgan, as at all the previous meetings (1892, 1895, 1902 and 1904), again discharged the onerous duties of festival secretary with boundless energy and genial courtesy; there can be no question that this hard-working enthusiast was the right man in the right place. The concerts, eight in number, were held on September 25, 26, 27, and 28, in the Park Hall, a building not altogether adequate for performances on a festival scale.

The festival opened (on Wednesday morning, September 25) with the National Anthem followed by the chorus 'Hail! bright Cecilia,' from Purcell's 'Ode on St. Cecilia's Day.' Thereupon succeeded Sullivan's 'Golden Legend,' which at the initial festival of 1892 the composer himself conducted. In this familiar work the chorus at once gave evidence of their efficiency, though they wonderfully improved as the days went on. The soloists were Miss Agnes Nicholls, Miss Gwladys Roberts, Mr. Ben Davies, Mr. David Hughes and Mr. Charles Tree (Lucifer).

Two of the octet of novelties were presented in the second part of the programme. The first of these was a Tone-poem for orchestra entitled 'Summer,' composed expressly for the occasion and conducted by Mr. Arthur Hervey. Mainly constructed on two themes, 'Summer' and 'Nature,' Mr. Hervey's latest work gives further proof of his poetic temperament and creative gifts. Eminently refined in his orchestration, he never over-colours his picture, though—as in the storm episode in this work—he well knows how to paint on a large canvas, yet always with artistic restraint. Admirably played by the orchestra, the Tone-poem and its composer received a cordial reception. Then came novelty number two, a setting by Mr. Hamilton Harty, for soprano solo and orchestra, of Keats's 'Ode to a nightingale.' Keats wrote the poem when living at Hampstead, one morning in the spring of 1819, 'after breakfast,' the result of two or three hours' work. He recited the Ode to Haydon in a chanting tone in Kilburn meadows, now covered by bricks and mortar. More than one critic, while admitting, as all must do, the excellence of the poem, has questioned the relevancy of the mythological references in an 'Ode to a nightingale'; be this as it may, such moods of the poet furnish the composer with elements of contrast for the exercise of his muse. It was a bold attempt on the part of Mr. Harty to set so great a poem, but in so doing he has added to his reputation in a composition which reflects the poetic spirit of the text. The work, conducted by Mr. Harty, was admirably sung by the composer's wife, Miss Agnes Nicholls, to whom it is appropriately dedicated, and the gifted pair received every mark of approval in the unstinted applause bestowed upon their combined efforts. Beethoven's 'Hallelujah' chorus set its great seal on the morning's music.

Expectation ran high at the evening concert, at which was produced Part II. of 'Omar Khayyam' for soli, chorus and orchestra, composed for the festival by Mr. Granville Bantock, who conducted the performance. As befits the philosophisings of the Persian astronomer-poet, the music is cast in the mould of that Oriental luxuriance of which the composer is so great an admirer. Picturesque orchestration, rich colouring, rhythmic fervour and infinite variety combine to produce a work of great power. Most effective use is made of such contrasts as 'The two-and-seventy jarring sects confute' (a phrase frequently repeated, though not to the full number of seventy-two), and the tenderness of the music to 'The flower that once has blown.' Of special significance is the section beginning:

We are no other than a moving row
Of magic shadow-shapes that come and go
Round with the sun-illumined lantern held
In midnight by the Master of the Show.

To quote from Mr. Ernest Newman's able analysis of the work: 'The bassoons and lower strings begin, *sotto voce*, with an *alla marcia* theme that forecasts the coming chorus; the basses tramp about *pizzicati*, while the rhythm is marked by the kettle-drum (struck with wooden side-drum sticks). The second tenors have the chief theme of the chorus, the first and second basses constantly reiterating E flat and C respectively; all sing *sotto voce* and staccato.' Thereby is created a most graphic and weird setting of the text as clever as it is effective. The full import of the work cannot be judged after a single hearing; in the meantime there can be no question of its cleverness, and the warm reception which it and Mr. Bantock (who conducted) received testified to the effect of the music on those who listened to it. The soloists were Madame Kirkby Lunn, Mr. John Coates and Mr. Ffrangcon-Davies, the last-named, in his impersonation of the Philosopher, giving further proof of his versatility. The chorus, who seemed to enter thoroughly into the spirit of the work, crowned themselves with glory. The remainder of the programme speaks for itself—Beethoven's E flat Pianoforte concerto and Chopin's Ballade in G minor (Op. 23), splendidly played by Signor Busoni; Saint-Saëns's 'La Fiancée du Timbalier,' admirably sung by Madame Kirkby Lunn, and Beethoven's ever-welcome Leonora Overture No. 3, brilliantly performed by the London Symphony Orchestra.

MR. W. A. MORGAN.

SECRETARY OF THE CARDIFF MUSICAL FESTIVAL.

(*Photograph by Mr. H. J. B. Wills, Cardiff.*)

The programme of the third performance (on Thursday morning) being of a more or less familiar nature does not call for detailed notice. Sir Edward Elgar's oratorio 'The Kingdom,' conducted by the composer, was its chief feature, with Miss Agnes Nicholls, Miss Alice Lakin, Mr. John Coates and Mr. Ffrangcon-Davies as a capable quartet of soloists. The chorus again distinguished themselves in giving a most commendable interpretation of the sacred strains allotted to them; they seemed to have got into the heart of the music, to which their beautiful voices gave all due expression, and the rendering of the work appeared to make a deep impression on the audience. In Tchaikovsky's E minor Symphony (No. 5) the orchestra displayed their superb qualities under Dr. Cowen's enthusiastic leadership.

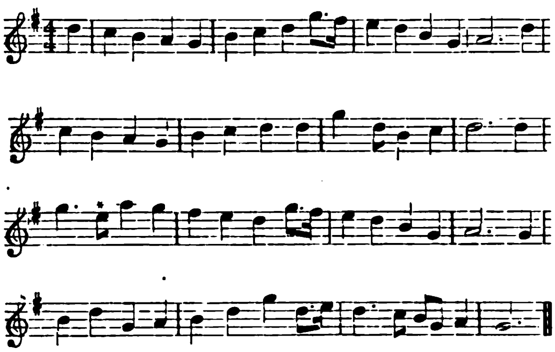
Bach, in a humorous frame of mind, opened the evening concert with his cantata 'Phœbus and Pan,' as arranged by Herr Felix Mottl. The burden of the work is borne by a sextet of solo voices, the chorus having assigned to them only the opening and closing numbers. Miss Gleeson-White, who was to have sung the part of Momus, was unfortunately invalided, but an excellent substitute was found at short notice in Miss Amy Evans. This young artist (a product of the Eisteddfod) was brought before the notice of our readers in THE MUSICAL TIMES of September, 1899, when her portrait and some biographical notes appeared, and the hope was expressed that 'all the expectations raised as to the artistic future of Miss Evans may be fulfilled.' The other soloists were Miss Gwladys Roberts, Mr. Ben Davies, Mr. John Harrison, Mr. Ivor Foster and Mr. Charles Tree.

Not the least important novelty of this festival was Sir Hubert Parry's Symphonic poem for soprano, bass, chorus, and orchestra, 'A vision of life.' In an outline of the work given in the September issue of this journal it was stated: 'In writing the words of this symphonic poem the composer has had in his mind the ceaseless march of humanity from the earliest traces of life in conditions of awful helplessness, through various great issues up to our own time, and passing onward to the dimmest and most distant future'; and that he 'strongly believes that humanity is always keeping a firm hold on the undying aspirations after good, and progressing slowly, very slowly perhaps, towards the attainment of general well-being'—a noble theme to which the poet-composer has wedded noble music. The work is all aglow with human feeling, and the interest of its vast subject is sustained and intensified as one strain after another reaches the ear in tones of deep sincerity. To mention this or that feature would not do justice to the continuity of the poem and its appropriate music. The brief hour that it occupied passed all too soon, and one longs for an opportunity of re-hearing a composition which is sure to find acceptance, as it is inspired with lofty motives and set forth in music that is artistic, attractive and easy of understanding. The rendering of the work was excellent; the choir evidently took to their part with great delight, and the two soloists, Miss Agnes Nicholls (who at very short notice took the place of Miss Gleeson-White) and Mr. Ivor Foster, were no less satisfactory. Sir Hubert, who conducted, received quite an ovation both at the beginning and the end of the performance. Act III. of Wagner's 'Tannhäuser' (soloists: Miss Amy Evans, Miss Gwladys Roberts, Messrs. Ben Davies, Ivor Foster and Charles Tree) concluded an interesting concert.

The programme on Friday morning (September 27) opened with César Franck's 150th Psalm, for chorus, orchestra and organ. This was immediately followed by the fifth novelty of the festival, a setting by Dr. Cowen of Mrs. Browning's poem, 'He giveth His beloved sleep,' for contralto solo (tastefully sung by Madame Kirkby Lunn), chorus and orchestra. It may suffice to say that Dr. Cowen has enriched choral music by a tenderly beautiful composition of great merit. It is not given to every composer to write music that shall be simple and not commonplace, yet the conductor of the Cardiff Festival has achieved that distinction in a work that is singularly expressive in its poetic delicacy and melodic charm. The fine qualities of the choir were displayed to full advantage in the choral portion of this little gem, no less than in Schubert's Mass in E flat which followed. One so seldom has an opportunity of hearing Schubert's choral compositions, that the performance of one of the best of them is most welcome. A thoroughly satisfactory interpretation of the Mass was secured by

Dr. Cowen; the chorus-singing reached a very high level of excellence, and the performance of the work was most enjoyable. The soloists were Miss Amy Evans, Madame Kirkby Lunn, Messrs. John Coates, John Harrison and Ffrangcon-Davies. The *finale* from Act I. of 'Parsifal' concluded the concert, the soloists being Mr. Ffrangcon-Davies, Mr. Ivor Foster and Mr. David Hughes, the first-named artist being most impressive in singing the Amfortas music.

Cheerful music—how welcome it is—reigned supreme at the evening concert on Friday. Haydn's 'Spring' put everybody in a good humour, as the strains of that genial genius generally do, in season or out of season. Miss Gleeson-White (received with a warm-hearted cheer upon her recovery from illness) took the part of Jane, Mr. Ffrangcon-Davies, as a Farmer, sang 'With joy the impatient husbandman,' Mr. John Harrison impersonated Lucas, a young countryman, and the 'Chorus of country people and hunters' were well represented by the songsters and songstresses of the city of Cardiff. Thus was the way fittingly prepared for the sixth novelty, 'Two Norfolk Rhapsodies' (Nos. 2 and 3), composed and conducted by Dr. R. Vaughan Williams. Of this pair of effective orchestral pieces, the second proved the most attractive. The composer had splendid material to work upon in the folk-tunes he picked up in Norfolk in January, 1905, and he has made full use of his opportunities. Here is one—'Ward the Pirate.' May all his piracy be forgiven for such a tune!

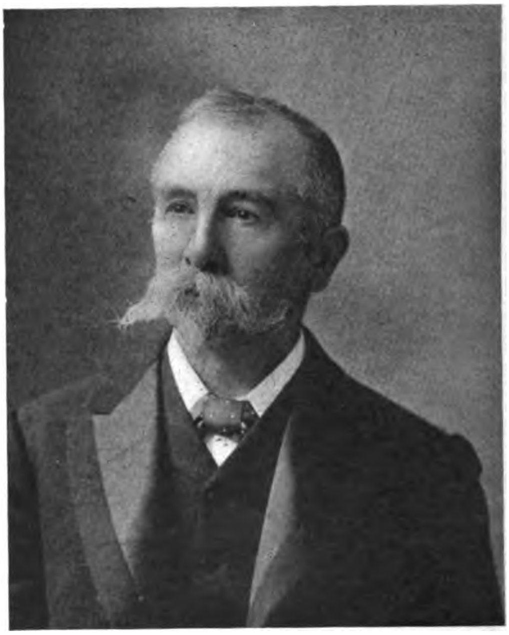


It will be observed that, with one exception (the note marked *), the melody is either entirely stepwise, or the intervals are those of the common chord. This tune, which formed a prominent feature in the second Rhapsody, is splendidly treated by Dr. Vaughan Williams in a brilliantly orchestrated composition which called forth, as well it might, vociferous applause.

Dr. A. Herbert Brewer then mounted the platform to conduct the seventh novelty—his Ballad for baritone solo, chorus and orchestra, 'Sir Patrick Spens,' of which a brief analysis appeared in The Musical Times of August last. That the Gloucester organist's setting of the famous ballad 'came off' admits of no doubt. It is the best thing he has done, the music being very dramatic and richly orchestrated. Here and there, perhaps, the scoring seemed a trifle overdone, in that the voices could not get through the orchestration, for after all the words are of some importance, even though the modern orchestra—or rather the composers who run the risk of being ensnared thereby—so strenuously asserts its supremacy. The baritone solo was safe in the hands (or rather the voice) of Mr. Ffrangcon-Davies, and Dr. Brewer was heartily cheered at the close of a successful launching of his 'Sir Patrick Spens.' May it have a successful voyage upon the sea of success! Dr. Cowen's dainty overture 'The butterfly's ball,' the *Finale* to Mendelssohn's 'Loreley' (the soprano solo brilliantly sung by Miss Gleeson-White), and Strauss's 'Don Juan' formed Part II. of a successful, enjoyable and cheerful concert.

The last day of the festival began with the 'Romeo and Juliet' symphonie-romantique of Berlioz, in which the lion's share of an imaginative if unequal work falls to the instrumentalists. How the London Symphony Orchestra performed their arduous task may easily be imagined, especially in the 'Queen Mab' *Scherzo*. The choir did what little they had to do well, and the soloists were Miss Alice Lakin, Mr. John Harrison and Mr. Ivor Foster. Miss Marie Novello Williams, a gifted local pianist, then gave an effective and pleasing rendering of Mendelssohn's G minor Pianoforte concerto, a work now seldom heard. Miss Amy Evans sang 'O peaceful night' from Dr. Cowen's 'St. John's Eve,' to which succeeded the eighth and last novelty, composed by a Cardiff musician, Mr. David Evans. The work, a cantata entitled 'The coming of Arthur,' is one rather more of promise than fulfilment. It contains features, however, that should encourage Mr. Evans to develop his creative gifts, and to prove to the world that Wales is rightly taking her place in the higher plane of music. Mr. Ivor Foster was the soloist, and the composer, who conducted, received round upon round of applause from his fellow-citizens. An inordinately long programme—which seriously jeopardized Mr. Evans's work—concluded with Mozart's Motet 'Glory, honour, praise, and power.'

The festival was brought to a successful conclusion on Saturday evening by a performance of Handel's 'Messiah,' with Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies and Mr. David Hughes as efficient principals.



MR. T. E. AYLWARD.

ORGANIST OF THE CARDIFF MUSICAL FESTIVAL.

(*Photograph by Mr. and Mrs. S. Bowen Bravery, Cardiff.*)

Mr. T. E. Aylward (of whom a portrait is given above) ably presided at the organ, and Dr. F. H. Cowen, as the hardworking and capable conductor of the festival, is to be sincerely congratulated upon the success which attended his painstaking efforts in connection with the Cardiff Musical Festival of 1907.

It only remains to acknowledge the never-failing courtesy of the officials, with which the names of Mr. E. W. M. Corbett, J.P., chairman of the executive committee, Mr. D. W. Evans, chairman of the music committee, and Mr. W. A. Morgan, the indefatigable secretary, must be specially associated.

The conclusion of the Preface to 'Wesley in E' is unavoidably held over till the December issue by reason of space.

Sing, O Heavens.

ANTHEM FOR CHRISTMAS AND EPIPHANY.

Isaiah xlix. 13; xxvi. 4; and
No. 482, *Hymns A. & M.* vv. 1, 2.

Composed by J. H. Maunder.

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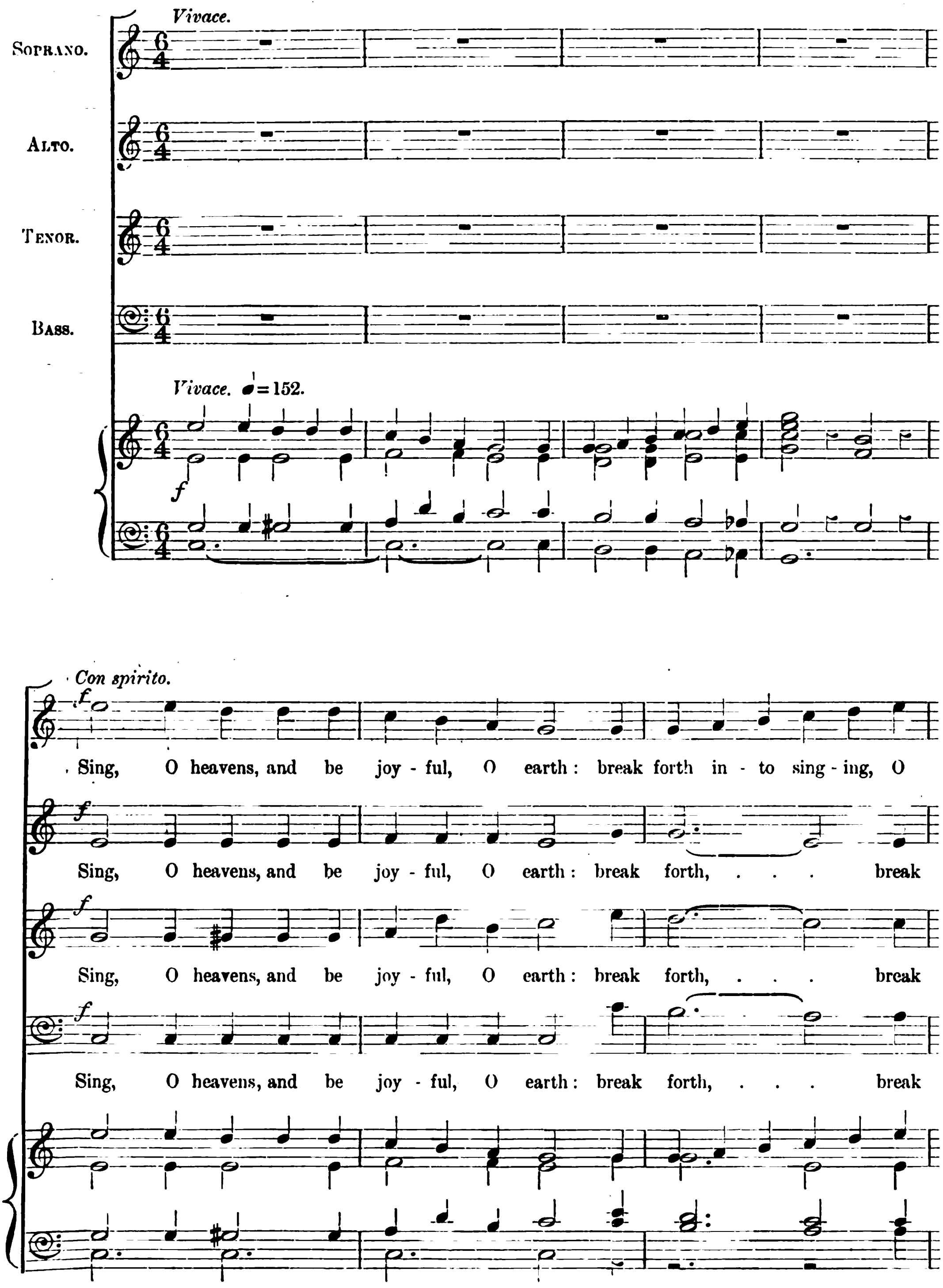
Vivace.
Soprano.
Alto.
Tenor.
Bass.
Vivace. ♩=152.
f
Con spirito.
f
Sing, O heavens, and be joy - ful, O earth: break forth in - to sing - ing, O
f
Sing, O heavens, and be joy - ful, O earth: break forth, . . . break
f
Sing, O heavens, and be joy - ful, O earth: break forth, . . . break
f
Sing, O heavens, and be joy - ful, O earth: break forth, . . . break

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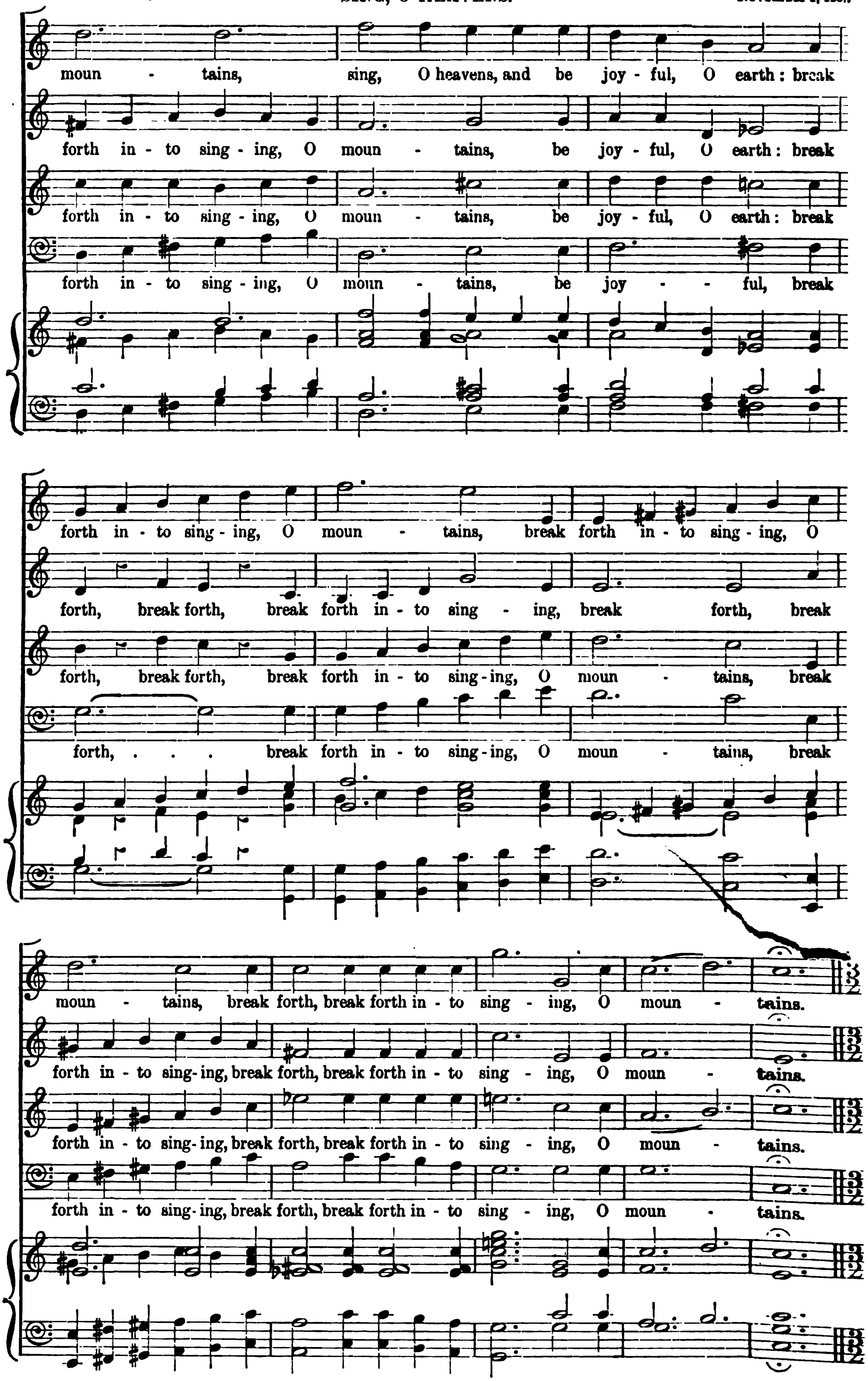
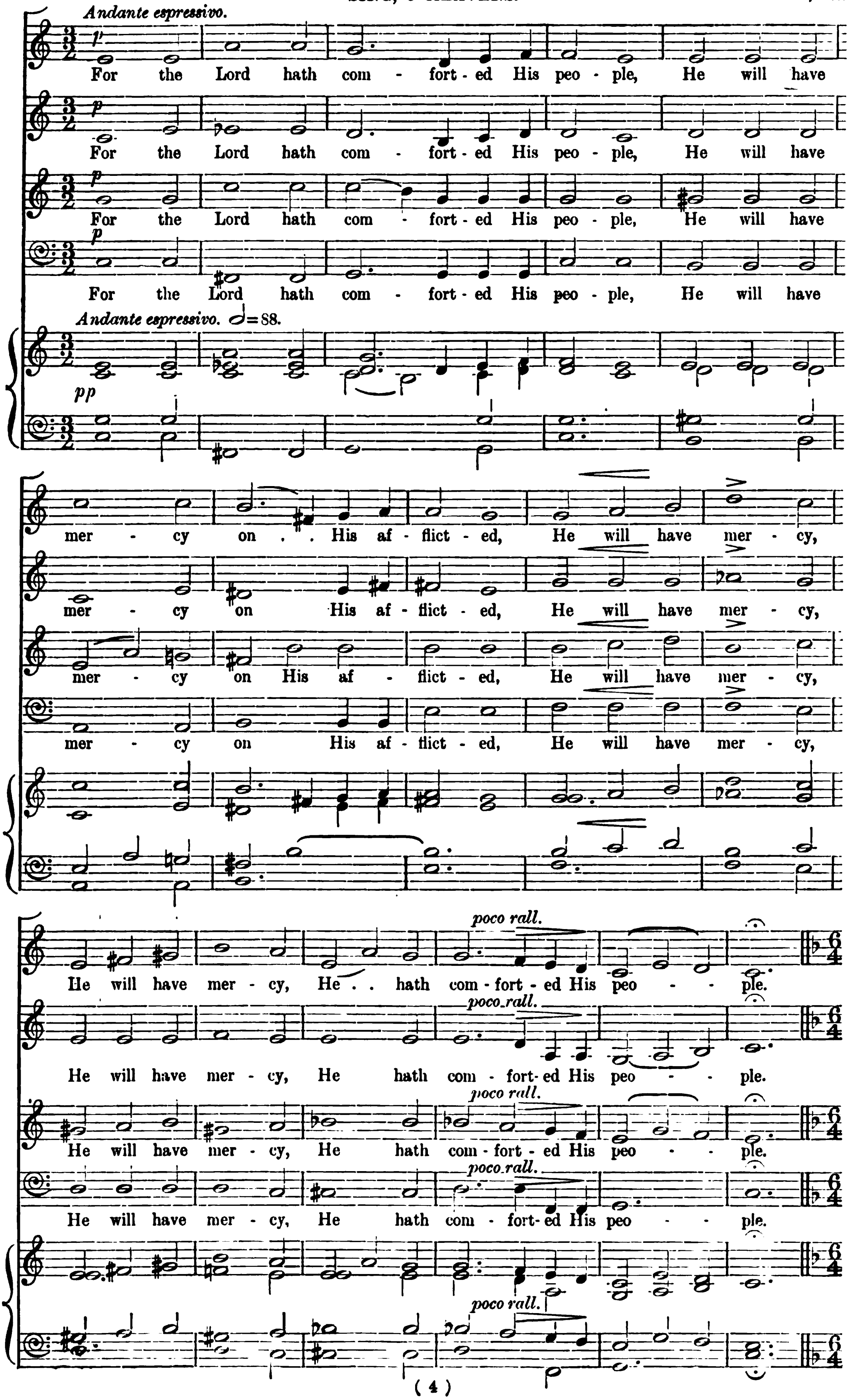
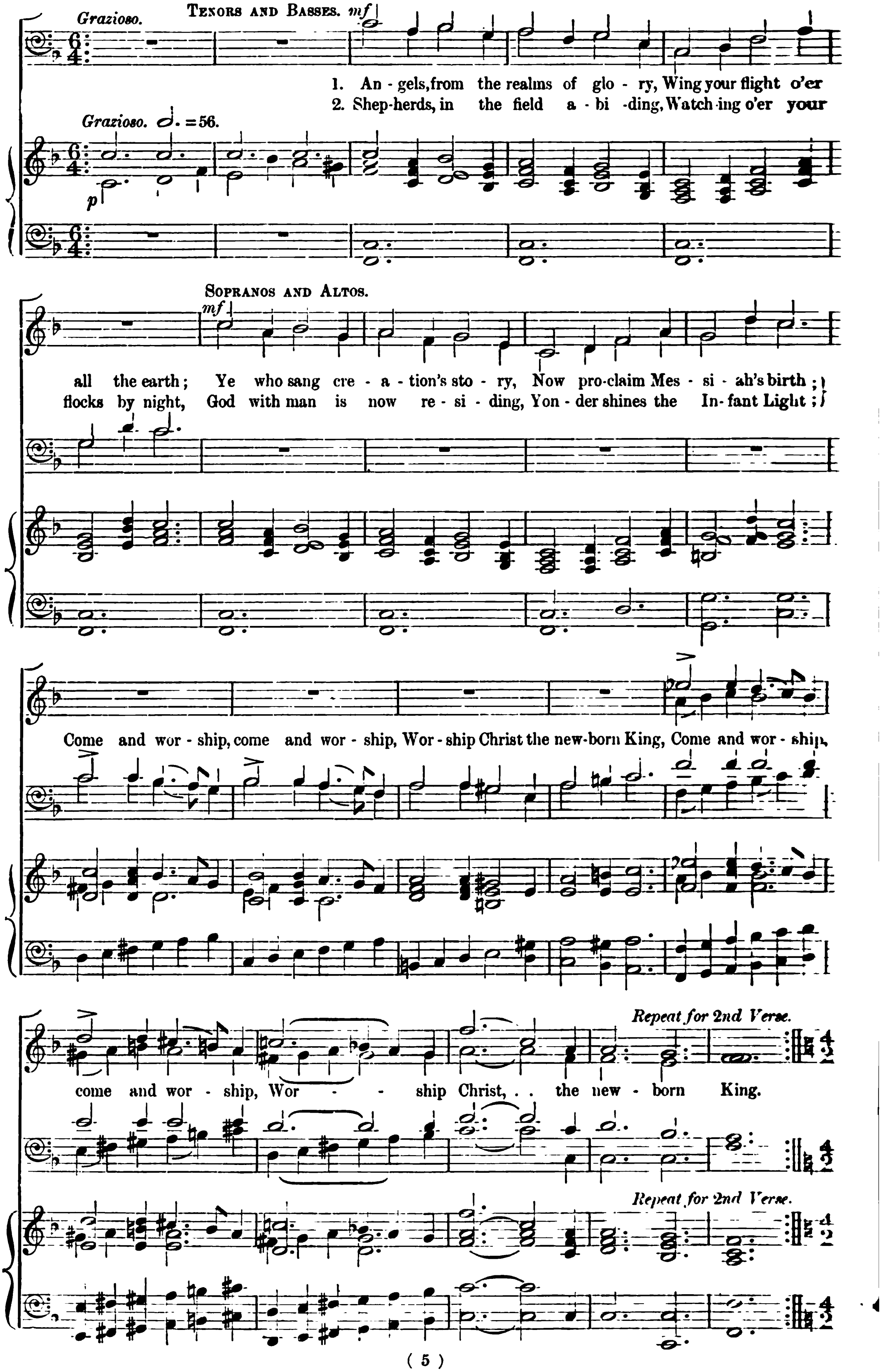
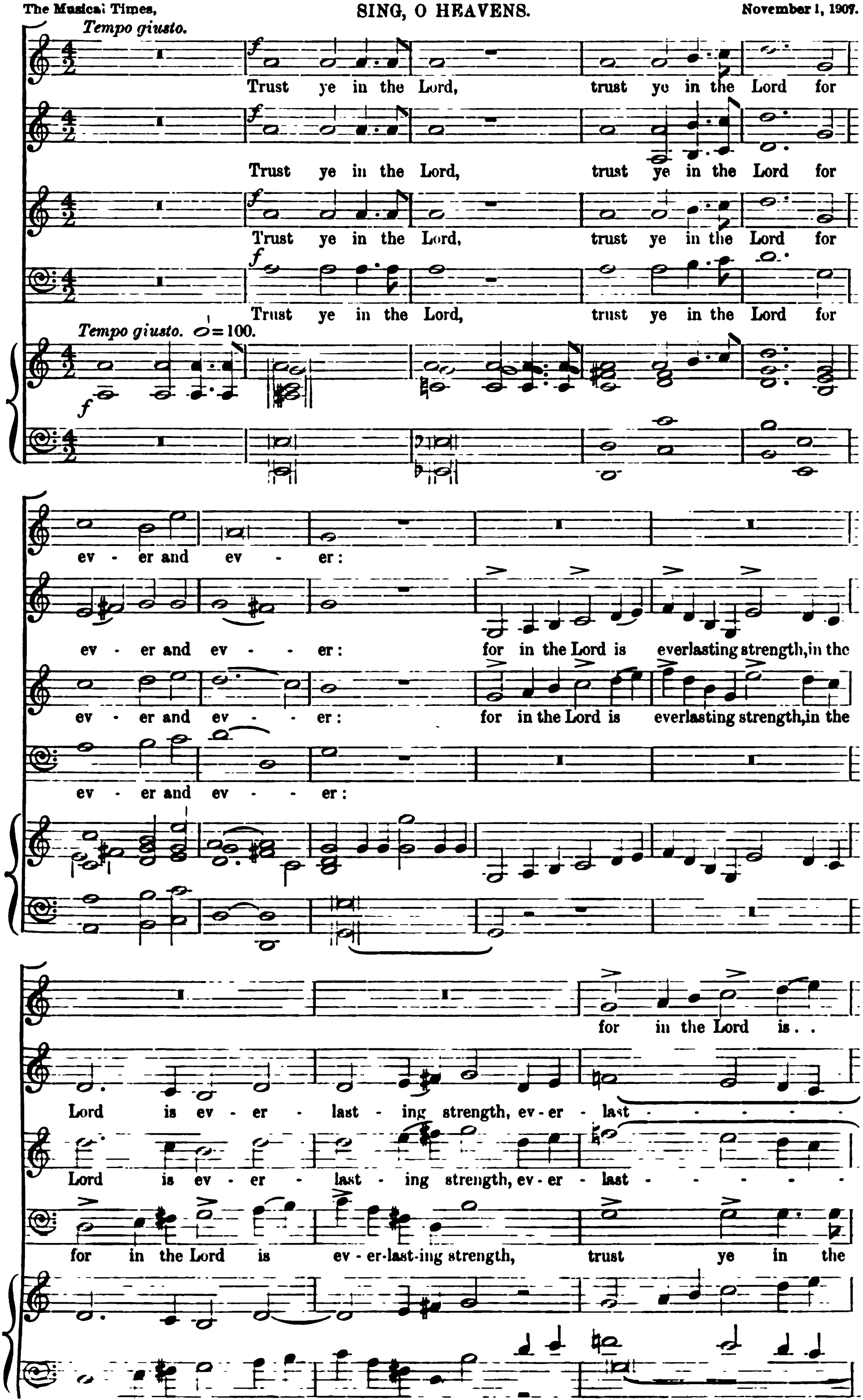
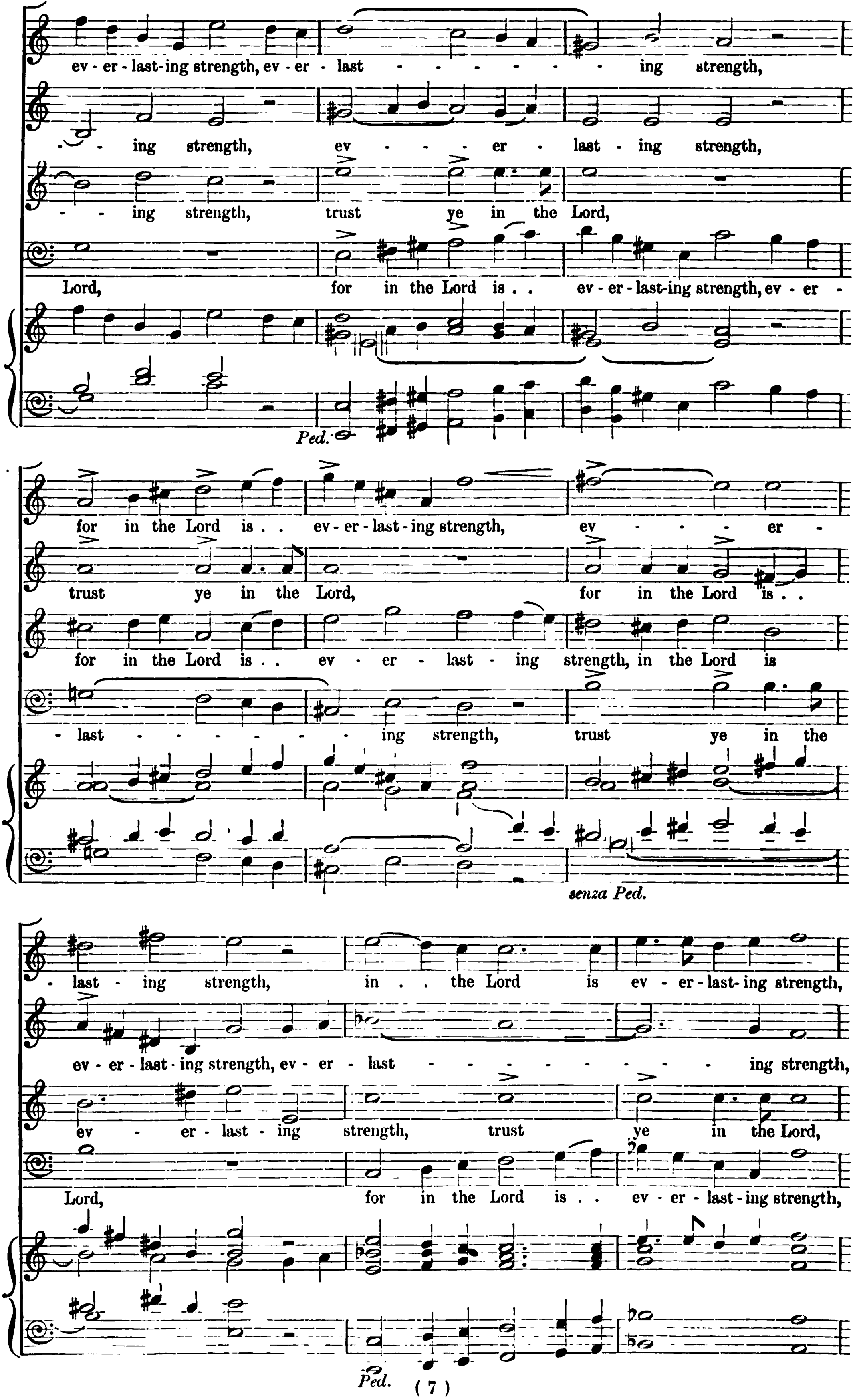
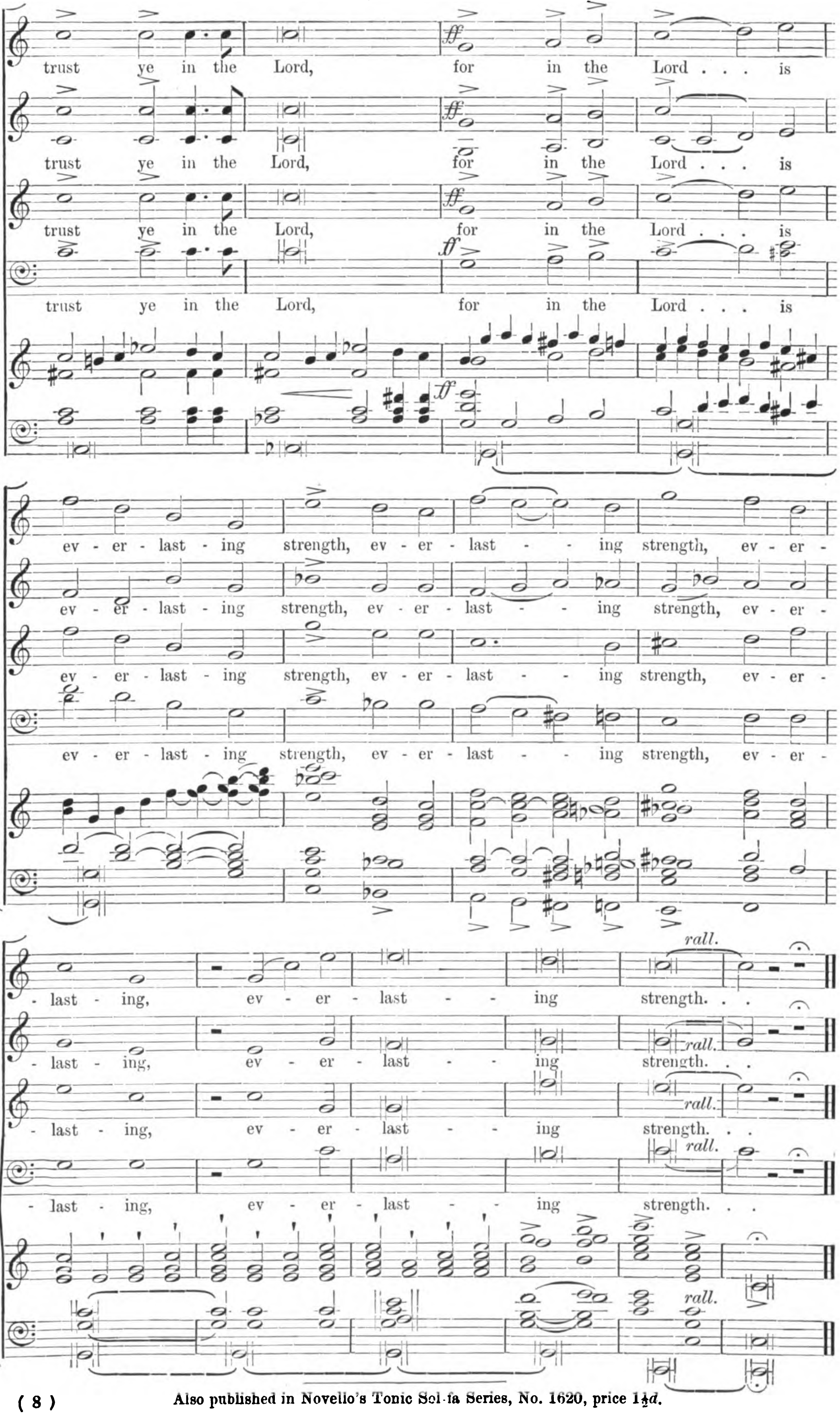

moun - tains, sing, O heavens, and be joy - ful, O earth: break
forth in - to sing - ing, O moun - tains, be joy - ful, O earth: break
forth in - to sing - ing, O moun - tains, be joy - ful, O earth: break
forth in - to sing - ing, O moun - tains, be joy - - ful, break
forth in - to sing - ing, O moun - tains, break forth in - to sing - ing, O
forth, break forth, break forth in - to sing - ing, break forth, break
forth, break forth, break forth in - to sing-ing, O moun - tains, break
forth, . . . break forth in - to sing-ing, O moun - tains, break
moun - tains, break forth, break forth in - to sing - ing, O moun - tains.
forth in - to sing-ing, break forth, break forth in - to sing - ing, O moun - tains.
forth in - to sing-ing, break forth, break forth in - to sing - ing, O moun - tains.
forth in - to sing-ing, break forth, break forth in - to sing - ing, O moun - tains.


Andante espressivo.
p
For the Lord hath com - fort - ed His peo - ple, He will have
Andante espressivo. 𝅗𝅥 = 88.
pp
mer - cy on . . His af - flict - ed, He will have mer - cy,
mer - cy on His af - flict - ed, He will have mer - cy,
He will have mer - cy, He . . hath com - fort - ed His peo - - ple.
poco rall.
He will have mer - cy, He hath com - fort - ed His peo - - ple.


Grazioso.
Tenors and Basses. mf
1. An - gels, from the realms of glo - ry, Wing your flight o'er
2. Shep-herds, in the field a - bi - ding, Watch-ing o'er your
Grazioso. 𝅗𝅥. = 56.
p
Sopranos and Altos.
mf
all the earth; Ye who sang cre - a - tion's sto - ry, Now pro-claim Mes - si - ah's birth;
flocks by night, God with man is now re - si - ding, Yon - der shines the In-fant Light;
Come and wor - ship, come and wor - ship, Wor - ship Christ the new-born King, Come and wor - ship,
come and wor - ship, Wor - - ship Christ, . . the new - born King.
Repeat for 2nd Verse.
Repeat for 2nd Verse.


Tempo giusto.
f
Trust ye in the Lord, trust ye in the Lord for
Tempo giusto. 𝅗𝅥 = 100.
ever and ever:
for in the Lord is everlasting strength, in the
Lord is ev - er - last - ing strength, ev - er - last
for in the Lord is ev - er - last - ing strength, trust ye in the
for in the Lord is . .
senza Ped.


ev - er - last - ing strength, ev - er - last - - - - - - - - ing strength,
- ing strength, ev - - - - er - last - ing strength,
- - ing strength, trust ye in the Lord,
Lord, for in the Lord is . . ev - er - last - ing strength, ev - er -
Ped.
for in the Lord is . . ev - er - last - ing strength, ev - - - - er -
trust ye in the Lord, for in the Lord is . .
for in the Lord is . . ev - er - last - ing strength, in the Lord is
- last - - - - - - - - ing strength, trust ye in the
senza Ped.
- last - ing strength, in . . the Lord is ev - er - last - ing strength,
ev - er - last - ing strength, ev - er - last - - - - - - - - - ing strength,
ev - er - last - ing strength, trust ye in the Lord,
Lord, for in the Lord is . . ev - er - last - ing strength,
Ped.


trust ye in the Lord, for in the Lord . . . is
trust ye in the Lord, for in the Lord . . . is
trust ye in the Lord, for in the Lord . . . is
trust ye in the Lord, for in the Lord . . . is
ff
ev - er - last - ing strength, ev - er - last - - ing strength, ev - er -
ev - er - last - ing strength, ev - er - last - - ing strength, ev - er -
ev - er - last - ing strength, ev - er - last - - ing strength, ev - er -
ev - er - last - ing strength, ev - er - last - - ing strength, ev - er -
- last - ing, ev - er - last - - ing strength. . .
- last - ing, ev - er - last - - ing strength. . .
- last - ing, ev - er - last - - ing strength. . .
- last - ing, ev - er - last - - ing strength. . .
rall.

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323.	Brightest and best ...	E. V. Hall	4d
340.	Bring unto the Lord	Gladstone	3d.
98.	Brother, thou art gone	Sir J. Goss	4d.
279.	By Babylon's wave	Gounod	6d.
197.	By the rivers of Babylon	L. Samson	4d.
121.	By the waters of Babylon	Boyce	4d.
511.	Ditto ...	H. Clarke	4d.
644.	Ditto	S. Coleridge-Taylor	3d.
853.	Ditto ...	H. M. Higgs	3d.
742.	By Thy glorious death	A. Dvorák	4d.
116.	Call to remembrance	J. Battishill	6d.
680.	Calm on the list'ning ear	Parker	3d.
841.	Cast me not away	C. Lee Williams	2d.
497.	Christ both died	E. W. Naylor	3d.
454.	Christ is risen	G. B. J. Aitken	3d.
368.	Christ is risen ...	J. M. Crament	3d.
666.	Christ is risen ...	C. W. Jordan	4d.
533.	Christ is risen ...	J. V. Roberts	3d.
814.	Christ is risen	E. A. Sydenham	3d.
307.	Christ our Passover	E. V. Hall	3d.
370.	Christ the Lord is risen to-day	E. V. Hall	3d.
783.	Christ the Lord is risen again	E. V. Hall	4d.
488.	Christians, awake ...	J. Barnby	3d.
648.	Christians, awake ...	H. M. Higgs	4d.
445.	Cleanse me, Lord	G. F. Wrigley	3d.
52.	Come, and let us return	Sir J. Goss	3d.
95.	Come, and let us return	W. Jackson	3d.
805.	Come hither, ye faithful	Hofmann	4d.
201.	Come, Holy Ghost ...	J. L. Hatton	4d.
[illegible]3.	Come, Holy Ghost	Sir G. Elvey	4d.
717.	Come, Holy Ghost	C. L. Williams	2d.
829.	Come, Holy Ghost ...	Palestrina	2d.
881.	Come, let us join our	E. V. Hall	3d.
293.	Come, my soul ...	G. C. Martin	4d.
314.	Come now, and let us	H. W. Wareing	4d.
1.	Come unto Him ...	Gounod	2d.
635.	Come unto Me ...	G. J. Elvey	3d.
103.	Come unto Me (Bach)	J. Stainer	3d.
256.	Come unto Me	H. R. Couldrey	3d.
748.	Come, ye children and	J. Booth	3d.
334.	Come, ye faithful ...	E. V. Hall	3d.
622.	Create in me a clean heart	P. J. Fry	3d.
688.	Crown Him the ...	B. L. Selby	2d.
356.	Daughters of Jerusalem	H. J. King	3d.
449.	Dawns the day ...	R. H. Legge	3d.
213.	Day of anger (Requiem) ...	Mozart	6d.
682.	Day of wrath ...	J. Stainer	2d.
252.	Death and life	Walter Parratt	3d.
849.	Deliver us, O Lord	Gibbons	3d.
90.	Distracted with care ...	Haydn	4d.
887.	Do not I fill Heaven and Earth	H. Blair	3d.
737.	Doth not wisdom cry	D. S. Smith	3d.
703.	Drop down, ye heavens	Stainer	4d.
277.	Enter not into Judgment	Dr. Clarke	2d.
362.	Eternal source ...	F. Brandeis	2d.
854.	Exalt ye the Lord	H. Elliot Button	3d.
628.	Except the Lord build	H. Gadsby	4d.
764.	Ditto	Edwards	3d.
771.	Ditto ...	Eaton Faning	4d.
470.	Eye hath not seen (S.A.)	Foster	3d.
584.	Ditto (S.A.T.B.)	M. B. Foster	3d.
625.	Far be sorrow ...	E. V. Hall	3d.
329.	Far from their home	Woodward	3d.
672.	Far from the world	H. W. Parker	4d.
364.	Father, hear the prayer	F. Brandeis	2d.
763.	Father, now Thy grace	W. Coenen	3d.
46.	Father of Heaven	Dr. Walmisley	3d.
384.	Father of Life ...	S. J. Gilbert	3d.
671.	Father of mercies	John E. West	3d.
768.	Father of mercies ...	E. V. Hall	3d.

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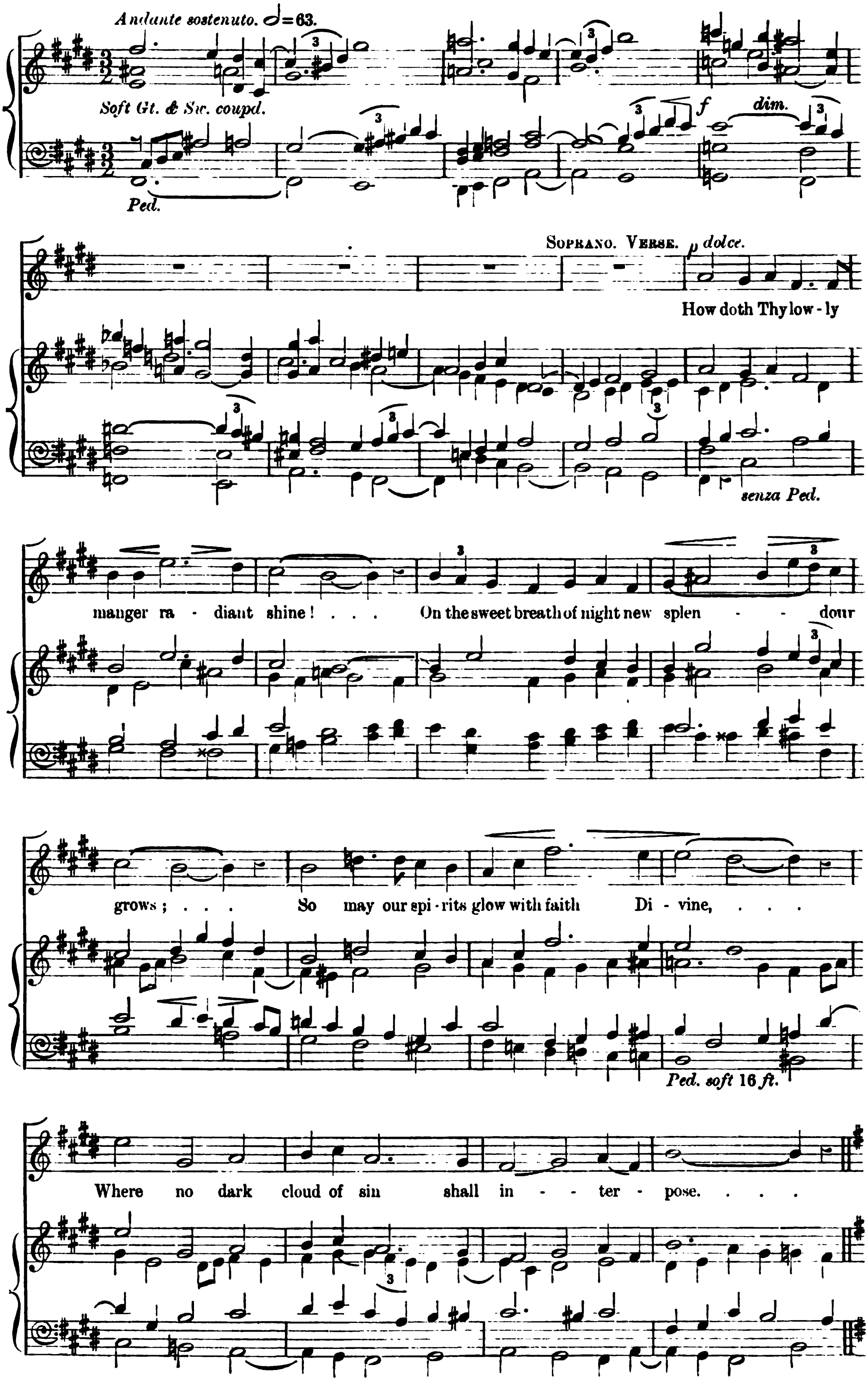
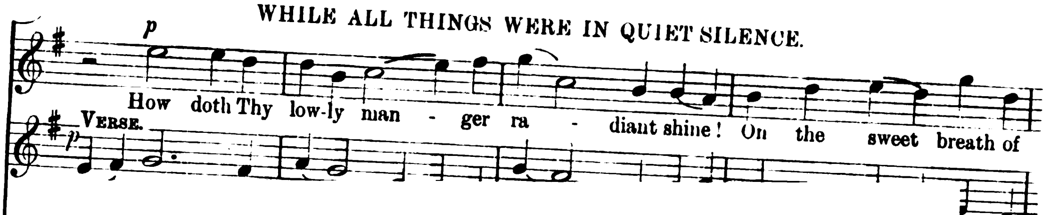
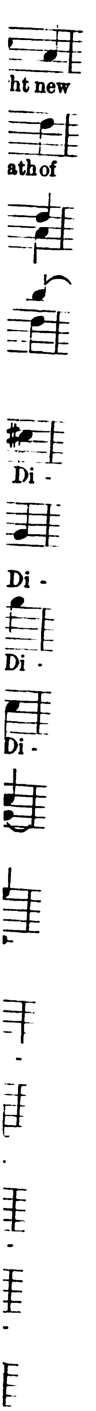
WHILE ALL THINGS WERE IN QUIET SILENCE.

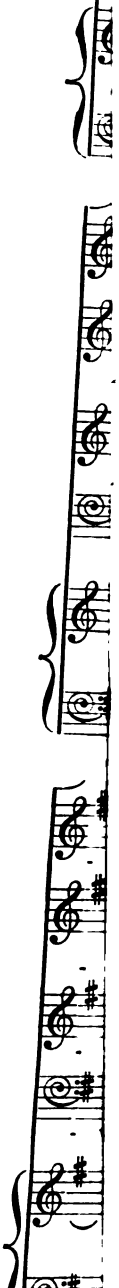

Andante sostenuto. 𝅗𝅥=63.
Soft Gt. & Sw. coupd.
Ped.
3
f
dim.
Sopkano. Verse. p dolce.
How doth Thy low - ly
senza Ped.
manger ra - diant shine! . . .
On the sweet breath of night new splen - - dour
grows; . . .
So may our spi - rits glow with faith Di - vine, . . .
Ped. soft 16 ft.
Where no dark cloud of sin shall in - - ter - pose. . . .

WHILE ALL THINGS WERE IN QUIET SILENCE.


p
VERSE.
p
How doth Thy low-ly man - ger ra - diant shine! On the sweet breath of

The Musical Times, **EXTRA SUPPLEMENT.** November 1, 1907.





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Bramley, Rev. H. R.
Stainer, John. } CHRISTMAS CAROLS, NEW AND OLD.

FIRST SERIES. One Penny each.
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*1. God rest you merry, gentlemen .. *Traditional*
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*3. A Virgin unspotted .. .. .. *Traditional*
*4. Come, ye lofty .. .. *Elvey*
*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9. Sleep, holy Babe .. .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
*12. The seven joys of Mary .. .. *Traditional*
*13. On the Birthday of the Lord .. .. *Dykes*
*14. What Child is this? .. .. .. *Old English*
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*18. Carol for Christmas Eve .. .. *Ouseley*
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26. The Incarnation .. .. .. *Traditional*
*27 Christmas Day .. .. .. *J. Stainer*
28. The Cherry-Tree Carol .. .. *Traditional*
29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
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34. Christmas Song .. .. .. *Dykes*
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36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
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54. Noël! Noël! .. .. .. Har. by *J. S.*
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56. Christmas Night .. .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. .. Har. by *J. S.*
60. The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy .. .. *J. F. Bridge*
69. Let Christians all } 1d. .. .. *Traditional*
70. Immortal Babe }

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71. Here is joy for every age.
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75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

} 1d. each.

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83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
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Ten Christmas Carols. Three-halfpence each.

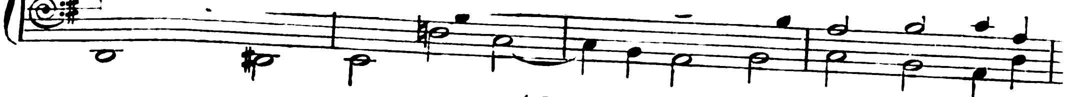
95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

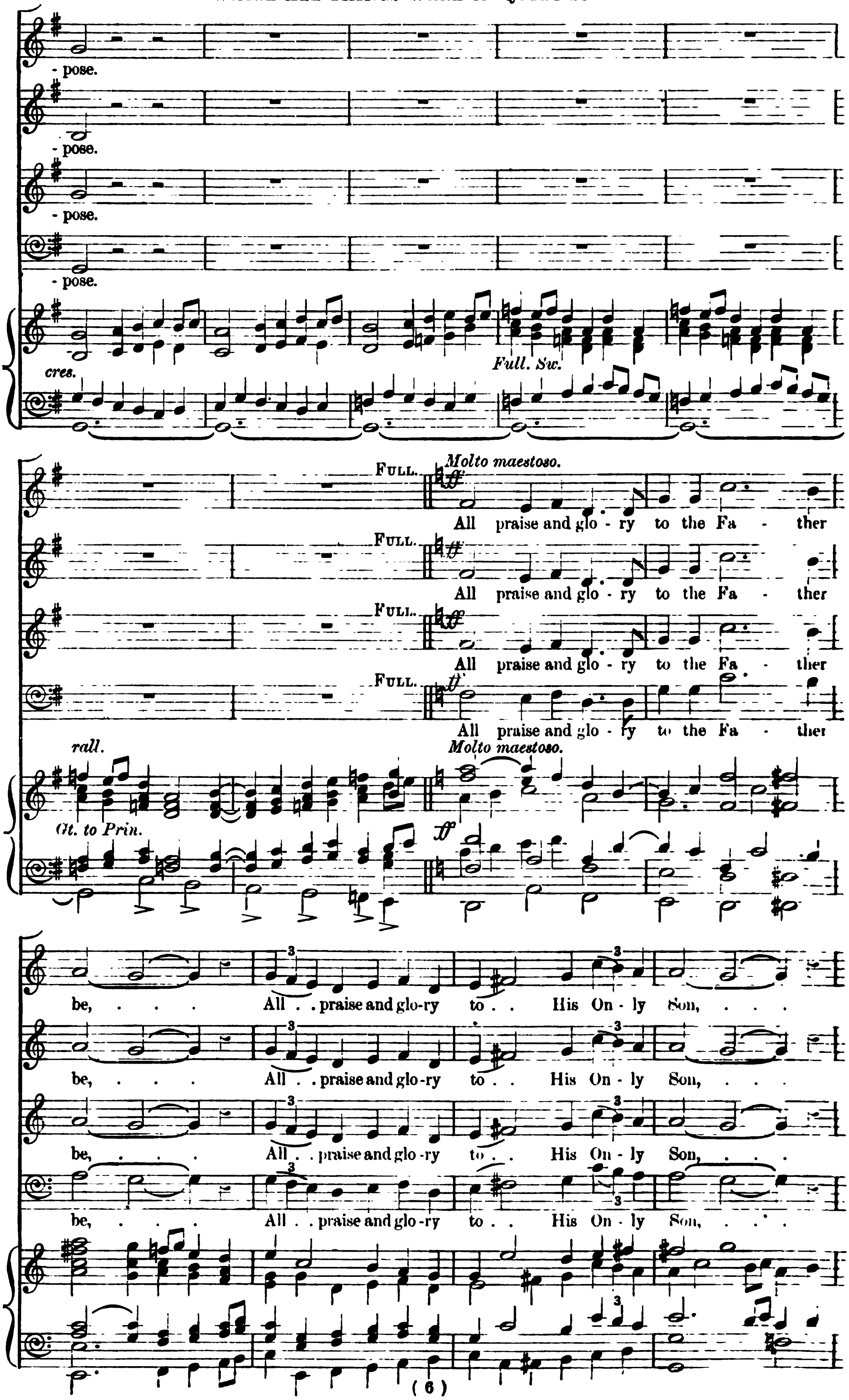
Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

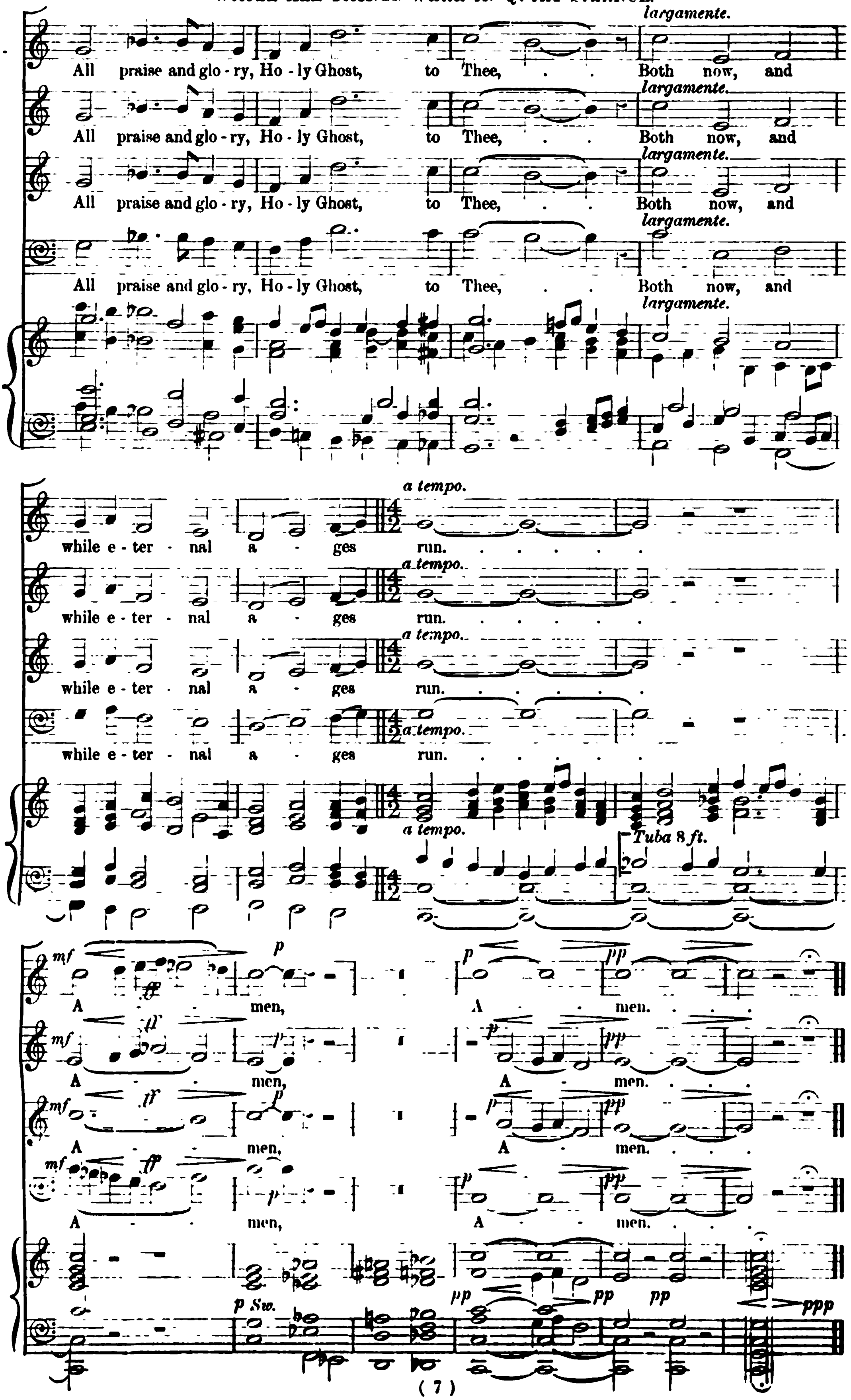
Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. One Penny each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. } 1d
{ Infant so gentle, so pure, and so sweet! }

** All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*




- pose.
- pose.
- pose.
- pose.
cres.
Full. Sw.
Full.
Full.
Full.
Full.
Molto maestoso.
ff
All praise and glo - ry to the Fa - ther
All praise and glo - ry to the Fa - ther
All praise and glo - ry to the Fa - ther
All praise and glo - ry to the Fa - ther
rall.
Molto maestoso.
Gt. to Prin.
ff
be, . . . All . . praise and glo-ry to . . His On - ly Son, . . .
be, . . . All . . praise and glo-ry to . . His On - ly Son, . . .
be, . . . All . . praise and glo-ry to . . His On - ly Son, . . .
be, . . . All . . praise and glo-ry to . . His On - ly Son, . . .
3
3


largamente.
All praise and glo - ry, Ho - ly Ghost, to Thee, . . . Both now, and
while e - ter - nal a - ges run. . . . . .
a tempo.
4
2
Tuba 8 ft.
mf
ff
p
pp
A - - men, A - - men. . . .
p Sw.
ppp

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

28.	Fear not, O land	...Sir John Goss	6d.
872.	Fear thou not, for I am with thee	J. Booth	1½d.
446.	Flee from evil	Rev. W. J. Clarke	3d.
553.	For a small moment ...	J. Stainer	2d.
254.	For ever blessed (Male)	Mendelssohn	3d.
728.	Forsake me not ...	...J. Goss	4d.
198.	For the mountains...	L. Samson	3d.
273.	From the deep I called	Spohr	6d.
227.	Give ear, O Lord	T. M. Pattison	2d.
433.	Give ear, O Shepherd	A. Whiting	3d.
88.	Give ear, O ye heavens	Dr. Armes	3d.
604.	Give thanks, O Israel	Ouseley	4d.
741.	Give the King Thy	W. G. Alcock	6d.
309.	Give the Lord ...	C. H. Lloyd	8d.
383.	Give unto the Lord	H. W. Parker	4d.
2.	Glory be to God ...	S. S. Wesley	2d.
779.	Glory to God in the	E. M. Lee	3d.
341.	God be merciful ...	A. H. Mann	4d.
49.	God be merciful ...	S. S. Wesley	3d.
236.	God be merciful unto us	C. F. Lloyd	6d.
105.	God came from Teman	Dr. Steggall	4d.
128.	God is gone up ..	Dr. Croft	4d.
864.	God is gone up	Walter B. Gilbert	2d.
605.	God is my salvation	C. F. Bowes	3d.
131.	God is our hope ...	Dr. Greene	6d.
101.	God is our refuge ...	Dr. H. Hiles	6d.
332.	God is our refuge ...	A. Foote	4d.
75.	God said, Behold	Sir G. Macfarren	4d.
473.	God so loved the world	J. V. Roberts	3d.
342.	God, that madest earth	A. C. Fisher	2d.
344.	God, who at sundry times	J. H. Mee	4d.
715.	God's peace is peace eternal	Grieg	3d.
388.	Grant, we beseech Thee	Roberts	3d.
550.	Grant, we beseech Thee	M. Elvey	2d.
187.	Great and marvellous	Dr. Monk	3d.
517.	Ditto ...	J. F. Bridge	4d.
848.	Ditto ...	T. Tomkins	3d.
223.	Great is Jehovah (Male)	Schubert	4d.
602.	Great is our Lord	M. B. Foster	4d.
136.	Great is the Lord ...	Dr. Hayes	4d.
237.	Great is the Lord	Sir F. Ouseley	6d.
481.	Great is the Lord ...	B. Steane	3d.
708.	Great is the Lord	A. W. Marchant	3d.
813.	Great is the Lord	E. A. Sydenham	3d.
220.	Grieve not the Holy Spirit	Stainer	3d.
609.	Guide me, O Thou	H. Blair	3d.
427.	Hail! gladdening Light	J. T. Field	2d.
545.	Hail! gladdening Light	Martin	4d.
326.	Hail, thou that art ...	A. Carnall	4d.
560.	Hail to the Christ ...	J. Barnby	3d.
499.	Hallelujah, Christ is risen	Steane	3d.
382.	Hallelujah! the Light	Oliver King	3d.
173.	Happy is the man ...	E. Prout	8d.
681	Hark the glad sound	M. B. Foster	3d.
487.	Hark the glad sound	E. V. Hall	3d.
345.	Hark, the herald angels	E. V. Hall	3d.
444.	Hark! what news ...	Oliver King	3d.
404.	Harvest Hymn ...	F. Tozer	2d.
820.	Haste Thee, O God	John Shepherd	3d.
377.	Have mercy upon me,	Kellow J. Pye	3d.
401.	Have mercy upon me	J. Shaw	3d.
535.	Have mercy upon me	J. Goss	4d.
784.	Have mercy upon me	J. Barnby	2d.
773.	Hearken unto me	W. H. Bell	3d.
389.	Hear me when I call (Male)	Distin	2d.
146.	Hear my prayer ...	C. Stroud	4d.
339.	Hear my prayer	Mendelssohn	4d.
442.	Hear my words	C. H. H. Parry	8d.
310.	Hear, O God ...	A. Friedländer	6d.
138.	Hear, O heavens	P. Humphreys	3d.
94.	Hear, O Lord	Sir John Goss	2d.
139.	Hear, O Lord ...	C. King	2d.
162.	Hear, O Lord	Sir F. Ouseley	4d.
831.	Hear, O my people	J. Holbrooke	3d.
203.	Hear, O Thou Shepherd	Dr. Clarke	4d.
522.	Ditto	T. A. Walmisley	4d.
776.	Hear the voice and prayer	Tallis	2d.
794.	He sendeth the springs into the valleys... ...	...H. W. Wareing	4d.
701.	He shall swallow up death	Greenish	3d.
707.	He that dwelleth ...	J. Booth	4d.
837.	He that shall endure to the end; and, O rest in the Lord	Mendelssohn	2d.
376.	Hide not Thy face	Kellow J. Pye	2d.
330.	Holy Ghost, to earth	... Dvorák	4d.
111.	Holy, holy, holy ...	Dr. Crotch	3d.
842.	Holy, Lord God	T. Bateson	4d.
246.	Ho! every one ...	G. C. Martin	4d.
366.	Ho! every one	J. M. Crament	4d.
412.	Honour the Lord ...	J. Stainer	4d.
129.	Hosanna	O. Gibbons	3d.
43.	Hosanna ...	Sir G. A. Macfarren	3d.
646.	Hosanna to the living Lord	B Luard-Selby	3d.
657.	Hosanna to the living Lord	C. W. Jordan	4d.
260.	How beautiful are the feet	Handel	3d.
691.	How blest are they	Tschaïkowsky	4d.
321.	How excellent is Thy	Cowen	6d.
615.	How great is the loving kindness	John E. West	3d.
373.	How long wilt Thou	Oliver King	2d.
867.	Ditto	Jeremiah Clarke	3d.
647.	How lovely are ...	C. Salaman	3d.
104.	How lovely are ...	... Spohr	8d.
539.	I am Alpha ...	J. V. Roberts	3d.
766.	I am Alpha ...	Ch. Gounod	4d.
623.	I am He that liveth	T. Adams	4d.
664.	I am the Resurrection ...	Croft	3d.
662.	I am the Resurrection	R. Rogers	4d.
268.	I am well pleased	J. Rheinberger	3d.
120.	I beheld, and lo ...	Dr. Blow	6d.
280.	I beheld, and lo ...	... Elvey	6d.
496.	I came not to call	C. Vincent	3d.
207.	I cried unto the Lord	Dr. Heap	4d.
537.	I declare to you ...	Cruickshank	4d.
168.	I desired wisdom	J. Stainer	6d.
230.	I did call upon the Lord	Pattison	4d.
117.	I have set God ..	Dr. Blake	6d.
130.	I have set God ..	J. Goldwin	3d.
420.	I have set God	Hamilton Clarke	4d.
122.	I have surely built ...	Dr. Boyce	4d.
219.	I have surely built	T. T. Trimnell	4d.
590.	I heard a great voice	G. F. Cobb	3d.
396.	I heard a voice	Sir John Goss	2d.
171.	I saw the Lord ..	J. Stainer	6d.
743.	I was glad ...	C. H. H. Parry	4d.
114.	I was glad	T. Attwood	4d.
32.	I was glad ...	... Sir G. Elvey	3d.
79.	I was glad ...	..C. E. Horsley	6d.
379.	I was glad ...	T. T. Trimnell	4d.
119.	I was in the spirit ...	Dr. Blow	6d.
205.	I will alway give thanks	Dr. Clarke	3d.
73.	I will cry unto God	Dr. Steggall	3d.
874.	I will cry unto God ...	H. J. King	3d.
502.	I will extol Thee	C. M. Hudson	4d
29.	I will give thanks ...	J. Barnby	4d.
156.	I will give thanks ..	E. J. Hopkins	6d.
568.	I will give thanks ..	Mozart	2d.
674.	I will give you rain	H. W. Wareing	4d.
225.	I will go unto	...Dr. Gauntlett	2d.
591.	I will go unto the altar	C. Harris	3d.
437.	I will greatly rejoice	Cruickshank	4d.
195.	I will lay me down	H. Gadsby	2d.
209.	I will lay me down ...	Dr. H. Hiles	3d.
739.	I will lay me down	A. C. Edwards	3d.
495.	I will lift up mine eyes	D. S. Smith	3d.
126.	I will love Thee, O Lord	J. Clark	4d.
394.	I will love Thee ...	Kingston	4d.
78.	I will magnify Thee	J. B. Calkin	4d.
27.	I will magnify Thee	Sir John Goss	3d.
153.	I will magnify Thee ..	J. Shaw	3d.
405.	I will magnify Thee	Oliver King	4d.
633.	I will magnify Thee ...	F. Iliffe	4d.
760.	I will magnify Thee	W. H. Bell	4d.
780.	I will magnify Thee	E. M. Lee	3d.
154.	I will mention ...	Sir A. Sullivan	6d.
575.	I will not leave you ...	B. Steane	2d.
790.	I will not leave you	W. Byrd	3d.
519.	I will open rivers	E. Pettman	3d.
371.	I will set His dominion	H. W. Parker	4d.
100.	I will sing a new song	Dr. Armes	8d.
608.	I will sing of the mercies	J. Booth	3d.
134.	I will sing of Thy power	Greene	4d.
192.	I will sing unto the Lord	Wareing	3d.
6.	I will wash my hands	Hopkins	3d.
710.	If any man hath not	H. W. Davies	4d.
819.	If Christ be not raised	C. Macpherson	4d.
758.	If the Lord Himself	Walmisley	6d.
825.	If the Lord Himself	W. Child	3d.
53.	If we believe that Jesus died	Goss	1½d.
453.	If ye love Me	H. W. Wareing	3d.
544.	If ye love Me ..	... B. Steane	2d.
469.	If ye then be risen (S.A.)	M. B. Foster	3d.
58.	If ye then be risen ...	Dr. Naylor	3d.
789.	If ye then be risen	Ivor Atkins	4d.
61.	In Christ dwelleth	Sir John Goss	3d.
619.	In every place incense	John E. West	3d.
655.	In heavenly love ...	H. Parker	3d.
403.	In my Father's house	Crament	3d.
777.	Ditto	H. Elliot Button	3d.
102.	In sweet consent	... E. H. Thorne	3d.
278.	In that day ...	... Sir G. Elvey	4d.
802.	In that Day (Christmas)	J. F. Bridge	3d.
582.	In the beginning ...	F. Tozer	4d.
720.	In the beginning	C. Macpherson	4d.
33.	In Thee, O Lord ..	B. Tours	3d.
148.	In Thee, O Lord ...	J. Weldon	3d.
385.	In Thee, O Lord	S. C. Taylor	3d.
338.	In the fear of the Lord	J. V. Roberts	3d.
282.	In the Lord ...	Sir R. Stewart	6d.
659.	In the Lord ...	C. Macpherson	4d.
467.	Is it nothing (S.A.)	M. B. Foster	3d.
571.	Ditto (4 voices)	M. B. Foster	3d.
725.	Is it not wheat-harvest	T. Adams	3d.
91.	It came even to pass	Ouseley	4d.
180.	It is a good thing ...	J. Barnby	6d.
231.	It is a good thing	T. M. Pattison	4d.
215.	It shall come to pass	Dr. Garrett	6d.
397.	Jesu, lover of my soul (Male)	F. Iliffe	2d.
455.	Jesus Christ is risen	Oliver King	4d.
788.	Jesus Christ is risen to-day	Gaul	4d.
654.	Jesu, Thou joy ...	E. H. Davies	3d.
844.	Jesu, Thou sweetness	H. J. King	3d.
548.	Joy in harvest ...	... B. Steane	3d.
7.	Judge me, O God ...	Mendelssohn	4d.
677.	Just Judge of Heaven ...	Garrett	6d.
614.	Justorum animæ	Byrd	3d.
179.	King all glorious ..	J. Barnby	6d.
581.	Kings shall be thy	G. C. Martin	3d.
37.	Lead, kindly Light ..	J. Stainer	4d.
425.	Lead, kindly Light ...	R. Dunstan	3d.
528.	Lead, kindly Light	C. L. Naylor	4d.
589.	Lead, kindly Light	D. Pughe-Evans	3d.
706.	Let all the world	C. W. Jordan	4d.
132.	Let God arise ...	Dr. Greene	6d.
375.	Let God arise	T. T. Trimnell	4d.
346.	Let my complaint (Male)	Thorne	3d.
857.	Let my complaint come before Thee, O Lord	Arthur Batten	2d.
509.	Let not thine hand...	J. Stainer	3d.
438.	Let not your heart ...	M. B. Foster	3d.
438.*	Ditto (8 v.)	M. B. Foster	3d.
807.	Ditto ...	Eaton Faning	3d.
795.	Let the heavens be glad	H. M. Higgs	4d.
226.	Let the peace of God	J. Stainer	4d.
565.	Let the righteous ..	R. F. Lloyd	3d.
328.	Let the words of my	A. D. Culley	3d.
494.	Let Thy merciful ears	W. B. Bell	2d.
308.	Let us now praise (Male)	Thorne	3d.
96.	Lift up thine eyes	Sir John Goss	6d.
18.	Lift up your heads ...	J. L. Hopkins	1½d.
409.	Ditto	S. Coleridge-Taylor	3d.
847.	Ditto ...	William Turner	2d.
343.	Lift up your hearts ...	J. Barnby	4d.
408.	Lighten our darkness	G. R. Vicars	2d.
595.	Light of the world ...	E. Elgar	3d.
393.	Like as the hart	Thomas Adams	3d.
799.	Ditto	H. Clarke	3d.
530.	Lo, God, our God ...	B. Haynes	3d.
883.	Look down, Holy Dove	B. Luard-Selby	3d.
711.	Look on the fields	C. Macpherson	3d.
843.	Look, ye saints, the sight is glorious ...	M. B. Foster	3d.
859.	Look upon mine adversity	John Blow	2d.
639.	Look upon the rainbow	T. Adams	3d.
801.	Lord God of Abraham	A. H. Brewer	2d.
165.	Lord, how are they...	H. Clarke	6d.
391.	Lord, I have loved...	...F. Iliffe	3d.
722.	Lord, I have loved	G. W. Torrance	3d.
54.	Lord, let me know mine end	Goss	3d.
351.	Lord of all power (Male)	J. Barnby	2d.
459.	Lord of our life ...	J. T. Field	3d.
566.	Lord of life	A. C. Mackenzie	3d.
404.	Lord of the rich and golden	F. Tozer	2d.
411.	Lord of the Harvest	J. Barnby	4d.
318.	Lord, Thou art God...	J. Stainer	8d.
803.	Lord, Thou art good	H. Coward	3d.
434.	Lord, Thou hast ...	A. Whiting	3d.
830.	Lord, we leave Thy servant sleeping	J. Brahms	4d.
274.	Lord, what love have I	Dr. Steggall	6d.
267.	Lord, who shall dwell	Dr. Roberts	4d.
335.	Lo, summer comes again	J. Stainer	6d.
504.	Lo! the winter	B. Farebrother	3d.
835.	Love divine, all love excelling	E. V. Hall	3d.
350.	Magnify His Name...	G. C. Martin	4d.
290.	Make a joyful noise	A. C. Mackenzie	6d.
108.	Make me a clean heart	J. Barnby	3d.
431.	Ditto	A. W. Batson	3d.
436.	Man goeth forth ...	A. Carnall	3d.
694.	Man that is born	S. S. Wesley	2d.
222.	Me ye have bereaved	C. Morales	3d.
527.	Mercy and truth are met	J. Stainer	3d.
211.	Mine eyes look unto Thee	H. Baker	3d.
500.	Miserere mei, Deus	J. Barnby	3d.
665.	Ditto	... Novello	2d.
464.	Ditto	J. Stainer	3d.
518.	Ditto	E. Pettman	1½d.
811.	Ditto	G. P. Da Palestrina	4d.
818.	Ditto	G. Allegri	4d.
765.	Morn's roseate hues	Chadwick	3d.
512.	My beloved spake ...	H. Purcell	6d.
428.	My God, I love Thee	G. J. Bennett	3d.
617.	My God, I thank Thee	E. H. Lemare	3d.
10.	My God, my God ...	Mendelssohn	6d.
288.	My God, look upon ..	J. L. Hopkins	3d.
353.	My heart is fixed	W. Cruickshank	4d.
460.	My heart was glad ...	A. Carnall	4d
564.	My heart is inditing	M. B. Foster	4d.
199.	My hope is in the	J. Stainer	6d.

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LEEDS MUSICAL FESTIVAL.

OCTOBER 9, 10, 11 and 12.

The thirteenth musical festival organized in this musical centre was held on the above dates with considerable artistic success, whatever the result may turn out to be from a pecuniary point of view. It is by no means easy, and it may be impossible, to frame a programme for such a spacious event that will satisfy all tastes. Therefore it is greatly to the credit of the Leeds Committee that they presented to their supporters a selection that blended the old and the new, the native product and the foreign, in fair proportion. The following is the full programme of the eight concerts given:

OCTOBER 9. MORNING.

Selection, 'Israel in Egypt'	*Handel.*
Choral Symphony	*Beethoven.*

EVENING.

'Sinfonia Sacra'	*Parry.*
Pastorals (New)	*A. Herbert Brewer.*
Symphony No. 2	*Brahms.*

OCTOBER 10. MORNING.

Symphonic cantata, 'Stabat Mater' (first performance)	*Stanford.*
Scenes from 'Olav Trygvason'	*Grieg.*

EVENING.

Elegiac Overture	*Joachim.*
Folk-songs (New)	*Rutland Boughton.*
Ode (New), 'Intimations of Immortality'	*Arthur Somervell.*
Overture, 'Die Meistersinger'	*Wagner.*
Song for chorus and orchestra (New)	*R. Vaughan Williams.*
Walkürenritt and Finale of 'Siegfried'	*Wagner.*

OCTOBER 11. MORNING.

Oratorio, 'The Kingdom'	*Elgar.*
Symphony in C	*Schubert.*

EVENING.

'Requiem'	*Mozart.*
Poem for chorus and orchestra, 'Sea Wanderers'	*Granville Bantock.*
Symphony No. 8	*Glazounow.*

OCTOBER 12. MORNING.

Mass in B minor	*Bach.*

EVENING.

Overture, 'Hebrides'	*Mendelssohn.*
Eight-part motet, 'The Spirit also helpeth us'	*Bach.*
Dramatic song, 'Vätergruft'	*Cornelius.*
Songs	*Grieg.*
Concerto for pianoforte	*Grieg.*
Overture, 'Leonora' No. 3	*Beethoven.*
Five Songs of the Sea	*Stanford.*
Ode, 'Blest Pair of Sirens'	*Parry.*

The conductor-in-chief was, as at the two previous festivals, Sir Charles Stanford, and all the English composers conducted their own works. The orchestra of 123 performers consisted chiefly of members of the London Symphony Orchestra, led by Mr. W. Frye Parker, and Dr. E. C. Bairstow was the organist. The choir included 105 sopranos, 86 contraltos (ladies), 8 altos (male), 83 tenors and 86 basses. Mr. H. A. Fricker was chorus-master, and Mr. H. Pickard had acted as chorus-pianist. Mr. Fred. R. Spark was again the honorary secretary, and to say that he fulfilled his duties as usual is the best compliment he can be paid. Regret is general that he now retires from the post. The solo singers were all of the first rank. It was a sad disappointment to all concerned that on the first day of the festival Madame Agnes Nicholls was compelled, owing to a bad throat, to resign her important leading parts. It is a testimony to the readiness of Miss Perceval Allen and of Miss Gladys Honey, a young student from the Royal College of Music, that her place was filled so efficiently.

The 'Israel' selection with which the festival opened displayed the rich sonority of the chorus to great advantage. The basses were particularly fine, the tenors were resonant if not obviously sweet, and the sopranos and contraltos revealed some brilliant qualities. The performance presented no special features of interpretation. Miss Brema, Mr. Spencer Thomas (tenor), Mr. Ffrangcon-Davies and Mr. Herbert Brown (basses) were the soloists. The last-named singer—a newcomer at a festival of this importance—sang with conspicuous refinement and made a very favourable impression. The performance of the Choral Symphony, which followed the oratorio selection, was an all-round good one without special distinction, except that the band played very finely.

At the evening concert Sir Hubert Parry's Sinfonia Sacra 'The Love that casteth out fear,' was given. Although much of the performance created a deep impression, it cannot be said that on the whole the grave beauty of the work was realised. The semi-chorus, instead of coming from afar, was placed on the platform, and generally there was not enough effort at interpretation on the part of the chorus to arrest attention. The solos were expressively sung by Madame Ada Crossley and Mr. Plunket Greene.

The four new Pastorals by Dr. A. Herbert Brewer were very attractive items. Mr. Gervase Elwes was the soloist, and he sang with fine taste and due fervour. The accompaniments showed that the composer has gained skill to write daintily and with charm for the orchestra. The chorus parts (for male choir) were also effective, and induced a wish that they were more developed. The Brahms Symphony in D was a worthy conclusion to the concert.

On the morning of the second day Sir Charles Stanford's 'Stabat Mater' for soli, chorus and orchestra (Op. 90) was produced. By general consent this work was the most striking and indubitably successful of all the new works brought forward. An austere critic, steeped in ecclesiastical scholasticism, might desire a less unrestrained musical expression of the world-famous hymn. But the allurement of the unfettered employment of the colouring resources of the modern musical palette by a ripe master of the art overwhelmed such considerations. The naturalness of the flow of the music and the sincerity of the expression, in turn passionate, tender and lachrymose, throughout enslaved attention. These are general impressions after the glow of a first hearing. No doubt there will be many opportunities for a more critical estimation of the work. The performance was on the whole an adequate one. The chorus sang *con amore*, and the orchestra was splendid. Miss Gladys Honey, a young student of the Royal College of Music, bravely took the soprano part that was to have been 'created' by Madame Agnes Nicholls. She displayed a sweet voice without much power, and she sang with a refinement and simplicity that earned the admiration of her formidable but sympathetic audience. It is enough to say that the other soloists were Madame Kirkby Lunn, Mr. Gervase Elwes and Mr. Plunket Greene. The second half of the morning concert was devoted to the compositions of Grieg, who was to have conducted. We believe that the inclusion of the scenes from 'Olav Trygvason' (Op. 50) was the suggestion of the late composer. It must be confessed that the music gave little impression of power. It may be that it was not conceived with a view to the massiveness of the Leeds chorus and orchestra, and that in the theatre a juster sense of proportion would be felt. But we are afraid that the music itself is inadequate to its subject. A good performance of the popular 'Peer Gynt' (No. 1) Suite helped the audience to more enthusiasm for the memory of the composer.

The evening concert began appropriately with the Elegiac Overture (Op. 16) of the late Joseph Joachim. This was followed by the first performance of a song for chorus and orchestra by R. Vaughan Williams, set to Whitman's inspiring poem 'Toward the unknown region.' This work establishes a high reputation for its young composer. It exhibits power to maintain due perspective on a large canvas, and to invest musical ideas with deep and impressive significance. The great climax of the fifth verse is skilfully wrought up, although on a first hearing the note of rapturous exultation seemed not to be fully realized. The performance was a fine one, and was duly appreciated by the audience.

Another new work brought out at this concert was Dr. Somervell's setting for baritone solo, chorus and orchestra of passages selected from Wordsworth's ode on 'Intimations of Immortality.' It was a bold undertaking to endeavour to wed music to so great a poem. Dr. Somervell's idioms and conventional forms of expression do not, at least as yet, seem to lend themselves to breadth, deep significance or intensity. There are it is true many charming passages in the setting, especially for the chorus, but the almost constant synchronous movement of the choral parts tends to a monotony which the orchestration does little to relieve. A climax to the words 'Then sing ye birds a joyous song' is one of the most effective passages of the work. The solo was sung by Mr. Ffrangcon-Davies with rather less than his usual success, but otherwise the performance was blameless if not stirring. The 'Meistersinger' overture was magnificently played, and was followed by Mr. Rutland Boughton's unaccompanied choral variations upon two English folk-songs, namely 'The Barkshire Tragedy' and 'King Arthur had three sons.' The arrangements show that Mr. Broughton can import humour without horseplay into his music. The choir sang the variations remarkably well, and the audience, which until now had been surfeited with serious art, lent a willing ear to lighter strains. A fair performance of the 'Walkürenritt' was followed by the great duet from 'Siegfried,' in which Miss Susan Strong and Mr. Ben Davies took part. It says much for the power of these two eminent vocalists that their voices were often distinguishable through the storm and stress of the orchestral welter.

'The Kingdom' was performed on the third morning. It is only necessary to say that on the whole this presentation was one of the finest yet given of this noble work. One sometimes yearned for more delicacy of tone-force and of rhythm, and it must be recorded that there was a fearful moment of failing intonation that threatened disaster, which fortunately was averted by a keen entry of the wood-wind, and by Mr. Ben Davies singing dead on the correct pitch. The great climax, 'O ye priests,' provided scope for the majestic tone of the chorus, and produced a deep impression. Miss Perceval Allen took what was to have been Madame Nicholls's part, and it is enough to say that the other artists were Madame Kirkby Lunn, Mr. Ffrangcon-Davies and, as stated above, Mr. Ben Davies. The composer conducted with unusual energy and alertness, and to this fact much of the success of the performance must be ascribed.

The great Symphony in C by Schubert concluded the morning concert.

At the evening concert the first item was Mozart's Requiem Mass. As execution the performance was splendid and sometimes thrilling. But the mould of the music seemed at times to call for smaller resources of chorus and band. A well-known critic described the performance as 'exhilarating.' This with regard to a Requiem was a doubtful compliment. The soloists were Mrs. Henry J. Wood, Madame Ada Crossley, Mr. Spencer Thomas and Mr. Herbert Brown.

The Requiem was followed by Mr. Granville Bantock's new, or at least newly produced, work, 'Sea wanderers,' a setting for chorus and orchestra of a poem by the composer's wife. The subject of the poem is the uncertainty of the drift of human fate:

> We are as ships upon the sea,
> Sailing into Eternity.
>
> . . . .
>
> Whether we're bound for the ice and snow,
> Or the land of the sun, who can know?

The idea resembles that of the Whitman poem 'Towards the unknown,' set by Dr. Vaughan Williams and performed on the previous day.

The calculated vagueness of the poetic idea afforded full scope for the peculiar genius of Mr. Bantock. In some respects the work is the most remarkable that has come from his active and fertile brain. The orchestra pours out a stream of novel and boldly conceived effects, for the least agreeable of which a 'fog-horn' is responsible. As a sea journey is depicted there was no demand for a motor hoot. A solo quintet of strings in addition to the ordinary orchestra is almost constantly employed. The harmonic texture also displays much originality. Dr. Ernest Walker, the official analyst, points out in the programme a passage that employs 'forty-eight consecutive first inversions of augmented triads'; but surely these chords are inversions to the eye rather than to the ear. Then the choral parts fully live up to their environment and present a series of baffling-looking problems to choralists decorously trained on approved methods. In thus drawing attention to some of Mr. Bantock's unconventionalisms, there is no desire to belittle the æsthetic value of his work. On the contrary, we wish to say that the originality of the ideas and of the means employed to express them were, even on a first hearing, deeply interesting, even though the performance failed to do more than half realise the composer's conception. It would be unjust to blame the chorus for any shortcomings, for after all they could not be expected to give more than a certain proportion of time to the work. Composers who demand highly special choral technique from festival choruses must take their chance. Whether choralists elsewhere, in less stress, will devote their skill and time to a real mastery of this work remains to be experienced. It may be hoped that we shall not have to wait very long.

Glazounow's Symphony in E flat (Op. 83), one of this active composer's latest productions, was performed for the first time in England. It was admirably played under the baton of Sir Charles Stanford. There is much to admire in the work. The rich orchestration is a conspicuous feature, especially of the first movement. There are no startling effects—in fact, for a modern symphony there is unusual restraint. The slow movement is interesting at first, but it seems over-developed, a criticism that may be applied also to the *Scherzo*. The last movement is a brilliant example of the composer's fertility and skill.

The concert on the last morning was devoted to Bach's Mass in B minor. Needless to say the chorus here displayed some of their finest qualities so far as regards brilliancy of tone. Unity of attack was not so obvious a speciality, and it was possible to find some fault with the execution of the slurred runs. The *Sanctus* found the chorus at its best, and created a deep impression. For once in a while the soloists, Miss Perceval Allen, Madame Ada Crossley, Mr. Gervase Elwes and Mr. Herbert Brown had a fair chance of due prominence. The accompaniments to the solos were played by a very small orchestra with some filling-in from a 'desk' pianoforte played by the conductor. Thus a certain intimacy and unity were secured. The solos were sometimes exquisitely sung, and the duets were unusully successful. It was good that this immortal Mass was the last large choral work to be performed. Coming after a torrent of music of many schools and periods it seemed to declare imperiously its splendid unapproachableness and grandeur.

The programme of the concluding evening concert was miscellaneous, and did not introduce any new music. The most striking performances were that of the Bach motet by the choir, and that of the Grieg Pianoforte concerto by Mr. Percy Grainger, in which he made manifest hitherto unrevealed beauties.

An account of the unveiling in Leeds Parish Church of the memorial to Samuel Sebastian Wesley is given on p. 721.

THE OPERA.

The autumn season of opera in Italian at Covent Garden opened on October 3 with Puccini's 'Madama Butterfly' and since that night have been played the same composer's 'La Bohème,' and 'La Tosca'; Verdi's 'Aïda' and 'Rigoletto,' Bizet's 'Carmen,' Gounod's 'Faust,' Mascagni's 'Cavalleria Rusticana,' and Leoncavallo's 'I Pagliacci.'

The principal prima donna has been Madame Giachetti, who has been supported by Madame Lejeune and Messrs. Bossi, Scandiani and Sammarco. Miss Maria Gay, who made her reappearance in 'Carmen' on October 5, and several newcomers have made favourable impressions. The most successful 'first appearance' was Miss Bryhn, a Norwegian lady who made her début as Santuzza on October 4. The same night Miss Dereyne won good opinions as Nedda, and increased them by her vivacious impersonation of Musetta in 'La Bohème' on October 8. Miss Lindsay, a soprano born in Paris of a Scotch father and an American mother, made her first appearance at Covent Garden on October 7, as the heroine in 'Faust'; Miss Edith de Lis, an American lady, made an exceptionally promising début on October 22 as Tosca; and Miss Lalla Miranda made a successful reappearance as Gilda in 'Rigoletto,' after seven years' absence, on October 19. The performance of 'Aïda' was distinguished by the fine singing of Madame Paquot as Amneris and Madame Litvinne as the slave-girl, the former showing great progress since her last appearance here in 1903. The Spanish tenor, Mr. Vignas, has rendered valuable assistance, particularly as Radames in 'Aïda,' and Mr. Carpi, who made his *rentrée* on October 19 as the Duke in 'Rigoletto,' sang very pleasingly. The most notable of the new male singers however was Mr. De Luca, who appeared on the opening night as Sharpless, and subsequently personated Marcello in ‘La Bohème’ on October 8, and Scarpia in ‘La Tosca’ on October 10. Mr. Luppi has shown himself a good artist in several important parts. An interesting event was the début on the operatic stage on October 15 of the young Irish tenor Mr. John McCormack, as Turiddu. Other artists who should be mentioned are Mr. Zoffoli, Miss Ada Davies, and Madame Edna Thornton.

The conductors have been Mr. Panizza and Mr. Serafin, the latter a newcomer who has amply justified his engagement. The ensembles and stage mounting have been excellent.

MR. DELIUS'S PIANOFORTE CONCERTO.

Mr. Fritz Delius is a Yorkshireman—he was born at Bradford in 1863—and a composer whose creations are widely esteemed on the Continent, but who is well-nigh unknown in the land of his birth. His compositions include an opera, ‘Koanga,’ produced at Elberfeld in 1904; a symphonic poem, ‘The dance of life,’ played for the first time at Düsseldorf in the same year; ‘Paris, Impressions de Nuit,’ ‘Sea-drift,’ for baritone, solo, chorus and orchestra, Essen, 1906; symphonic poem ‘Appalachia,’ 1905, opera ‘The village Romeo and Juliet,’ 1907; and ‘The Mass of Life,’ for soli, chorus and orchestra, after Nietzsche.

Particular interest therefore attached to the first performance in this country, on October 22, at the Promenade Concerts, Queen's Hall, of Mr. Delius's Pianoforte concerto in C sharp minor. This work dates from 1897, but it has been revised recently. Constructed on the Liszt model, it is essentially modern in conception and expression. Its three separated movements are closely connected thematically, and no break is made between them in performance. On a first hearing the work conveys the impression that intimate acquaintance would be required fully to appreciate the significance of the music, albeit the style is sufficiently direct to at once stir the imagination of the listener and excite his admiration. The chief characteristics of the concerto are virility and strenuousness. Passionate passages deepen into poignancy, but a tranquil spirit ultimately prevails, and in the last movement the glorified treatment of the principal theme of the work seems to suggest triumph over adverse influences. The solo part was most brilliantly played by Mr. Theodor Szánto, a newcomer of whom we should hear more. The concerto received an enthusiastic reception.

London Concerts.

Several interesting orchestral concerts have recently taken place at Queen's Hall. Amongst them was that given by the New Symphony Orchestra, conducted by Mr. Thomas Beecham, on October 14, at which the soloist was the clever young violinist Jóska Szigeti. The most important of the orchestral works performed was Edouard Lalo's practically unknown Symphony in G minor, which, although not a great composition, is so clear in form, melodious in character, and musicianly, as to give much pleasure to the listener. At the same concert was heard Vincent d'Indy's symphonic legend ‘The enchanted forest.’ The music is imaginative and picturesque, but the thematic material is not very strong and is over developed. The concluding section, however, has poetic charm, and the finish is impressive and beautiful. Both these works, as well as Smetana's symphonic poem ‘Sarka,’ were admirably interpreted.

The most memorable concerts of the last month were those *In Memoriam* Edvard Grieg, which were conducted by Mr. Wood at Queen's Hall respectively on October 16 and 23. The former was opened by the first performance in England of the late composer's funeral march, written in 1866 in memory of his greatly esteemed friend Rikard Nordraak. This solemn music, played at the composer's own funeral, is a most dignified and characteristic composition, the opening section being particularly impressive and the *Trio* having a melody thoroughly Griegian in style. Subsequently there was brought to a first hearing in England an orchestral arrangement of Grieg's ‘Old Norwegian Romance,’ originally written for two pianofortes. This is not so attractive as other works by the deceased musician, but it contains some pleasing passages and the scoring is picturesque. The other instrumental works were the early overture ‘In Autumn,’ the first ‘Peer Gynt’ suite, and the Pianoforte concerto, the solo part of the last-named being superbly rendered by Miss Johanne Stockmarr. A number of Grieg's songs were sympathetically sung by Mr. Anton Sistermans. The concert on October 23 was devoted to chamber music, the concerted works being the String Quartet in G minor and the Sonata (No. 2) in G for violin and pianoforte. The first-named was played by the Brodsky Quartet, and the latter by Dr. Adolph Brodsky and Mr. Percy Grainger. Pianoforte solos were contributed by Mr. Percy Grainger, while Miss Ellen Beck, chamber singer to the King of Denmark, sang an excellent selection of Grieg's songs.

Previous to his departure on an American tour, Mr. Richard Buhlig, with the co-operation of the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, gave a concert on October 17, at which he had the courage to play in practically four concertos, including those by Liszt in A major and by Schumann in A minor. The other two works were less known, being César Franck's ‘Variations symphonique’ and Liszt's ‘Spanish Rhapsody’ as ‘improved’ by Busoni. Mr. Buhlig's fine technique enabled him to make light of the difficulties of these compositions, his playing throughout the afternoon being characterized by dignity and artistic restraint.

Considerable interest was evinced in a concert given by Mischa Elman at Queen's Hall on October 19, when he was supported by the London Symphony Orchestra, conducted by Mr. Emil Mlynarski, a Polish musician born in Warsaw in 1870. Mr. Mlynarski is not unknown in England, for here as a youth he was heard as a violinist, but of late years he has acquired great celebrity as director of the Philharmonic Societies at Warsaw and Moscow. His interpretations of Beethoven's ‘Egmont’ overture and Tchaikovsky's fourth Symphony, and the support he gave Mischa Elman in Spohr's ‘Scena Cantata’ No. 8, proved that his reputation has been well-earned. His readings were distinguished by remarkable clearness of phrasing, almost microscopic attention to detail, and keen perception of effect. He brought with him a new symphonic poem entitled ‘Die Steppe,’ by a Mr. Sigismund Noskowski. This work, inspired by the scenery of the Russian steppes, contains several impressive passages, and is very cleverly scored, but it is over-long. Mention should also be made of an *Adagio* from a Violin concerto in D minor by Mr. Mlynarski, and also of a piquant ‘Musette’ for violin and pianoforte, both works attesting to a lively fancy, refined taste, and musicianly skill.

Another enjoyable concert was that given by Mr. Fritz Kreisler, prior to his departure for America. He was content with two concertos, that by Mozart in D, No. 4, and Brahms in the same key, in both of which he played very finely. A less known work was a ‘Rhapsodie Piemontese’ by Mr. Sinigaglia, a Professor at the Milan Conservatoire. This proved a very bright and characteristic work with themes partaking of a folk-song character. Mr. Kreisler was also supported by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood.

PROMENADE CONCERTS.

The interest evinced at the Queen's Hall promenade concerts, and the excellence of the performances, under the direction of Mr. Henry J. Wood, have been fully maintained. On September 26 was given the first performance of a new overture entitled ‘Shylock,’ by Mr. Felix H. White, which is dedicated to Mr. Henry J. Wood and the Queen's Hall Orchestra. Mr. White's overture was written two years ago; it is his first orchestral work and the first he has had performed in public. This being so he must be credited with very special talent, for his overture is a significant and cleverly-scored production that so appealed to the audience that he was recalled to the platform three times. The composer's aim has been ‘To depict the soul-state of Shylock the man, and to contrast the ideas embodied in the well-known “Mercy” speech.’ Although the design is entirely modern in conception the development is rational, the scoring is clear, and exaggerations are carefully avoided. Mr. White certainly merits encouragement.

Much interest attached to the first performance in England on October 1 of Sibelius's new Violin concerto (Op. 42). This work consists of three movements, the first of which holds the attention more by the brilliant writing for the solo violin than by the significance of the music. This is reversed in the second movement, an *Adagio de molto* which possesses dignity, and a theme of characteristic qualities which receives effective treatment. The *finale* is extremely vivacious, and the music flows on with spontaneity and vigour until a brilliant close is reached. The solo part was admirably played by Mr. Henri Verbruggen.

On the following evening was heard for the first time in London a Pianoforte concerto in C sharp minor by Mr. Edward Isaacs, a native of Manchester. Composed about a year ago, the concerto is brilliantly laid out for the solo instrument. This in particular applies to the first movement, brilliancy being its distinguishing feature. The second number, *Quasi fantasia*, is of more musical interest and contains several poetic passages. It leads without break into the *finale*, the most attractive portion of the work, the themes having greater strength and being treated with vigour and exuberance.

A symphonic poem entitled 'Isabella,' by Mr. Frank E. Bridge, performed for the first time on October 3, proved a very clever and significant composition. The composer has chosen to illustrate Keats's poem 'Isabella' and the basil pot. This story, which, it will be remembered, turns upon the heroine digging up the dead body of her lover and taking home his head in a basil pot, does not lend itself to cheerful strains, but Mr. Bridge shows better taste in his music than in his choice of subject, and the four principal themes are expressive, well contrasted and effectively developed. The orchestration in particular is ingenious and picturesque, and shows excellent appreciation of tone-colour.

A new overture, entitled 'For Valour,' by Mr. Havergal Brian, was performed for the first time on October 8, in which the composer was inspired by a passage from Walt Whitman's 'Drum taps,' commencing 'Adieu, dear comrade,' and ending 'To fiercer, weightier battles give expression.' Mr. Brian certainly has given weighty expression to the martial character of his subject, and when the brass at the Queen's Hall find on their music the direction *ffff* brazen results are inevitable. Apart from this over-generosity in dealing with the brass, Mr. Brian's overture is a convincing and brilliant production. He has invented some capital themes, treated them interestingly, and shown musicianly resource.

The first performance in England of Liszt's 'Concerto pathétique' in E minor for pianoforte and orchestra, as arranged by Herr Burmeister, was given on October 15, with Mr. Arthur Cooke as the pianist. This concerto dates from 1850, when it appeared under the title of 'Grosses Konzert Solo.' Subsequently it was arranged for two pianofortes under its present title, paraphrased by Hans von Bülow, and finally edited by Burmeister. As will be surmised from the above history, the solo part is of the most brilliant description, and the themes are ornately treated. Musically, the most estimable portion of the concerto is its slow movement, which is poetic and expressive, while the *finale* is most energetic, and the work ends in the gorgeous fashion beloved of Liszt.

The following evening Mr. Frederic Austin, the esteemed young baritone, came forward as a composer with a Rhapsody for orchestra, entitled 'Spring.' Mr. Austin's Rhapsody possesses sufficient originality to justify encouragement, and it bears evidence of musicianly craftsmanship that excites respect. If the work is somewhat heavily scored for its subject, the instrumentation is well balanced and shows perception of what is appropriate. The slow portion is exceedingly graceful, and the *finale* is melodious and strenuous.

On October 17 the first performance was given of a new Concertstück in D minor for violin and orchestra (Op. 20), by Madame Ethel Barns, who played the solo part in her usual finished and neat style. Though not strong, the work is graceful, and may aptly be termed feminine in the best sense of the word.

Mr. Delius's Pianoforte concerto is noticed on p. 739.

Musical Competition Festivals.

ASHTON-UNDER-LYNE (LANCASHIRE).

September 28.

A very successful competition was held here under the auspices of the Co-operative Union, N.W. Section. Thirteen choirs came to sing 'The song of the flax-spinner' (Leslie) and 'The bells of St. Michael's tower' (Knyvett and Sir R. Stewart). Huddersfield (Mr. D. W. Evans) were the victors, and Runcorn (Mr. H. Berrey) were only one mark behind them. At the evening meeting four of the choirs combined to sing the test-piece under the baton of Dr. McNaught, who adjudicated. Besides the choral classes there were classes for duettists and vocal quartets. An appreciative audience filled the large hall to its utmost capacity.

BLACKPOOL.

October 2, 3, 4 and 5.

This popular festival was in many respects unprecedentedly successful. Although it is held so early in the autumn, and therefore at a time theoretically inconvenient to choirs and others concerned, it persists in drawing thousands of competitors. The entries were 150 in excess of those of last year, and in all there were about 3,500 competitors, including 33 violinists, 92 pianists, 79 junior solo singers, 270 adult solo singers (some entered for two classes), 11 vocal quartets, 5 vocal quintets, 23 school choirs, 8 female voice, 9 male voice, and 23 mixed-voice choirs, 3 string, and 3 full orchestras. The adjudicators were Dr. McNaught, Mr. Granville Bantock, Mr. Ernest Newman, Mr. Lionel H. Benson, Mr. C. H. Fogg, Madame Edith Hands, Mr. Le Vallon and Mr. W. Granger (Kendal). In the junior solo classes the boys' section brought forward some of the finest voices and singing that even old-stagers had ever heard. The test was 'Angels, ever bright and fair.' Four boys greatly excelled, and each of them moved the audience to enthusiasm. Walter Brown, Sydney Collett and Leslie Battersby came, we understand, from Mr. Bates's London School for Choristers. They were slightly outclassed by Joseph Smith, of Stockport, a lad with an unusually fine voice and expressive style, who was awarded the first prize. The school-choir singing was of the usual high average, and in the chief class resulted in victory, for the fifth time in succession, of the Revoe Council school (Mr. J. R. Rigby). The children of this school sing with remarkable beauty of tone and expression. Another school choir, from Devonshire Road, Blackpool (Mr. J. J. Barlow), was very little inferior. The tests were two parts, 'The Nightingale' (Schumann); three parts, 'Night song' (Abt); three parts, 'A cradle song' (H. Walford Davies). Action songs are a wonderfully attractive feature of this festival. They draw immense audiences, that are moved to tears and laughter by the extraordinary skill brought to bear upon the little comedies acted and sung by the children. The costumes, the free, gay movement, the unity of action, the singing and the constant touches of child human-nature that makes the whole world kin provide a unique entertainment. A dramatised version of the beautiful air 'A Skye boat-song' by the 'Caledonia' class, trained by Miss Isobel Garner, gained the first place.

In the adult solo singing classes, which were divided into eight sections, there were many attractive performances. The eight winners afterwards competed against one another for a silver rose bowl, with the result that Miss A. N. Turner, of Ashton-under-Lyne, was awarded the first position for her excellent performance of 'Dove sono' (Mozart). Mr. Clifford Higgin's Orpheus Ladies gained a prize in one female-voice section, and the ladies of Mr. Whittaker's Glee and Madrigal Society the first place in another section. In a closely contested class for mixed choirs that have never won a prize in the chief class, the Preston Vocal Union, again under Mr. Whittaker, came out first. A mixed-voice sight-test class attracted seven choirs. The test was an unpublished part-song, 'My little pretty one,' by Healey Willan. The prize was won by the Stretford Society (Mr. Thomas Corlett). A notable class was that for vocal quintets, the test-piece in which was the formidable 'Die Vätergruft' ('The hero's rest'), by Cornelius. A thrilling performance given by the St. Helens Quintet fully earned the premier position. Their performance was repeated at the evening concert and was encored, a fact that was as creditable to the audience as it was to the performers. On the last day the classes were open. The male-voice choir class attracted only three choirs. The tests were as follows: 'A patriot's vow' (Cornelius), 'A war-song' (Granville Bantock), 'Sorrow's tears' (Cornelius), and 'The Crusaders' (E. A. MacDowell). They were exceptionally severe, and perhaps had the effect of deterring entries. The Manchester Orpheus Society (Mr. W. S. Nesbitt) were the victors. All four pieces were given by this choir with fine tone and great expression.

The challenge shield class for mixed-voice choirs excited very great interest. Eight choirs sang, and the following were selected for a second testing, with the final result as shown by the figures (maximum 320): Isle of Man Choir, 315 (Mr. J. D. Looney); Blackpool Glee and Madrigal Society, 303 (Mr. H. Whittaker); Southport Choir, 300 (Mr. W. Tattersall); Dr. Ely's Choir, Scarborough, 298 (Dr. Thos. Ely); Burnley Co-operative Vocal Union, 300 (Mr. D. Duxbury). The tests were: Choral song, 'Footsteps of angels' (8 parts), J. Holbrooke; Motet, 'Fest und Gedenksprüche' (8 parts), Brahms; Madrigal, 'O fly not, love' (8 parts), Thomas Bateson; Motet, 'Throne of Mercy' (5 parts), Cornelius. Mr. Looney's choir gave a movingly emotional interpretation of Mr. Holbrooke's choral song, and they were almost equally effective in the other pieces. The choir now hold the two chief shields (the other being the Morecambe one) offered in this country. The Manxites have good reason to be proud of their achievements.

There were three bands in the string orchestra class. The test-piece was Elgar's Serenade in E minor. The Nelson Congregational Orchestral Society (Mr. Charles Townsley) gave a specially excellent performance and gained the first prize, the Colne Band (Mr. J. Lascelles Wildman) coming second. In the full orchestra class there were also three entries. The test-piece was Smetana's brilliant overture 'Die verkaufte Braut' ('The bartered bride'—or 'The sold bride,' as one foreign catalogue has it!). A really fine performance by the Huddersfield Permanent Orchestra (Mr. Ernest A. Lodge) secured the first place, Nelson and Colne Societies coming respectively second and third.

The attendance throughout was unprecedented, and the arrangements, under the superintendence of Mr. Lionel H. Franceys, the secretary, Councillor John Collins, and the stewards, gave great satisfaction.

BELLE VUE, MANCHESTER.

October 16.

This annual gathering, the sixth of its kind, continues to be popular. Ten parish church choirs appeared, with the result that St. Anne's, Newton Heath, was first, and St. John the Baptist, Hey, second. Ten mixed-voice choirs competed for the fifty-guinea challenge trophy, the test-pieces being Wilbye's madrigal 'The Lady Oriana' and Elgar's 'My love dwelt in a northern land.' Bradford Vocal Union (Mr. H. Ball) secured first place, and Talke and District Choir (Mr. J. Whewall) the third, Keighley Vocal Union (Mr. W. S. Wilkinson) being second. The judges were Dr. Roland Rogers, Mr. R. H. Wilson, Mr. Walter S. Nesbitt and Mr. Herbert Whittaker.

NOTTINGHAM.

October 18 and 19.

This was the fifth annual competitive festival held in this town. It is now worked by a strong committee and has a wide basis of membership. On the first day there were junior soloists (vocal and instrumental), adult solo vocalists and a class for children's choirs. Nottingham seems to enjoy the services of first-rate choral trainers of children and adults. Four children's choirs sang quite excellently. Mr. Woolley's Old Radford children gained a first place by one mark over the Queen's Walk girls (Miss F. Oswin). The choirs combined to give a very successful performance of Sir Frederick Bridge's cantata 'The lobster's garden party,' under Dr. McNaught, who adjudicated on both days. On the second day the choirs competed, and the first place fell to Eccleshill Baptist Choir (Mr. J. T. Wilcock). They gave highly-refined performances of 'The haven' (Barnby), and 'Shall we go dance?' (Stanford). The chief section, the challenge shield class, drew five first-rate choirs. The tests were 'Take heed, ye shepherd swains' (Pearsall), 'The Serenade' (Brahms), and 'Angel spirits' (Tchaikovsky). The Melton Mowbray choir (Mr. T. W. Warner), the holders of the shield, again retained the trophy. In the male-voice choir section the tests were 'Rataplan' (De Rillé), 'Feasting I watch' (Elgar), and A Franklyn's dogge' (Mackenzie). Ten choirs competed, and the first prize—another challenge shield—fell to the Sheffield Male Glee and Madrigal Society (Mr. W. Robinson), the Halton Adult Choir (Mr. T. Tollington) coming only one mark behind. Seventeen male-voice quartets competed, with the result that 'The Minster Glee Singers,' from Sheffield, gained the first place. The test-piece was 'Crabbed age and youth' (Stevens). A very successful feature of the festival was the combined singing of the test-pieces under the skilful conductorship of Mr. Charles E. Riley, whose late father founded the festival. The mass of tone and the fluency of the execution made a magnificent effect.

On October 18 a meeting was held at the People's Palace, East London, to discuss the arrangements for holding a competition festival at the Palace in May next. Sir Walter Parratt presided, and there was an influential attendance. A resolution in favour of the holding of a musical festival, to be known as the People's Palace Festival, next year, was unanimously agreed to. It was decided that the area of the festival should be the City of London, Stepney, Limehouse, Spitalfields, Shoreditch, Whitechapel, Poplar, and Bethnal Green. The secretary is Miss Edith Barran, 20, Queensberry Place, S.W.

DATES OF COMPETITIONS.

(With names and addresses of secretaries.)

1907.

YORK. The Yorkshire Challenge Shield Competition.—November 2. Mr. John Rinder, Farnley, Leeds.

BARROW-IN-FURNESS.—November 7, 8 and 9. Mr. T. J. Symons, 28, Warwick Street, Barrow.

OLDHAM. Nonconformist Choir Union.—November 16. Mr. Joseph Lees, Handel House, Mumps, Oldham.

1908.

PRESTON.—February 20, 21 and 22. Mr. T. W. Drury, Festival Offices, 83, Fishergate.

CARLISLE.—February 25, 26 and 27. Mr. H. B. Butler, Cathedral Chambers, Carlisle.

LONDONDERRY.—February 26, 27, 28 and 29. Mrs. Alexandrina Stewart, Crawford Square, Derry.

KENSINGTON. Ladies' Choirs and Orchestras.—February 27. For choirs, Miss Rawson, 34, Pembroke Road, W. For orchestras, Miss Inez Colville, 85, Lexham Gardens, W.

ALEXANDRA PALACE (HERTS and N. MIDDLESEX).—February 28 and 29. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

OAKHAM (RUTLAND).—March 2 and 3. The Hon. Mrs. Charles Fitzwilliam, Barnsdale, Oakham.

BELFAST.—March 21. Mr. W. Wilkinson, 16 to 20, Lombard Street, Belfast.

SOUTH LONDON: BATTERSEA TOWN HALL.—March 21, 23, 25, 26 and April 2. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, London, E.

ISLE OF MAN.—March 24, 25 and 26.—Mrs. Laughton, Peel, Isle of Man.

LONDON WORKING GIRLS' CLUBS.—March 28. The Hon. Miss Maude Stanley, 32, Smith Square, Westminster, S.W.

STRATFORD (LONDON, E.).—March 28 and 30 and April 1, 2, 4 and 11. Mr. J. Graham, 110, Station Road, Chingford, E.

HEXHAM. The Tynedale Festival.—April 3 and 4. Mrs. Arthur Gibson, Hindley House, Stocksfield, Northumberland.

MORPETH (NORTHUMBERLAND). The 'Wansbeck' Festival.—April 10 and 11. Mrs. Orde, Nunnykirk.

LIVERPOOL. Children's Festival.—April 11. Mr. R. Lloyd Roberts, 19, Haringay Avenue, Sefton Park, Liverpool.

BOURNE (LINCOLNSHIRE).—April 28 and 29. Miss Bell, Bourne.

ILKLEY. The Upper Wharfedale Festival.—April 30 and May 1 and 2. Mr. Aitken Crawshaw, Burnside, Ilkley.

PEOPLE'S PALACE (EAST LONDON).—April 30 and May 1 and 2. Miss Edith Barran, 20, Queensberry Place, S.W.

NORTHAMPTON.—May 2 and 9. The Hon. Nora Dawnay, Dingley, Market Harborough.

BRIGG (NORTH LINCOLNSHIRE).—May 4 and 5. Lady Winefride Cary-Elwes, The Manor House, Brigg.

YORK.—May 5 and 6. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

FARNHAM.—May 5 and 27. Miss Fordati, Ridgway, Farnham.

WEYBRIDGE. The West Surrey Festival.—May 6 and 7. Miss Christian Egerton, St. George's Hill, Byfleet, Weybridge.

RICHMOND (YORKS). Swaledale Tournament.—May 6 and 7. The Misses C. and M. Yeoman, Prior House, Richmond, Yorks, and Mrs. Ringrose, The Register House, Northallerton.

SPILSBY (LINCOLNSHIRE).—May 11 and 12. Mr. Stephen Massingberd, Gunby Hall, Burgh, Lincolnshire.

NORTH NOTTS (RETFORD).—May 12, 13 and 14. Mrs. Herbert Peake, Bawtry Hall, Yorkshire.

MORECAMBE.—May 13, 14, 15 and 16. Mr. H. Powell, Festival Offices, Euston Grove, Morecambe.

BUXTON.—May 20, 21 and 22. Mr. F. Gummer, Ash Street, Buxton.

HIGH WYCOMBE (BERKS, BUCKS and OXON).—May 20, 21, 22 and 23. Mrs. Commeline, The Rectory, Beaconsfield, Berks.

WHITBY. Eskdale Tournament.—May 26 and 27. The Misses C. and M. Yeoman, Woodlands, Sleights, Yorks.

LYTHAM.—May 28, 29 and 30. Mr. Allon Wilson, Festival Offices, Lytham.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society's programme announces four subscription concerts and one with Madame Patti as the attraction. The works for the Subscription Concerts include the 'Dream of Gerontius' and a large selection from Wagner's 'Die Meistersinger.' This Society's first miscellaneous concert took place on October 11, and was interesting for at least one fact, viz., that all the artists but one were born in Ireland. The exception was the Russian tenor, Felix Senius, whose magnificent voice and refined singing enchanted the very large and enthusiastic audience. Madame Nora Dane-Valenti (a native of Belfast) was the only lady singer, and her fine soprano voice and tasteful management of it gave great satisfaction. Mr. Charles Manners is always a prime favourite here, and he was never in better voice. Mr. A. Rosenthal (pianoforte) and Miss N. Pedlow (violin) enriched the programme with their excellent selections.

Mr. Phillips has announced a series of subscription concerts, and on October 7 the first was given, with Madame Donalda as principal vocalist, assisted by several other artists. The Queen's College Society announces seven chamber concerts, at which the Edith Robinson, Brodsky and Verbrugghen Quartets will perform.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's conductorship, performed Mendelssohn's 'Elijah,' in the Town Hall, on October 5. The honours fell to the chorus, the choral singing being rich in tone and evenly balanced. The soloists were Madame Laura Taylor, who sang the soprano solos in a clear and sweet voice and with commendable expression, Miss Eunice Fowles, Mr. Clarence Skelton and Mr. William Evans. Mr. C. W. Perkins rendered valuable assistance on the organ.

The Birmingham Choral Union inaugurated its season's concerts at the Town Hall, on October 12, by a praiseworthy performance of Haydn's 'Creation,' the occasion being of more than ordinary interest inasmuch as the present season is the coming of age of this Society. Mr. Thomas Facer, who has been the chorus-master and conductor of the Birmingham Choral Union since its foundation, again conducted with his customary tact and judgment. The chorus is now of large dimensions, special care having been taken to augment the tenors and basses in order to cope with the fine array of sopranos and contraltos. Compactness and fulness characterised the rendering of the choral numbers, and excellent service was rendered by the principals, Madame Annie Norledge, Mr. Ben Ivor and Mr. Peter Dawson. Mr. C. W. Perkins presided at the organ.

An enormous audience was present at the Town Hall on October 7, when Madame Adelina Patti bade 'Farewell' to local audiences, the concert being the first of the Harrison series organized for the current season. The enthusiasm of the audience reached its culminating point when Madame Patti for the last time sang 'Home, sweet home.' Her first appearance in Birmingham was at our Triennial Musical Festival in 1861, a few months after she had set foot on British soil, and ever since she has periodically visited this city and for the last thirty years under the Harrison régime.

The newly-formed Birmingham Orchestral Concerts, of which eight will be given this season, were successfully inaugurated by one of the finest 'Wagner' concerts ever heard here, given in the Town Hall on October 16, under Dr. Hans Richter's conductorship, with a band of 100 performers composed of the Hallé Orchestra and Birmingham musicians. The excerpts given comprised 'Entry of the gods into Walhalla,' Prelude 'Lohengrin,' a 'Faust' overture, introduction to Act 3, 'Die Meistersinger,' 'Ride of the Valkyries,' 'Waldweben' ('Siegfried'), Prelude 'Parsifal,' and 'Kaisermarsch.' The vocalist was Mr. Philip Brozel, who sang the prize song from 'Die Meistersinger,' 'Lohengrin's narration' and the 'Sword song' from 'Siegfried.'

Among the miscellaneous concerts worthy of note I may mention Mr. Max Mossel's drawing room concert given at the Grosvenor Room, Grand Hotel, on October 10, the executants being Mischa Elman (violin), Mrs. Landon Ronald (vocalist) and Mr. Landon Ronald (pianist), and the pianoforte recital given by Miss Annie Wakeman at the Temperance Hall on October 9. A pathetic incident was attached to this recital, inasmuch as the performer received a telegram just before the beginning of the concert, that her master, Herr Reisenauer, had suddenly died whilst touring in the Baltic.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the season by the Society of Instrumentalists was held at the Victoria Rooms on October 5, and there was a crowded attendance. Assisted by local professionals (Mr. Harold Bernard being leader) some favourite compositions were rendered. In consequence of the recent death of Grieg, several of his compositions were included in the scheme, among them the Concerto in A minor, with Miss Mildred Pritchard at the pianoforte. The vocalists were Miss Eveline Gerrish and Miss Gertrude Winchester. Mr. George Riseley directed the concert with his accustomed skill.

There was a crowded congregation at St. Thomas's Church on October 13, when Haydn's 'Creation' was given under the direction of Mr. E. H. Luton. The orchestra was led by Mr. Ernest Lane.

The first recital as a professional player given by Mr. Percy Lewis, violoncellist, on October 15 at the Victoria Rooms, was largely attended. He is a popular member of the Clifton Musical Club, and many members assembled upon the occasion, when he was assisted by Mr. Herbert Parsons (pianoforte), the two artists being associated in Rachmaninoff's Sonata in G minor (Op 19). The principal solo performance of Mr. Lewis consisted of Edvard Lalo's Concerto in D minor.

Miss Marjorie Evans, the Bristol child violinist, gave her second recital at the Victoria Rooms on October 17, and afforded gratification to a large audience. Though only thirteen years old, this clever little lady executed some exacting compositions, the performance doing credit to herself and her teacher, Mr. Maurice Alexander. Among the compositions interpreted by Miss Evans were a suite by Tchaikovsky, the same composer's 'Sérénade Melancolique,' and Wieniawski's 'Souvenir de Moscou.' All were rendered with an ease and facility that were marvellous.

Weston-super-Mare Philharmonic Society, under the direction of Mr. Edward Cook (of Bristol), has commenced rehearsals for the season. The works to be performed are Parry's 'L' Allegro ed Il Pensieroso' and 'Pied Piper,' 'Tannhäuser' (selections), and the 'Messiah.'

The members of the Clevedon Philharmonic Society are rehearsing, under Mr. Edward Cook, Costa's 'Eli.'

The opening of the new organ in our cathedral is referred to on p. 722.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Feis-Ceoil (Irish Musical Festival) annual general meeting was held on October 14, in the Mansion House. Mr. Edward Martyn occupied the chair in the unavoidable absence of the Right Hon. The Lord Mayor of Dublin. There is a very small profit on the festival held in May last, which the committee's report states is due more to economical expenditure than to increased receipts.

The awards in the composers' competitions for the next Feis-Ceoil have been published. The prize for a work composed for chorus, solo and orchestra, to Mr. G. Molyneux Palmer, of South Woodford: for a part-song, to Mr. E. Norman Hay, Portstewart, Co. Londonderry, and for an original song to Mr. Carl G. Hardebeck, of Belfast. Sir Charles Stanford adjudicated. The lamented death of Dr. Culwick is referred to on p. 725.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The prospects of the Edinburgh musical season are of a highly promising nature. The twenty-first season of Messrs. Paterson & Sons' orchestral concerts begins on November 11. The services of the Scottish Orchestra, with Dr. Frederic Cowen as conductor, have again been engaged. On those occasions when Dr. Cowen is absent, Dr. Hans Richter, Messrs. Max Fielder, Henri Verbrugghen, or Felix Weingartner (whose second Symphony is to be played) will conduct. At the first of the two choral concerts (December 16) the Edinburgh Choral Union (Mr. T. H. Collinson, conductor) will celebrate its jubilee by a performance of Bach's Mass in B minor, to be given for the first time in Edinburgh, and at the second concert (January 27), Mr. Moonie's choir (conductor, Mr. J. A. Moonie) will give Act II. of 'Tannhäuser,' and scene 5, Act III., of 'Die Meistersinger,' its first concert-performance in Edinburgh.

Messrs. Methven & Simpson announce another series of classical concerts, with an exceptionally brilliant list of artists; and the Sunday Orchestral Concerts (conductor, Mr. Felix Gade) will also be continued, but in order to conform with the new licensing regulations, the proceeds of the concerts will be devoted to charity.

At the first of the University Historical Concerts (November 6) Sir Walter Parratt will give an organ recital. Mr. Kirkhope's choir (conductor, Mr. John Kirkhope) will give a performance of Mendelssohn's 'Elijah,' and during the season the Edinburgh String Quartet (Messrs. Colin Mackenzie, J. H. Hartley, R. De La Haye and D. Millar Craig) are to give a series of concerts.

Amongst other concerts by local artists already announced are vocal recitals by Mr. Robert Burnett, Miss Marion Dalziel and Madame Sofia Neustadt; pianoforte and violoncello recital by Miss Margaret McLachlan and Mr. D. Millar Craig, and a pianoforte recital by Mr. Paul Della Torre.

Dvorák's 'Spectre's Bride' and Dr. A. Herbert Brewer's 'Sir Patrick Spens' will be performed by the Gloucester Choral Society at their first concert of the season, on December 17, under Dr. Brewer's direction.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The Orchestral Society's prospectus for the present season includes an interesting selection of works to be given under Mr. Granville Bantock's able direction: Glazounow's Symphony No. 1; Vincent D'Indy's 'Max and Thecla,' from 'Wallenstein's Camp'; Havergal Brian's Overture 'For Valour'; and Rutland Boughton's fantasie 'Love and Spring.'

The Societa Armonica, founded in 1847, will give three concerts this season, when the Society will essay some interesting music, including Elgar's 'Froissart' overture, and Tchaikovsky's Fourth and Raff's 'Lenore' symphonies. Pianoforte concertos will be played by Miss Catharine Kips (Schumann's A minor), Miss Lillian Risque (Beethoven's C minor), and Miss D. Ravenscroft is announced to play Saint-Saëns's Violin concerto No. 3, in B minor.

The Philharmonic Society's concerts re-commenced on October 8, when Dr. Cowen conducted a fine performance of Beethoven's seventh Symphony, and M. Raoul Pugno played César Franck's 'Variations for pianoforte and orchestra' and Saint-Saëns's 'Africa.' The vocalist was the Russian tenor, Felix Senius. The choral works in rehearsal are Elgar's 'Apostles,' Schubert's Mass in E flat, and Parry's 'Judith.'

As regards 'The Apostles' special interest attaches to its forthcoming performance by the Welsh Choral Union, for under Mr. Harry Evans's inspiring direction this Society has become a real musical force here. Sullivan's 'Martyr of Antioch' has been selected for the first concert, and Handel's 'Samson' will subsequently be given. Mr. Harry Evans has also taken in hand the Birkenhead Choral Society. The works announced are 'Samson' and Elgar's 'King Olaf.'

The Methodist Choral Union, under Mr. Ingram, is reviving Smart's 'Bride of Dunkerron' and will also give the 'Messiah' and 'The Redemption.' The Post Office Choral Society is less enterprising in its choice of Romberg's 'Lay of the bell.' Under Mr. J. W. Appleyard, Sullivan's 'Prodigal Son' will be sung by three Societies, viz., the Rock Ferry Musical Society, the Claughton St. Cecilia and the Waterloo Choral Society. The latter two Societies have also in preparation 'Hymn to Dionysus' (Ernest Walker) and Cowen's Cardiff Festival work 'He giveth His beloved sleep.' Another Cheshire Society, the Wallasey Philharmonic, under Mr. Birkett Musgrove, has selected 'Judas Maccabæus' as well as the 'Messiah,' and the Ormskirk Musical Association is taking Cowen's 'Sleeping Beauty.'

At her annual concert in the Central Hall on October 10 the well-known local contralto, Miss Violet Simpson, was assisted by Madame Sobrino, Mr. Joseph O'Mara and Mr. Dalton Baker in Liza Lehmann's 'Daisy chain.' Her sister, Madame Ivy Simpson, recited, and Mr. Arthur Catterall played violin solos.

The great Pageant choir of 1,000 voices, which was quickly formed out of contingents from thirty-four local Societies, large and small, gave an impressive idea of the choral resources of this great centre, and the specially commissioned music by local composers was intended to be a notable feature of the Pageant proceedings. A performance of the music was given in St. George's Hall on October 19. Owing to exigencies of space only half of the original choir could take part. They had a familiar task in singing the various 'Odes' by local composers, who included Messrs. Burstall, Faulkes, Watson, Stammers, Driffield, Harry Evans, W. A. Roberts, Branscombe, and Rev. Father Burge. The Police Band, conducted by Mr. A. P. Crawley, in addition to the accompaniments, played the processional marches written by Dr. Lyon, Dr. Peace, Mr. England and Mr. Steinforth.

The Schiever Chamber Concerts re-commenced on October 19, when Mr. Schiever, Mr. Alfred Ross, Mr. C. Courvoisier and Mr. Hatton played a string quartet by Joseph Withol in G (Op. 27) for the first time here. It is a melodious and interesting work. Mr. Isidor Cohn co-operated in Brahms's Pianoforte quartet in A (Op. 26), and played Chopin's Fantasia in F minor with musicianly skill.

The concerts recently given by visiting artists on tour include those by Madame Blanche Marchesi, Mr. Busoni, Mr. Backhaus, Mischa Elman and the final farewell of Madame Adelina Patti at the Harrison Concert on October 14.

MUSIC IN MANCHESTER AND PRESTON.

(FROM OUR OWN CORRESPONDENT.)

MANCHESTER.

The jubilee season of the Hallé concerts commenced on October 17 under brilliant auspices. The Free Trade Hall was crowded; the band, conducted by Dr. Richter, and led by Mr. Rawdon Briggs, played magnificently; and scene and circumstance were alike exhilarating. The programme contained Beethoven's first Symphony, the 'Flying Dutchman' overture, and 'The Ride of the Valkyries' (Wagner), the 'Ballet des Sylphes' and the Hungarian March from Berlioz's 'Faust,' and Richard Strauss's symphonic poem, 'Till Eulenspiegel.'

One outcome of the jubilee commemoration consists in a series of University Extension lectures given by Mr. F. Bonavia, a member of the orchestra, on 'Symphonic Music'; and Mr. T. Whitney Surette is engaged upon another series dealing with the Beethoven symphonies exclusively.

Interesting recitals have been given by the advanced students of Miss Lemmens-Sherrington; by Mr. James Richardson (violoncello); and by Miss Bertha Guthrie (contralto).

Dr. Kendrick Pyne has just completed a period of thirty years of organ recitals at the Manchester Town Hall; and his programme on October 5 contained appropriately a selection from the works of his own master, Dr. S. S. Wesley, as well as a composition by Dr. Pyne's father. The Lord Mayor attended the recital, and spoke in highly laudatory terms of our distinguished city organist.

The Gentlemen's Glee Club held the first meeting of the Club's seventy-seventh season on October 1, Dr. Henry Watson conducting.

The Manchester Vocal Society, also under the direction of Dr. Henry Watson, inaugurated its forty-first season on October 16 with an excellent performance, amongst other selections, of Coleridge-Taylor's 'The Death of Minnehaha.' The singing of the two soloists, Miss E. Shaw and Mr. A. Brown, was specially effective. On October 19 the first concert of the third season of the Promenade Smoking Concerts was given with great success. Grieg's first 'Peer Gynt' suite had a memorial place in the programme. Mr. Frank Sant-Angelo was the solo pianist and Mr. Alfred Heather the vocalist. Mr. Simon Speelman again conducted.

At the first of the Gentlemen's Concerts, on October 21, Dr. Richter conducting, Grieg's 'Aus Holberg's Zeit' was played to his own gracious memory. Faithful to old associations, the concert opened with Mozart—'The Magic Flute' overture; and closed with Haydn—'The Surprise' symphony. The prelude to the third act of 'Die Meistersinger' was exquisitely played. Miss Marie Stuart was the vocalist.

PRESTON.

An excellent performance of 'The Dream of Gerontius' was given in the Public Hall before a crowded audience on September 12. The band of sixty-seven performers was drawn from the Hallé and the Liverpool Philharmonic Orchestras, led by Mr. J. Nicholls. The soloists were Miss Edna Thornton, Mr. Henry Brearley and Mr. Frederic Austin. The chorus (200 voices) was supplied by the Southport Festival Choir, which last year secured from Sir Edward Elgar high praise for its singing in the work. Mr. Arthur W. Speed, who shared in the praise, conducted also on this occasion.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The old-established Amateur Vocal Society and the younger Philharmonic Society have united forces this season and are rehearsing Smart's 'Bride of Dunkerron,' under the conductor of the former Society, Mr. J. Jeffries. The Northumberland Orchestral Society is rehearsing Beethoven's eighth and Weingartner's second Symphony, in addition to smaller works by Weber, Wagner and Sibelius. The Armstrong College Choral Society has commenced to practise Bach's church cantata 'My spirit was in heaviness,' Schumann's 'Hymn to Night' and S. S. Wesley's 'Ascribe unto the Lord.' The South Shields Choral Society (Mr. M. Fairs) proposes to repeat Gounod's 'Faust' and afterwards introduce Elgar's 'Caractacus' to the town for the first time. Tynemouth Amateur Vocal Society, under the same conductor, will study Mendelssohn's 'Loreley,' Bridge's 'The Flag of England,' Coleridge-Taylor's 'Minnehaha' and Elgar's 'The Banner of St. George.' At Darlington the Choral and Orchestral Society (Mr. T. Henderson) will first produce 'The Creation' and afterwards Beethoven's fifth Symphony, Sibelius's 'Finlandia' and Elgar's 'The black knight.' At Stockton choral and orchestral forces are also combined in the one society, and will give Dvorák's 'Spectre's bride,' Mendelssohn's 'Hymn of Praise,' Goring Thomas's 'Sun-worshippers' and Tchaikovsky's 'Capriccio Italien.'

Madame Patti sang her farewell at the first Harrison Concert of the season on October 18. Among other items of the concert should be noticed the charming vocal duets of the Misses Carbone, who selected excerpts from Mozart, Brahms, Tchaikovsky and Purcell.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The North Staffordshire District Choral Society gave a fine performance of Elgar's oratorio 'The Kingdom' in the Victoria Hall, Hanley, on October 15. If the interpretation was not quite without fault it was as near perfection as could be expected. The principals were excellent, the chorus (200 voices) superb, and the band (the Birmingham Symphony Orchestra) was a surprise to those who remembered that it came from a city which has not sufficient confidence in its own musicians to secure them engagements in the great midland festival. The soloists were Mrs. Henry J. Wood, Miss Grainger Kerr, Mr. John Coates and Mr. Frederic Austin. The prelude was admirably played, Sir Edward Elgar, who had been most warmly received as he advanced to the rostrum, securing a very satisfactory performance. A fine climax was secured in the section which suggests the denial of Peter and the loneliness of Christ, and at the close the composer-conductor was recalled three times to receive the applause of a delighted audience. The chorus would not leave their seats until the regular conductor of the Society, Mr. James Whewall, had received the ovation to which he was entitled for so admirably training the singers under his direction.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE COMING SEASON.

LEEDS.

Though the Leeds Festival (noticed on p. 737) may have a tendency to postpone the commencement of operations, there promises to be a season at least as busy as the average during the coming winter months. At Leeds the amalgamated concerts of the Philharmonic Society and the Subscription series will be six in number. At the two orchestral concerts the Hallé Orchestra, under Dr. Richter, will be heard in a variety of music, including Beethoven's fifth Symphony, Brahms's 'St. Anthony' variations, and a programme to be selected by the subscribers from an ample list given in the prospectus. At these concerts some short choral works will be heard, but the more important ones are to be included in the programmes of the three choral concerts. One of these is the customary Christmas 'Messiah,' but at the other two some less familiar things are promised. The interest excited by Berlioz's 'Requiem' last season has induced the committee to give it again, before the impression has worn out, together with the same composer's Symphonie Fantastique and the 'Benvenuto Cellini' overture. At the third concert Sir Charles Stanford's new 'Stabat Mater' will be given, together with Dr. Wood's 'Dirge for two veterans,' and a setting by Mr. E. B. Farrar of Rossetti's 'Blessed Damozel.' Sir Charles Stanford conducts these concerts.

The remaining concert will be of chamber music, with Miss Nora McKay as violinist, Mr. Percy Grainger as pianist, and Miss Antonia Dolores as vocalist. The Leeds Choral Union promises as its pièce de resistance, Bach's Mass in B minor, whilst at the opening concert Mr. Coleridge-Taylor is to conduct his 'Hiawatha' scenes. 'Elijah' is to supply another programme, and the remaining one will be of a miscellaneous character, consisting chiefly of part-songs. Dr. Coward will be the conductor.

The Municipal Orchestral concerts, under the direction of Mr. Fricker, will be of greatly enhanced interest. They will be ten in number, and the programmes include a great array of compositions by masters old and new, of whom Wagner and Tchaikovsky are the most conspicuous, since their drawing power has been manifested in the past; and it is desirable to make these Saturday evening concerts as popular as they can be without being inartistic. Among the living composers represented are Stanford, Elgar, German, Sibelius and Saint-Saëns. Considering that the subscription for the whole series of ten concerts is only 7*s.* 6*d.*, and that for the best seats, it is obvious that they afford a great opportunity for popularising orchestral music. In the way of chamber music the Leeds Bohemian and Rasch string quartets promise some excellent programmes.

BRADFORD.

The Bradford Subscription Concerts, established in 1865, announce for their forty-third season three orchestral concerts, with the help of Dr. Richter and the Hallé Orchestra, at which it is intended to give the Eroica Symphony, Tchaikovsky's Pathetic Symphony and the 'Heldenleben' of Richard Strauss. There will this year be only one choral concert, at which Dr. Cowen will conduct a series of Wagner pieces, the chorus being supplied by the Festival Choral Society. This Society, of which Dr. Cowen is the conductor, proposes to give, on its own account, three concerts, at which Dr. Walford Davies's 'Everyman,' Sir Hubert Parry's 'Pied Piper,' Berlioz's 'Faust,' Strauss's 'Wanderer's Sturmlied' and a selection from 'Die Meistersinger' will be performed. The first and second of these works were given, with Miss de Angelis, Miss Bradley, Messrs. Lloyd Chandos and Frederic Austin as principals, on October 18, when Dr. Cowen secured a good all-round performance.

The Bradford Old Choral Society will be content to adhere to well-established lines this season, its programme consisting of 'Messiah,' 'Acis and Galatea,' Rossini's 'Stabat Mater' and Gounod's 'Faust.' Mr. E. J. Pickles is the conductor.

The Bradford Permanent Orchestra, under Mr. Allen Gill, is giving five concerts, the programmes of which include unfamiliar works by Sibelius, Rimsky-Korsakoff, Debussy, Rubinstein and York Bowen, while Mr. Arthur Catterall, the young Manchester violinist, is to play the first movement of Joachim's too-seldom heard Hungarian Concerto.

OTHER YORKSHIRE TOWNS.

The famous chorus of the Huddersfield Society is this season to be heard in two works of exceptional importance,—in addition to the usual performance of the 'Messiah' at Christmas: Bach's B minor Mass, and Elgar's 'The Kingdom,' under Dr. Coward's conductorship. The season began on October 18 with the latter work. The soloists were Miss Gleeson-White, Miss Gwladys Roberts, Messrs. Coates and Dalton Baker, and some fine choral effects were obtained by Dr. Coward. The venerable Halifax Society is giving, under Mr. English's direction, 'Everyman' and Handel's 'Samson,' as well as the 'Messiah' and 'The Hymn of Praise.' The Halifax Orchestral Society, under Mr. Van Dyk, promises two concerts of the usual type.

The Hull Vocal Society is apparently exercising economy this season, for it is dispensing with an orchestra at two out of its three concerts, the third being a performance of 'Elijah.' The Hull Symphony Orchestra, which made a promising beginning last season, is continuing its work under Mr. Arthur Wallerstein, and intends to give a series of ten afternoon concerts, at which symphonies by Haydn, Schubert, Raff and Tchaikovsky will, with other smaller works, be heard for the first time in Hull.

At Scarborough the Philharmonic Society proposes to give 'The Dream of Gerontius' as well as Brahms's 'Song of Destiny' and Stanford's 'The Revenge.' Dr. Ely is the conductor. Coleridge-Taylor's 'Hiawatha,' Brahms's 'German Requiem,' and Mendelssohn's 'Walpurgis Night' are the chief works to be given by the Keighley Musical Union, under Mr. J. B. Summerscales; and the Harrogate Choral Society intends to produce the 'Hiawatha' scenes, in addition to Goring Thomas's 'Swan and skylark' and a Christmas 'Messiah' performance. The name of the conductor is omitted from the prospectus, but presumably it will again be Mr. C. L. Naylor, to whose efforts the Society's present efficiency is so largely due.

Foreign Notes.

BERLIN.

Puccini's 'Madama Butterfly' was performed in German, and for the first time at the Royal Opera House, on September 27, under the direction of Leo Blech, with Frl. Farrar in the title-rôle.

COLOGNE.

The first of the series of twelve Gürzenich concerts was devoted to the memory of Joseph Joachim, the programme consisting of the master's Hungarian Violin concerto, the Begräbnisgesang of Brahms, Schumann's D minor Symphony, in addition to Max Reger's Orchestral Variations. There will be a jubilee concert on November 17, on which occasion the programme will conclude—as at the first concert, November 17, 1857—with Beethoven's C minor Symphony. Ferdinand Hiller and Franz Wüllner, former Gürzenich conductors, are to be represented by the Pianoforte concerto in F sharp minor and the Te Deum respectively. At the fourth concert novelties by Sinigaglia, Knorr, Glazounow and Tchaikovsky will be given. On December 17, Beethoven's birthday, the Missa Solemnis and the Eroica Symphony will worthily celebrate the occasion. As Max Bruch, a native of Cologne, will celebrate the seventieth anniversary of his birth on January 6, the programme of the concert on the following day will include his three Mass movements for double choir, third Violin concerto and 'Schön Ellen.'

DRESDEN.

Grieg's Psalms for *a cappella* choir and baritone solo, Op. 74 (posthumous), were performed in the Kreuzkirche under the direction of music-director Otto Richter, at a concert given in memory of the composer. The Norwegian colony was largely represented on that commemorative occasion.

DÜSSELDORF.

For the winter series of concerts of the Municipal Music Society, Professor Julius Buths will make a new departure in the arrangement of his programmes. Except for the first, fifth and sixth, which are to be devoted to Beethoven (Missa Solemnis), to Strauss (vocal and instrumental works), and to Peter Cornelius's three-act opera 'Gunlöd,' the concerts will illustrate Italian, French and German music of modern composers. The second programme will include Enrico Bossi's lyric scena 'Il cieco,' a Pianoforte concerto by G. Sgambati, a fragment from E. Wolf-Ferrari's 'Vita nuova,' and a new Symphony by G. Martucci. The third is to consist of three new German works: Knorr's 'Marienlegende,' a Symphony by Hermann Bischoff, and a Pianoforte concerto by B. von Hochberg. French music in the fourth programme will be represented by Lalo (Violin concerto), D'Indy (prelude to 'Fervaal'), Debussy (L'Après-midi d'un faune), and Saint-Saëns's third Symphony.

EISENACH.

The Weimar painter Max Martin has made excellent copies of the picture—which is in private hands—containing portraits of Ambrosius, Sebastian and Friedmann Bach. The autograph of the continuo part of the cantata 'Christ unser Herr, zum Jordan kam,' mentioned in last month's issue, was purchased in England in 1889 for the sum of thirty guineas.

FRANKFORT-ON-ODER.

The well-known organ-building firm of W. Sauer recently celebrated the fiftieth anniversary of its foundation. The firm has built during that period one thousand organs for various cities, among which may be mentioned Berlin (the Cathedral), Leipzig (the churches of St. Thomas and St. Peter), Cologne (Gurzenich), Wessel (Willibrordi), St. Petersburg, Mannheim and Magdeburg.

LEIPZIG.

During the forthcoming season of the twelve concerts of the Winderstein-Orchestra there will be performed, in addition to standard works, Pfitzner's Serenade 'Christelflein,' Sekles's Serenade for wind instruments, Moor's 'Improvisations on an original theme,' Chadwick's 'Sinfonietta,' and Bossi's 'Intermezzi Goldoniani.'——The season of the Gewandhaus Concerts commenced on October 10. The scheme includes:—Fantastic Symphony (Berlioz), 'Faust' (Liszt), 2nd and 8th Symphonies (Bruckner), Tragic Symphony (Draeseke), 'Istar' (Vincent d'Indy), Variations and Fugue (Reger), &c.

MEININGEN.

A concert was given on October 6 in memory of Josef Joachim and Richard Mühlfeld, under the direction of Prof. Wilhelm Berger.

MILAN.

A festival is to be held here next April to commemorate the hundredth anniversary of the establishment of the Conservatorio, and at the same time a congress of musicians will be held. A committee has been formed which includes among its members Giuseppe Gallignani, the present director of the Conservatorio, Arrigo Boito, Umberto Giordano, Giacomo Puccini, Giulio Ricordi and Edoardo Sonzogno. Concerts are also to be given by the Conservatorio, in conjunction with other musical institutions of the city, to illustrate the history of the institution from its foundation down to the present day.——'La Dorise,' an opera by Galeotti, will shortly be produced at La Scala. Is the composer, perchance, a descendant of the Stephano Galeotti whose violoncello sonatas were published by Walsh about the middle of the eighteenth century?

MUNICH.

An interesting programme has been announced for the season at the Court Theatre, which opened its doors on October 1. A performance is to be given of both parts of Berlioz's 'Les Troyens,' and as novelties here Beer-Walbrunn's 'Don Quixote,' Rezniček's 'Donna Diana,' Debussy's 'Pelléas and Mélisande,' and Schillings's 'Moloch.'

ST. PETERSBURG.

Kapellmeister Wetzler, of the Hamburg Municipal theatre, has been invited to conduct two concerts here in January next, with the orchestra of the Imperial Court Opera.

VIENNA.

The production of Carl Goldmark's new opera 'Das Wintermärchen' is expected to take place at the Hofoper some time in December.

Dvorák's 'Requiem' is announced to be performed on November 24 at Dresden by the Freiwillige Kirchenchor der Martin-Luther-gemeinde, under the direction of Königl. Musikdirektor A. Römhild.

'Set to music' is the title of an illustrated and attractive brochure by Miss Mary Neal, honorary secretary of the Espérance Girls' Club, which meets at 50, Cumberland Market, N.W. In these attractive pages Miss Neal, speaking from personal experience, sets forth the value of English folk-music in dance and song as 'a delightful development of our Club for working girls, boys and children.'

The following additional information concerning the activities of suburban musical societies supplements that given in the October issue.

Brondesbury Musical Society (conductor Mr. Thomas du Deney)—Sullivan's On shore and sea and Festival Te Deum, Macfarren's Christmas and Sterndale Bennett's May Queen.

St. Mary's Choral Society, Islington (conductor Mr. Harold Harold)—Coleridge-Taylor's The death of Minnehaha, Elgar's Light of Life and Spohr's 'God, Thou art great.'

South-West Choral Society (conductor Mr. A. Bond)—Elijah, The death of Minnehaha, Macfarren's May Day, and the Messiah.

East Finchley and Muswell Hill Musical Society (conductor Mr. G. R. Ceiley)—Mendelssohn's Walpurgis night, Coleridge-Taylor's Hiawatha's departure, and the Messiah.

Stroud Green Choral Association (conductor Mr. H. J. Timothy)—Elgar's Banner of St. George, and Elijah.

St. Peter's Choral Society, Brockley (conductor Dr. C. J. Frost)—Elgar's Caractacus, Elijah, Spohr's Last Judgment, Rossini's Stabat Mater and Cowen's Rose Maiden.

Lewisham Choral Society (conductor Mr. Frank Idle)—Elgar's King Olaf and Parry's Judith.

Ealing Choral and Orchestral Society (conductor Mr. J. Cliffe Forrester)—Schumann's Paradise and the Peri, Cowen's John Gilpin, Dvorák's Stabat Mater and Mozart's Requiem.

New Philharmonic Society of Richmond (conductor Mr. James Brown) — Hiawatha's Wedding-feast, Schumann's Gipsy life, Schubert's Rosamunde (selection), and Elgar's Dream of Gerontius and From the Bavarian Highlands.

Bromley Choral Society (conductor Mr. F. Fertel)—Elgar's Banner of St. George, Brahms's Song of Destiny, and the Messiah. The Society referred to under this title in our last issue should have been the Bromley Musical Society, conducted by Mr. F. Lewis Thomas.

The Choral Unions formed from the Evening Continuation School Singing Classes in London are now at work at their concert programmes for the season. The metropolitan area is mapped out into seven districts, each with its own independent organization and programme. Besides numerous choruses and part-songs, the following works are being rehearsed: 'The death of Minnehaha' (S. Coleridge-Taylor), in two centres; Festival Te Deum (Sullivan), 'St. Paul' (Mendelssohn), in two centres; 'Elijah,' second part (Mendelssohn), 'Ballad of the Clampherdown' (Bridge), 'The gate of life' (Leoni), 'The Banner of St. George' (Elgar) and 'The Inchcape Rock' (Bridge). The conductors are Mr. Allen Gill, Mr. G. Day Winter, Mr. George Lane, Mr. W. T. Oake, Mr. A. G. Gibbs, Mr. H. P. Dakin and Mr. Charles Metcalf.

The Norwich Philharmonic Society (conductor, Dr. F. Bates) will give four concerts (two afternoon and two evening) during the season, commencing on December 12. The programmes will include 'The death of Minnehaha,' a concert-recital of the 'Flying Dutchman,' Beethoven's Symphony, No. 7, in A, and Schumann's in B flat, Bizet's 'L'Arlesienne' suite, Dvorák's Slavonic dances, and Sibelius's symphonic poem 'Findlandia.'

The prospectus of the thirteenth season (1907-8) of symphony and classical concerts given by the Bournemouth Municipal Orchestra shows the same enterprise which characterizes these music-makings under the energetic direction of Mr. Dan Godfrey. In the comprehensive list of works to be performed it is gratifying to find that British composers, as heretofore, occupy no inconsiderable space.

The Leicester New Musical Society's arrangements for next season include 'Elijah,' 'Hiawatha's Wedding-feast' and 'Death of Minnehaha' and Sir Sterndale Bennett's 'May Queen.' The conductor is Mr. Charles Hancock.

Graun's 'Passion' and Wagner's 'Tannhäuser' are announced for performance by the Cheltenham Philharmonic Society, conducted by Mr. C. J. Phillips.

Mr. James Friskin, one of the late Mr. Dannreuther's most gifted pupils at the Royal College of Music, has been giving pianoforte recitals with much acceptance at Glasgow and St. Leonards-on-Sea. His programmes have included compositions by Scarlatti, Bach, Beethoven, Chopin, Brahms and Debussy, while the younger school of British composers has been represented by Mr. Frank Bridge, the late W. Y. Hurlstone and Mr. Friskin himself.

Mr. Percy Grainger took part in the Grieg Memorial Concert at Copenhagen. At this concert, conducted by Svendsen, Queen Alexandra, the King and Queen of Denmark, King George of Greece, the Empress Dagmar, and the grand Duke Michael of Russia were present, as was also Madame Grieg. There was a crowded audience, and Mr. Grainger had a very warm reception for his performance of Grieg's Pianoforte concerto.

Mr. John Francis Barnett's 'Musical reminiscences and impressions,' which appeared last year, will shortly be published in New York. Mr. Barnett is now engaged on a new cantata, the vocal score of which he has just completed.

Major W. R. J. McLean has been appointed conductor of the Fulham and District Choral Society.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDEEN.—The musical season opened auspiciously on October 15 with the initial concert of the Aberdeen Choral Union's subscription series. The artists were Madame Ada Crossley, Miss Evangeline Florence, Mr. John Harrison, Mr. Hamilton Earle and Mr. Santley; Mr. Leon Sametini, Mr. Percy Grainger and Mr. J. Liddle, accompanist. The choir sang the epilogue chorus 'Britons, alert' from Elgar's 'Caractacus,' and, with Mr. Harrison, Purcell's 'Come, if you dare,' under the conductorship of Mr. Arthur Collingwood. In addition to the annual performance of the 'Messiah,' the scheme includes two concerts by the Scottish Orchestra and a first performance locally of Brahms's 'Requiem.' Mr. Percy Harrison's season also embraces four concerts, the first of which will be given on December 10. His chief attraction will be a visit of the London Symphony Orchestra in March. Mr. Julian Rosetti, a local professor of music, announces his annual series of chamber concerts, three in number.

CAPE TOWN.—The annual festival of the combined choral societies of Cape Town and suburbs took place early in September, when the chief compositions in the programme were Elgar's 'King Olaf,' Berlioz's 'Faust,' and Mendelssohn's 'Elijah.' Both choir and orchestra did excellent service throughout the festival, reflecting great credit on the alert and skilful training of Dr. Barrow Dowling, who conducted. The principal solo vocalists were Miss Perceval Allen, Mrs. Griffith Vincent, Mr. Lloyd Chandos and Mr. Albert Archdeacon.

CHRISTCHURCH (N.Z.).—The second subscription concert of the Musical Union took place at His Majesty's Theatre on August 28. The programme included Elgar's 'Mazurka,' Schubert's Unfinished Symphony, Weber's Concertino for clarinet and orchestra (solo, Mr. D. Sinclair), Wieniawski's Violin concerto (solo, Mr. S. R. White) and German's Three Dances from the 'Henry VIII.' music. Dr. J. C. Bradshaw conducted.

GRAHAMSTOWN (S. AFRICA). — The Grahamstown musical festival, organized by Mr. W. Deane, organist of the cathedral, took place on July 31 and August 2 last, when excellent performances were given of the 'Messiah' and 'Elijah.' The soloists were Miss Perceval Allen, Miss Lulie Allum, Mr. Lloyd Chandos and Mr. Albert Archdeacon. The chorus and orchestra numbered 170. Mr. Deane conducted. It is hoped that a festival will take place annually. Arrangements are already being made for next year, when works by British composers will be included in the programme.

INVERCARGILL (N.Z.)—The Musical Union gave a concert at the Municipal Theatre on August 27, the feature of which was the unaccompanied singing by the choir under the direction of Mr. Charles Gray. The selection included Elgar's 'The swan' and 'Fly, singing bird' (ladies' voices), and 'As torrents in summer,' Cowen's 'Spring' and 'Rowing homeward,' Faning's 'Moonlight,' Pinsuti's 'Spring song' and 'Pearsall's 'Who shall win my lady fair?' Accompanied by the orchestra the choir also sang 'It comes from the misty ages' from Elgar's 'Banner of St. George,' and the bridal chorus from 'Lohengrin.'

LEAMINGTON.—An Elgar Festival is announced to be given in the Winter Hall on November 21, when the following compositions by Sir Edward Elgar are to be performed: 'The Black Knight,' overture 'Froissart,' the 'Sea Pictures' and the 'Imperial March.' The conductor will be Mr. E. Roberts West.

ST. HELENS.—'The Martyrs,' a cantata for male voices and orchestra, by J. H. Maunder, was given by the St. Helens Glee Club, at the first of their concerts of the season, on October 15. The choir sang remarkably well, the tone being sonorous and the attack sure. Mr. Charles Tree, Master Joseph Green and Mr. J. E. Walmsley were the solo vocalists. In the second part of the concert the St. Helens Vocal Quintet, which did so well at the recent Blackpool festival, repeated the work they sang there—Cornelius's 'The hero's rest.' Dr. Siddall conducted.

Answers to Correspondents.

D. H.—Hans Seeling was born in 1828, at Prague, and died there May 26, 1862. On account of feeble health he went to Italy in 1852; four years later to Constantinople, Syria, and Greece. He returned to Italy in 1857; was at Paris in 1859, and then resided in Germany. An excellent pianist, Seeling possessed a masterly technique combined with sincere feeling and natural expression, to which were added great elegance and refinement. He composed Nocturnes, an Idyl, two poems, twelve concert studies and 'Memoirs of an artist,' Nos. 1 to 10 (Op. 13), all for pianoforte.

SIGNIA.—If, as you say, high-class music has in the past bewildered and fatigued you and that you have not had the time to make a study of it, the chances of adding to your equipment that of a musical critic would seem to be somewhat doubtful; but as you appear to have 'changed in this respect,' the outlook is more promising for qualifying as a musical critic. You would need, however, to enlarge your knowledge beyond knowing 'the greater part of Tannhäuser, Lohengrin, Faust, and one or two other operas,' as your operations would cover a wider field than that known as operatic.

F. A. F.—Anthems of moderate difficulty, for male voices (T.T.B.B.), are 'Jesu, our only hope of heaven' (Laurent de Rillé) and 'The Word went forth' (Mendelssohn) —these are published in both notations; also 'For ever blessed' and 'The righteous living' (Mendelssohn). 'As the hart pants' (Gounod), 'O Lord God of my salvation' (Ford), and 'Seek Him that maketh the seven stars' (Elgar)—these are obtainable in staff notation only.

R. T. H. B.—More than one correspondent has written stating that Pestal (not Pastol) is a Polish air said to have been written by a Polish nobleman when in prison—its bars written behind the bars which prevented his freedom. There were several arrangements, one being for concertina and pianoforte. The melody was adapted to words beginning 'Rest, thou troubled heart.'

INQUIRER.—The *nom de plume* 'Drinkwater Hard' is one of the comical designations adopted by the late Mr. J. W. Davison or one of his journalistic cronies. On one occasion it became 'Drinkwhisky Hard'! As there is 'many a slip between the cup and the lip,' so, as doubtless in this case, there may be a similar accident between the thought and the pen.

Sailor.—You seem to have a delicate and highly sensitive skin. The irritation and soreness are doubtless caused by the mouthpiece of your clarinet. If, as is probable, it is of cocus wood, an ebonite mouthpiece is recommended. Send your instrument to Messrs. Rudall, Carte & Co., Berners Street, for the necessary alteration, if our surmise is correct.

Legato.—Liszt's Rhapsody No. 2, in D minor and G major may be played at about the following rates of speed: *Andante* ($\frac{4}{4}$), crotchet = 120; *Andante maestoso* ($\frac{2}{4}$), crotchet = 88; *Vivace* ($\frac{2}{4}$) crotchet = 144. Beethoven's 'Coriolan' overture, minim = 100. Mendelssohn's 'Hebrides' overture, crotchet = 104.

I. A.—You are quite right, there are two English versions of the song 'All souls' day,' by Eduard Lassen. The earlier one beginning 'Lay by my side' was originally published by Messrs. Stanley Lucas, Weber & Co. The music would be the same in both editions.

C. T.—By all means compete. We will endeavour to find out the date of the Eisteddfod and let you know. May all success attend your efforts.

F. B.—In all cases treat the small notes as if they were printed in the ordinary way; thereby the quaver will take half the crotchet that follows it, the semiquaver half its succeeding quaver. We are returning your manuscript marked as above.

Minim.—(1) The difference between an alto and a contralto is this: the former is a singer of the sterner, the latter of the gentler, sex. (2) There is not much scope for work as a copyist of music, but an advertisement might be efficacious in obtaining employment.

Organum.—Professor Niecks includes Sir Alexander Mackenzie's 'Dream of Jubal' in his survey of 'Programme Music.' He says it deserves special notice because of the recitation element in the work. This, and its accompanying music, speaks for itself.

A. J. S.—(1) There is a 'Life' of Gounod by Marie Anne de Bovet, published by Messrs. Sampson Low & Co. in 1891. (2) Gounod's 'Quand tu chantes,' in three different keys and with French and English words, can be obtained of Messrs. Novello.

H. M. M.—For 'some good marches to be played on the pianoforte while about 350 girls march out of a hall after a prize distribution,' see School Marches, Books 1 and 2, published by Messrs. Novello.

L. M. G.—(1) We cannot trace the march you inquire about. Have you noted it correctly? Sullivan's anthem 'Sing, O heavens' is published by Messrs. Boosey & Co.

S. E.—Read Sir Hubert Parry's 'Studies of great composers.' Stainer's 'Harmony' primer is a good book wherewith to commence the study of harmony.

T. D.—Yes, there is a 'fair demand for instrumentalists,' providing they are efficient. You might very well take up the oboe or clarinet.

W. H. W.—You can purchase dumb keyboards of limited compass for the purpose of finger exercises. The system you mention is favourably spoken of.

D. K. B.—In order to obtain information as to the acting rights in the nine operas you mention, you had better apply to the English publishers of each work.

A. W.—The original English publishers of Stephen Heller's Studies are Messrs. Ashdown. Henselt's Studies can be obtained of various publishers.

Anxious.—See Miss Oliveria Prescott's book entitled 'About music and what it is made of' (Methuen & Co.).

H. I. F.—Have you tried Wilhelmj and Brown's 'Modern School for the violin'?

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*6.	The First Nowell		Traditional
*7.	Jesu, hail		J. Stainer
*8.	Good Christian men		Old German
*9.	Sleep, holy Babe		Dykes
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97.	Sleep, holy Babe	J. T. Field
98.	Now dies in David's City	J. Swire
99.	There dwelt in Old Judea	R. Jackson
100.	Good people, give ear	J. Swire
101.	Carol for Christmas Day	J. T. Field
102.	Ye stars of night	J. Swire
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133.	Sleep, holy Babe	Dykes
134.	Good Christian men, rejoice	Old German
135.	'Twas in the winter cold	J. Barnby
136.	Good King Wenceslas	Helmore's Carols
137.	Come! ye lofty	Elvey
138.	God rest you merry, gentlemen	Traditional
139.	Listen, Lordings	Ouseley
140.	The First Nowell	Traditional
141.	When Christ was born	Arthur H. Brown
142.	Jesu, hail! O God most holy	J. Stainer
143.	The seven joys of Mary	Traditional
144.	What Child is this?	Old English
145.	The Waits' Song (The moon shines bright)	Traditional
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156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song
162. I hear along our street
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164. Hark! how sweetly the bells.
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168. Brightly shone the Eastern star.
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170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
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4. HAIL! HAPPY MORN.
5. O LET OUR VOICES.
6. CHRISTMAS EVE.
7. HARK! THE BELLS.
8. CHRISTMAS CAROL.
9. JOYFUL IS THE MORN.
10. NOËL.

CONTENTS OF THIRD SET.

1. O GLADSOME MORN.
2. HOW MARVELLOUS THY WAYS.
3. LET'S MERRY BE.
4. HARK! THE ANGELS SINGING.
5. CHILDREN'S VOICES.
6. SONG OF THE SHEPHERDS.
7. A CHILD IS BORN.
8. O SAVIOUR DEAR.

CONTENTS OF FOURTH SET.

1. LIFT YOUR GRATEFUL VOICES.
2. THE BRIGHTEST MORN.
3. CHIMES ACROSS THE SNOW.
4. THE ANGELS' SONG.
5. SONG OF THE FAITHFUL.
6. THE HERALD BELLS.
7. O DAY OF DAYS.
8. COME, YULETIDE GUESTS.
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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, September 26, 1907.

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THE VISION OF LIFE

A SYMPHONIC POEM

FOR

SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.

Full Score and Wind Parts, MS. String Parts, 12s. 6d.

THE TIMES.

That Sir Hubert Parry would come triumphantly through the various difficulties of so congenial a task was only to be expected: but even his most ardent admirers can hardly have expected to find such richness, spontaneity, and genius of invention, or so much interest in the disposal and treatment of the vocal and instrumental forces. The piece is not scored with that love of strange effects that we know so well in modern days, and the orchestration is even dull here and there; but the far higher points of thematic invention and development are here shown in perfection. . . . The chorus, "To us is the glory of beauty revealed," is one of those great joyful choral utterances of which the composer has the secret, and the imperial chorus that follows it is in strong and admirable contrast. . . . The soprano, after the decline of Rome has been referred to in a lovely chorus, has an exquisite meditative solo, "So near to perfect joy and peace," which leads into the ferocious priestly utterance, set to a familiar "intonation" of ecclesiastical music, developed into an extraordinarily effective little movement. The male chorus sing this and the disputing "This is mine! Out on thee!" which is appropriately treated in close imitation. From the Dreamer's perception of the wakening of the "certainties" until the end we have a noble series of choral and solo passages, which find a grand climax in the splendid theme, "We praise the men of the days long gone," which is in all ways worthy of Parry at his very best. . . . At the end the applause was loud and long, for the impression made by the beautiful composition was quite extraordinary.

DAILY TELEGRAPH.

The text it is which first arrests attention, not by anything special in the making of its irregular unrhymed verse, but by the force and vigour of its language, the propriety, without mistiness or extravagance, of its expression, and the bold manner in which great social issues are introduced as proper themes for musical treatment. Here, as it seems to me, the composer has entered upon a course untrodden alike by forerunners and contemporaries. . . . I can pay the music the highest compliment in my power by saying, as I now do with all absolute sincerity, that, following closely the course of the work with almost absorption in its great argument, I was not once conscious of any break in the absolute unity which should exist between words and music. It struck me as a case of the poet-musician whose double task is yet but one. Sir Hubert, as far as I could discern, never fell below the height of his lofty theme. Grave and dignified, solemn, when the great tragedy of humanity passed before us, glowing amid anticipations of better days, and triumphant in the faith of ultimate deliverance, the "Vision of Life" seemed as complete on its musical as on its poetic side, and it is a great work altogether, by the first production of which this festival has secured a claim upon the recollection.

DAILY CHRONICLE.

In this work the principal of the Royal College of Music comes before the public in the dual capacity of composer and poet, for he has written the poem that he has set to such impressive strains. The theme he has selected—that of the ceaseless march of humanity—is treated in a philosophical style in verses which are cleverly fashioned and neatly turned, and lead the casual reader to ponder over their sublime suggestiveness. . . . The music throughout possesses a fascinating attractiveness, and an interest which grips the attention of the earnest listener. Fine, bold, melodic phrases, picturesque and skilful orchestration, and robust and effective choruses form the backbone of this majestic composition, in which, by the way, there is not a single dull passage. "The Vision of Life" is a masterpiece, and as such it was regarded by this evening's audience, who at the close most enthusiastically congratulated the popular composer,

MORNING POST.

The extraordinary mastery and command of resource which Sir Hubert Parry has displayed so often have not deserted him, and the present work is well worthy of ranking by the side of many of his other compositions of similar character. . . . The work, which is a splendid example of contrapuntal writing, contains many passages of lofty inspiration, among which may be singled out the solo for the *Spirit of the Vision*, "So near to perfect joy and peace."

TRIBUNE.

Sir Hubert Parry's "The Vision of Life" proved to be so magnificent a poem in music, so splendid in beauty, strength, and stateliness, that I should not be surprised were it hereafter to be accounted the masterpiece among the many noble works to which the genius of our foremost British composer has given birth. Sir Hubert is the author of the words for which he has found this wonderfully expressive music, and his libretto, sombre and difficult as it may seem on first acquaintance, rises in several places to a high degree of eloquence. . . . The music seems to have been generated in the composer's heart and head simultaneously with the poetry to which it is wedded. It is quite different in kind from the music by which a composer tries to illustrate the thought of another. If when reading Sir Hubert's poem some of it seemed obscure, all difficulty vanished when the hard places were explained by the music. Such music is more than merely illustrative—it is illuminating; and it is this characteristic of "The Vision of Life" which seems to me to make it worthy of the superlative epithets which I have used. . . . It was finely sung, and the reward given to the composer by the delighted choir and the audience at its conclusion was a scene of enthusiasm such as festival halls have rarely known.

MORNING LEADER.

The reception of the work was wildly enthusiastic, and, indeed, applause frequently interrupted its course. . . . The modern spirit which pervades the whole is very remarkable, the scoring in particular—with an occasional richness of colouring—is surprising to those who know Parry's work best. The chief strength of this work is, of course, in the choric writing, and this, too, may be described as wholly modern in feeling. The strength of the part beginning "To us is the glory of beauty revealed," the dramatic force and picturesque power of those describing the rule of Pride and the madness of Greed respectively are highly effective; while Parry nearly approaches the massive grandeur of the "Blest Pair of Sirens" in the chorus, "Hearken, O Brother, to the music of the song of the world."

PALL MALL GAZETTE.

The idea is a fine one and eminently suitable for that peculiarly reflective style of musical composition which is one of Sir Hubert Parry's strong points. The text has been written by the composer, and is full of finely expressed phrases in a very free rhythm of language, which naturally makes for a corresponding freedom in the musical setting.... To this text Sir Hubert Parry has written some very fine music. The choruses especially are remarkable for their variety, freedom of treatment, and breadth of expression. . . . The work may be accepted, in fact, as one of the most powerful that have yet come from the composer's pen. A point worth mentioning is the splendid way in which the music grows in intensity of feeling as the idea of the text is developed.

ATHENÆUM.

To single out this or that number for praise would spoil the impression which we wish to give, viz., that the music as a whole reflects and intensifies the spirit of the words; the solo portions, however, particularly struck us by their freshness and romantic feeling.

London: NOVELLO AND COMPANY, Limited.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

HE GIVETH HIS BELOVED SLEEP

FOR

CONTRALTO SOLO, CHORUS, AND ORCHESTRA

THE POEM WRITTEN BY

ELIZABETH BARRETT BROWNING

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Price One Shilling.
Tonic Sol-fa, 6d.
Full Score and Wind parts, MS.; String parts, 2s. 6d.

THE TIMES.

The composer has exactly caught the quiet meditative style of the poet, and has written a work of great sincerity and beauty. His occasional departures from the fairy realm where he has reigned so long and so happily have seldom been so completely successful as on this occasion; the theme of the refrain is so cleverly worked that the reiteration is never once felt to be redundant.

TELEGRAPH.

The most touching and effective points of the little work are those in which the composer by varied treatment of his main theme, by impressive and often very beautiful harmonic changes, and by varying forms of accompaniment avoids monotony. The piece, as a whole, is one for feeling rather than analysis, and the feeling in it is strong, music and words being quite in accord. That the hymn, for so it might in a popular sense be called, will enjoy extensive favour seems more than likely.

STANDARD.

Dr. Cowen's thoroughly lyrical and poetical setting of Mrs. Browning's lines "He giveth His beloved sleep" stands out as thoroughly characteristic. Interpreted with consummate art by Madame Kirkby Lunn, its quiet, tasteful expression formed at least a welcome change to the storm and strife of the greater part of modern music, whether native or alien. The solo part is frankly a song, and as music it is an achievement simply because it keeps to one definite idea of vocal expression. Suitable variety is brought about by use of the chorus as a species of accompaniment, while modernity is satisfied by the cleverly constructed but invariably clear orchestral background, in which the "leading tune" process is quite legitimately employed. Simple and spontaneous, Dr. Cowen's straightforward work found ample favour.

MORNING POST.

The spirit of the poem has been most felicitously caught by the composer, whose work may be described as a veritable gem. Beautiful in its simplicity and inexpressibly touching, music such as this goes straight to the heart. No striving after effect mars its appeal. One welcomes with delight a work of such pure beauty, so tender and melodious.

DAILY CHRONICLE.

This work admirably reflects the spirit of the verses. Throughout it is dreamy, peaceful, delicate, and fanciful, and its melodies are haunting, as might be expected from a man who so many years ago won fame as a song composer. Specially pleasing is Dr. Cowen's treatment of the Psalmist's words, "He giveth His beloved sleep," which provided the title to his cantata, this refrain being singularly effective and felicitous. Dr. Cowen seldom writes difficult music, and hence the immense popularity of his compositions, large and small, with the numerous choral societies spread all over the kingdom. This latest production consequently is assured of similar success, and deservedly so.

MORNING LEADER.

It is a very melodious and grateful piece of vocal writing, and reflects the tender, devotional spirit of the poem very imaginatively. In the passages beginning "Sleep soft, beloved, we sometimes say," and "His dews drop mutely," there are particularly happy touches.

ATHENÆUM.

Dr. Cowen has here achieved the difficult task of being thoroughly simple without being commonplace. The delicate music, full of feeling, exactly reflects the spirit of the words.

YORKSHIRE POST.

Dr. Cowen's setting of "He giveth His beloved sleep," though not one of his most pretentious efforts, may assuredly be reckoned among his most charming works. The reason of its charm lies entirely in its simple sincerity. The tender spirit of Elizabeth Barrett Browning's poem, regretful, yet not with the sorrow of those who have no hope, is admirably caught. There is no sense of any striving for mere effectiveness, but the effects are secured by the simple directness with which the suggestions of the poem are translated into music. . . . Certainly it may be doubted if he has ever gone so deeply into the emotional possibilities of a poem as he has in this case, and I think this composition must for that reason rank very high among his works. The close is really touching in its quiet expressiveness.

MANCHESTER GUARDIAN.

The composer would be expected, as a matter of course, to match with his art the pathos of Mrs. Browning's lines. That he has succeeded in doing so is a matter for sincere congratulation. The new cantata—or poem, as it is called by its composer—was well given and well received.

London: NOVELLO AND COMPANY, Limited.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

SIR PATRICK SPENS

BALLAD

FOR

BARITONE SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

A. HERBERT BREWER.

Price One Shilling and Sixpence.
Tonic Sol-fa, 8d.
Full Score and Wind parts, MS.; String parts, 6s. 6d.

THE TIMES.

It is broad and manly music, the pattern of which is fairly familiar by this time, but it is by no means conventional or wanting in originality. It made a good impression, and is sure to be in great request with competent choral societies.

DAILY TELEGRAPH.

Dr. Brewer has now given it all the advantage of modern resources, and lifted it into a higher sphere. It thus makes a capital piece for choral societies, and, I expect, will run at equal pace with Stanford's "Revenge," the prototype of its order.

STANDARD.

This fine old specimen of a folk-tale is treated by the composer in decidedly dramatic fashion, and his music, just sufficiently Scottish to be characteristic of the place and period, is sincere and spontaneous. Without being too heavily scored, the orchestral part is full of colour, and the chorus have some vivacious and sonorous passages, to which they gave most spirited effect.

MORNING POST.

Mr. Herbert Brewer's setting of the old Scotch ballad is a work of sterling merit. The music is virile and straightforward in character. The composer has something to say, and knows how to express his thoughts clearly and forcibly. His work possesses real interest. It is admirably written, and the success it achieved was fully justified.

TRIBUNE.

The other novelty of the evening was "Sir Patrick Spens," by Dr. Brewer, the accomplished organist of Gloucester Cathedral. This is admirable in its power of vivid descriptive writing. Dr. Brewer tells the tale with wholesome directness, and he may justly be congratulated on his successful treatment of the old song.

DAILY CHRONICLE.

In the evening, the second new cantata, Dr. Herbert Brewer's setting of the Scottish poem, "Sir Patrick Spens," received a cordial welcome. The story of the gallant mariner, "the best sailor that ever sailed the sea," who was sent to Norway to bring home a Royal lady, and whose ill-fated vessel foundered forty miles off Aberdeen, naturally lends itself to stirring descriptive music, and it must be acknowledged that Dr. Brewer has been very successful in catching the spirit of the old poem. There is a go and brightness, a snap about his music which is certain to be appreciated by that large public that enjoys cantatas.

DAILY MAIL.

This is a genuinely inspired piece of work, full of keenly humorous touches.

MORNING LEADER.

It is very sound, healthy music, that goes with a swing from start to finish. It has a very subtle fancy, but is not devoid of picturesqueness and, above all, it shows a good knowledge of the chorus, and choral societies should welcome it.

OBSERVER.

Dr. Herbert Brewer's "Sir Patrick Spens," a choral ballad of a natural and dramatic kind, contains some of the strongest and most individual music of this composer. It has the merit of being short and direct, and the choir sang it with delightful freshness and spirit. Although slight in form, it has a certain spontaneity and feeling for choral writing that will, in all probability keep it alive.

ATHENÆUM.

Dr. Brewer's setting of the old ballad of "Sir Patrick Spens" contains good workmanship, and is effectively written for the voices.

YORKSHIRE POST.

The composer has been very successful in telling the story clearly, and he has managed to give something of the simple ballad quality to his melodies, and to fit them into a picturesque and appropriate background. Local colour is not forgotten, and the storm that wrecks Sir Patrick's ship received a vigorous, but not unmusical, commentary. Altogether it is a work which, without revealing any marked individuality, is exceedingly effective and of well-sustained interest, showing a very considerable descriptive power, and in vigour it may be said to go farther than any of his previous works.

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PERFORMED AT THE LEEDS MUSICAL FESTIVAL, OCTOBER, 1907.

THE LOVE THAT CASTETH OUT FEAR

SINFONIA SACRA

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BY

C. HUBERT H. PARRY.

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THE TIMES.

The composer is always happy in his choice of subjects, and the words, when not taken from the Bible, are always vigorous, straightforward, and marked by a literary sense and such individuality as make it inevitable to guess that the composer is his own librettist. . . . . "The Love that casteth out Fear" is styled a "sinfonia sacra," and may perhaps be described as a meditation on Divine love, as contrasted with the vanity of human life, and illustrated in the lives of Moses, David, and St. Peter. . . . The music set to this poem is of Sir Hubert Parry's very best; the themes which stand in the prelude for Fear and Love are finely contrasted, and developed with the utmost skill; the parts for the mystic semi-chorus are always solemn and simple in form, and both solo parts are grateful to the singers and pre-eminently expressive, while the composer's mastery of accentuation is as clear in this as in anything he has written. The full choruses are splendidly worked, and that which closes the first part, "He is full of compassion," &c., and the shorter numbers for full choir in the second part, are masterly in conception and design. . . . The work, conducted by the composer, made a profound impression.

It is like everything of the highest class—strong meat for the casual listener to music—for it can only be understood and enjoyed after more careful study than most amateurs desire to give to it. Never has Sir Hubert Parry used the chorus with nobler effect; and from beginning to end it is full of inspired moments, while the grandeur and depth of the whole conception make it unique in modern music.

DAILY TELEGRAPH.

Sir Hubert's previous compositions have been for the most part works of action, but in his new creation, "The Love that casteth out Fear," he is reflective and didactic. There is no dramatic character, and hardly a situation suggestive of drama here. Thus we have a great change—a change, as I think, for the better—resulting in a work which must be counted among the best from the composer's pen. . . . There is much of interest in the working out of the scheme, particularly in the employment of a semi-chorus, which, hidden from the view of the audience, takes, so to speak, the higher ground in the argument, now uttering the Divine words, and always enforcing the lesson suggested in the title of the work. The full chorus stands on a lower plane, representing the human side of the great question with its hopes and fears. . . . Without disparaging the value of the solos and the orchestral part, it may justly be said that Sir Hubert Parry has lavished the best of his skill upon the music of the unseen chorus, much of which is of rare beauty and charm. But all the concerted sections are in the composer's best manner. They are eminently sane in thought and expression; they are well developed and free from any form of exaggeration or forced effect, while by no means conventional. As a matter of fact, these choruses may be taken as a model for the oratorio of the immediate future, when the didactic rather than the dramatic form is employed. . . . "The Love that casteth out Fear" is a notable addition to the treasures of English music.

I have already had to speak of the work, and the hearing of yesterday was my third, if not my fourth, since the Sacred Symphony first challenged criticism. I fear, therefore, that all I have to say about it has already been said, and there remains only to put on record a genuinely fine performance, conducted by the composer and supported by all the resources of a great festival. Sir Hubert's music gained much in effect from the enlarged means at his command. The immense solidity and resonance of chorus and orchestra—never abused, let me say—brought out a force of thought not previously made obvious.

DAILY CHRONICLE.

The most brilliant section is undoubtedly the musical picture illustrating, in subdued tonal effects, the betrayal of the Saviour by Peter. This held the undivided attention of the congregation yesterday, and, judging from comments subsequently heard, was the most attractive, as it was the most dramatic, portion of the work.

MORNING POST.

The special charm of the work does not lie, however, so much in any skill which is displayed as in the general outward simplicity of the music and its appropriateness to the words. . . . There is pathos and dignity in what may be termed the "Moses" solo, and very distinctive in style is the soft pastoral music in the accompaniment of the "David" solo; the composer in each case has found the right atmosphere. The second part is the more powerful. No one but an experienced composer could have treated the scene of Peter's denial in so unpretentious yet impressive a manner. The chorus, "There is none righteous," contains noble writing, while the pianissimo passage commencing at the words "There is no fear in love" is chaste and solemn.

The lesson of Divine love and trust the work is intended to teach—and does teach—will secure for it a welcome always, for the sincerity of the composer is made clear in every portion.

STANDARD.

Sir Hubert Parry has contributed many fine choral works to the Festival scheme of the Three Choirs, but nothing so uplifting, illuminating, and noble as the sinfonia sacra, entitled "The Love that casteth out Fear." . . . It need scarcely be added that the music is full of subtleties, and is elaborately scored. It is, indeed, a work of delicate and deep thought, dealing with the great unseen influence of life in a most masterly manner. Its chief characteristic, however, is its sustained loftiness and dignity, and by this it must be hailed as a masterpiece.

DAILY GRAPHIC.

The work, in spite of its austerity, improves vastly upon acquaintance, and as it becomes more familiar many beauties spring to light which at a first hearing passed unobserved. It is in its severe beauty a kind of protest against the elaborate artificiality of our decadent modern art, and as such we are perhaps inclined to value it more highly than its intrinsic merits would warrant, but, judged from any point of view, it is a noble work.

GUARDIAN.

Sir Hubert Parry has never risen more triumphantly to the height of his argument. The glory of the work lies rather in the perfect appropriateness of its style, in the austere and solemn reverence that pervades the whole, than in any individual passages of eminent beauty. . . . This is how the work opens; after a short instrumental prelude, the sorrowful Divine appeal, "O My people, what have I done to thee? Wherein have I wearied thee?" is softly breathed forth in solemn, sustained harmonies, and no one who heard it will forget the thrilling power of these simple chords, sounding, as it seemed, straight from heaven itself. . . . The most elaborate choral writing is reserved for the final number of the work, and it is marked by all the breadth and massive power and dignity which characterise Sir Hubert Parry at his best. . . . All music lovers will hope that this masterpiece will soon be brought to a second hearing.

OBSERVER.

The music by which the composer enhances this sublimely beautiful theme is of a sort that, in the estimation of all who realise the power of the art as an emotional language, must assuredly place him among the greatest masters. Here is music that purifies, elevates, and strengthens all who have ears to hear. It comes from the heart, and so goes to the heart. It is sincere and wonderfully simple, and its tenderness at times is such that appreciation is constrained to seek relief in tears. Furthermore the oratorio is technically the greatest thing Sir Hubert has yet done, for the reason that in it the "art that conceals art" is exhibited to the full. There is no display of contrapuntal skill for its own sake—everything is made subservient to the great central purpose of the work: praise of the "one thing that availeth—Love." Sir Hubert Parry is not only a great musician—he is a great poet and a great teacher.

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PRODUCED AT THE LEEDS FESTIVAL, OCTOBER, 1907.

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THE TIMES.

The second part began with a set of four "pastorals" by Dr. A. H. Brewer, set for tenor solo, male chorus, and orchestra. Milton's "Song on May Morning" is the first, and "Orpheus with his lute" the third, while the others may be taken from some book of madrigals. The second, with its merry refrain, "Fa la la," carries a suggestion of the grace of the Elizabethan period, and all are excellently effective and full of original ideas happily carried out. . . . The composer has done nothing better than these pastorals, and he well deserved the applause that greeted each as he conducted it.

DAILY TELEGRAPH.

These, as laid out for tenor and orchestra, were generally successful, and specially so in measure of the simplicity which is their natural atmosphere. . . . In "Welcome, sweet Pleasure" the composer does not forget to show his musicianship; the effect of the piece is wholly in accord with the joyous spirit, all sport and play, which animates the words. This was sympathetically applauded. . . . "Springtime," last of the four songs, is, as it should be with such a theme, the most delicate and beautiful of all. As far as I can judge, there is not a flaw in it, while the orchestral theme which runs almost through the piece is a veritable inspiration. The composer, blemishes notwithstanding, is to be congratulated upon his "Pastorals."

STANDARD.

Beginning with Milton's "Song on May Morning," Dr. Brewer includes a new setting of Shakespeare's "Orpheus with his lute," and continues with two graceful little poems in the nature of madrigals. Melodious, thoroughly well scored, and with a nice feeling for vocal expression, they are a very pleasing example of tasteful, light music, and the composer is to be praised for his directness and simplicity. The last one of the set, a delightfully rhythmical and pleasing shepherds' dance, will, in all probability, be found the most immediately popular, but all of them show polished workmanship.

DAILY NEWS.

The brightness and animation of the music will be sure to win for the songs considerable popularity.

MORNING POST.

In a measure they form a sequence to the previous compositions with the same generic title which were first heard at the Hereford meeting last year, save that in this instance an added chorus for male voices increases the effect. One set of verses is taken from Shakspeare, another from Milton, while the other two are anonymous. In these new compositions Dr. Brewer shows the same happy faculty for catching the spirit of the verse and giving expression to it in terms both charming and fresh, displaying in the process individuality and marked originality. . . . The new pieces greatly charmed the audience.

TRIBUNE.

The second and fourth are bright and have a good deal of character. They are also effectively orchestrated.

DAILY GRAPHIC.

They are graceful and tender settings of four Elizabethan poems, fresh in melody and prettily orchestrated.

MORNING LEADER.

The first is Milton's "Song on May Morning," in which the chorus has but little to do: it is picturesquely scored; and the second, "Welcome, sweet Pleasure," has a catchy, characteristically English melody with a "Fa la la" refrain, and is merry and bustling. A melodious pastoral setting of "Orpheus with his lute" comes next, and "Hark, Jolly Shepherds" completes the set. They all go their way pleasantly.

PALL MALL GAZETTE.

They are settings of words of Milton, Shakspeare, and anonymous writers for tenor solo and male-voice chorus, and are good examples of the composer's ready gift for expressing himself clearly and well.

THE YORKSHIRE POST.

Sequels are admittedly venturesome, but Dr. Brewer has certainly managed to keep up the interest and sustain the freshness which so pleased one in the earlier work. . . . Though the composer has employed a large orchestra, he has treated it with a lightness of touch that prevents it from ever going outside the picture, yet it is full of deft touches that give it piquancy. The first is a quiet, rather gentle exordium to the series, the second is lively and playful, the third, a setting of the well-known words, "Orpheus with his lute," alternates happily between playfulness and a tender emotion, and the fourth is jollity itself. The men's chorus supplies an effective refrain. . . . Dr. Brewer conducted, and the songs gave evident pleasure to the audience.

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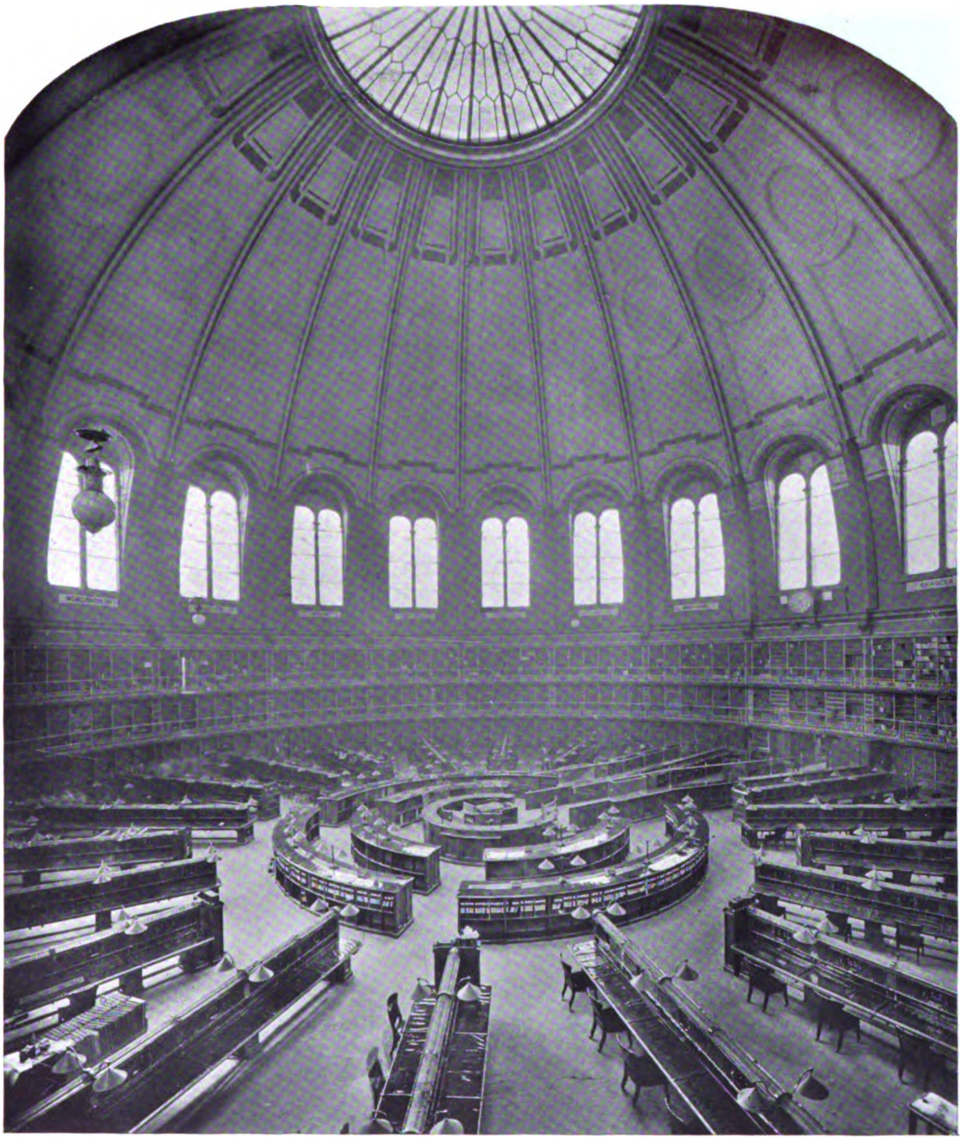

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The next F.R.C.O. Examination begins on January 6, 1908. The Solo-playing Tests are: Fugue in E minor (without Prelude), J. S. Bach. (Peters, Vol. 2, p. 70; Novello & Co., Book 8, p. 104; Augener & Co., Vol. 3, p. 238; Breitkopf & Härtel, Vol. 1, p. 48.)

Sonata in F major, No. 20, Op. 196 (1st movement only), Rheinberger. (Novello & Co.; Augener & Co.; Breitkopf & Härtel.)

Introduction and Passacaglia in D minor, Max Reger. (Breitkopf & Härtel, No. 2198.)

The A.R.C.O. Examination begins on January 13. The subject of the essay will be taken from pages 1—264 of "English Music (1604—1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

F. J. SAWYER, Hon. Secretary.

Kensington Gore, S.W.

CHRISTMAS AND NEW YEAR PRESENTS.

Novello's List of Works suitable for above will be found on pages 832 and 833.

London: Novello and Company, Limited.

The Musical Times.

DECEMBER 1, 1907.

THE BRITISH MUSEUM LIBRARY.

I.—Printed Music.

The British Museum is such an important part of the British Constitution that its comparative youth seems hardly credible. A century and a-half is a very short period in the life of a great nation, yet Great Britain's treasure-house at Bloomsbury is only one hundred and fifty years old. Moreover, this splendid institution owes its origin to a private source. By his will, dated July 20, 1749, Sir Hans Sloane, the eminent physician and naturalist, offered to the Government his extensive collection—natural history, works of art, books and manuscripts—for the sum of £20,000, being £30,000 less than the treasures had cost him. At the death of Sir Hans—on January 11, 1753, in the ninetieth year of his age—the Government accepted the offer contained in that important testamentary document, and in the same year (1753) Parliament passed 'An Act for the purchase of the Museum or Collection of Sir Hans Sloane, Bart. and of the Harleian Collection of MSS. and for providing one general repository for the better reception and more convenient use of the said Collection and of the Cottonian Library and of the additions thereto.' The Cottonian Library was formed by Sir Robert Bruce Cotton, a distinguished antiquary, who received a baronetcy from King James I., and whose fine library was presented to the nation by his great-grandson, Sir John Cotton, in 1700. The books were removed in 1730 to Ashburnham House, Westminster, where in the following year a fire broke out, whereby 114 out of the 958 volumes of manuscripts which the library contained were reported as 'lost, burned, or entirely spoiled, and 98 damaged so as to be defective.' The Harleian Collection of MSS. was formed by Robert Harley, first Earl of Oxford (1611 - 1724). These three private libraries therefore formed the nucleus of a collection which has become the pride of the nation.

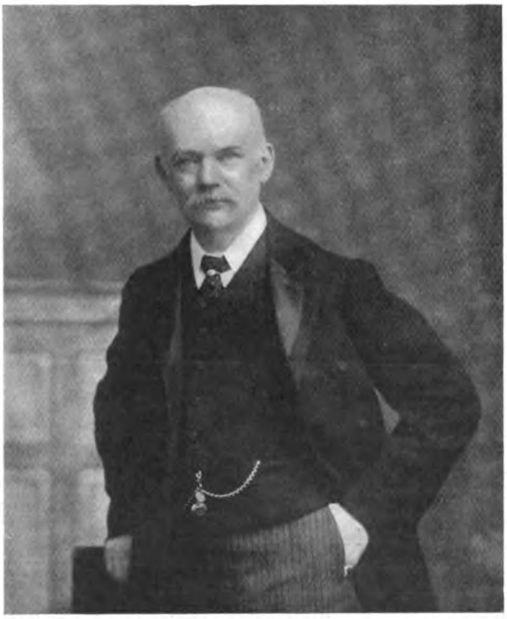
The Government of the day—that is the year 1753—found 'one general repository for the better reception and more convenient use of the said Collection' in purchasing, from the Earl of Halifax, Montague House, situated in Great Russell Street, Bloomsbury, the site of the present stately buildings now so well known as the British Museum. The mansion cost £10,250, and a further sum of £12,873 was expended upon the necessary repairs and alterations, in order to adapt the premises to their new use. (A 'garden view' of Montague House is given on p. 779.) The mansion stood in its own grounds, similar to other large London houses in the eighteenth century, of which Devonshire House, Piccadilly, remains as an interesting specimen. How was the Government to raise the necessary funds for starting the British Museum? At that time the income tax, earned or not earned, had no existence, and so the usual expedient of the State to raise money was resorted to, with the result that the sum of £300,000 was obtained by a Lottery! It was not until nearly six years after the British Museum Act had been passed that the 'Collections at Montague House' were opened to the public, the actual date being January 15, 1759. The building was only open for three hours a day. Tickets of admission had to be obtained, and small groups of visitors were personally conducted through the building. These stringent rules, which remained in force for nearly half-a-century, limited the number of visitors to sixty *per diem!* One of the original tickets of admission, cast in metal, has been kindly lent by Mr. G. F. Barwick for reproduction in facsimile.

BRITISH MUSEUM
THREE
LEAVE THIS TICKET

In course of time Montague House proved inadequate to store the rapidly increasing number of treasures. This was especially the case when, in 1821, King George IV. presented his father's splendid library to the nation. Sir Robert Smirke, the eminent architect, was then commissioned to design a receptacle for this royal library, and the magnificent apartment, 300 feet long, known as the King's Library, was erected and opened in 1823. This, the first of the new buildings, was gradually added to by Smirke, and in 1845 Montague House was finally demolished. The stately portico of the present building—finished April 19, 1847—completed the imposing columnar façade, 370 feet in length, and set its seal on Smirke's greatest achievement. In 1881 the Natural History Collections—Zoology, Geology, and Mineralogy — were removed to South Kensington, and in 1888 the White wing was added to the buildings at Bloomsbury.

One very important feature of the British Museum buildings has yet to be mentioned—the Reading Room. At the very beginning the Trustees had considered the value of their literary treasures from a research point of view. On December 8, 1758—a little more than a month before the opening day of the Museum—the Trustees ordered 'that the corner room in the base story be appropriated for the Reading Room, and that a proper wainscot table, covered with green bays, in the same manner as those in the libraries, be prepared for the same, with twenty chairs of the same kind with those already provided for the several departments of the house.' This furniture proved more than sufficient for the demands first made upon it. Let us see what a distinguished 'reader,' and one of the earliest, has to say on the subject. Writing to the Rev. William Mason on July 23, 1759, the poet Gray says:

> I am just settled in my new habitation in Southampton Row, and, though a solitary and dispirited creature, not unquiet nor wholly unpleasant to myself.
>
> The Museum will be my chief amusement. I this day passed through the jaws of a great leviathan that lay in my way into the belly of Dr. Templeman, Superintendent of the Reading Room, who congratulated himself on the sight of so much good company. We were—a man that writes for Lord Royston; a man that writes for Dr. Burton, of York; a third man that writes for the Emperor of Germany or Dr. Pocock, for he speaks the worst English I ever heard; Dr. Stukeley, who writes for himself, the very worst person he cd. write for; and I, who only read to know if there were anything worth writing, and that not without some difficulty. I find that they printed one thousand copies of the Harleian Catalogue, and sold fourscore; that they have £900 a-year income and spend £1,300, and that they are building apartments for the under-keepers, so I expect in winter to see the collection advertised and set to auction.



MR. GEORGE F. BARWICK, B.A.
SUPERINTENDENT OF THE READING ROOM, BRITISH MUSEUM.
(*Photograph by Messrs. Russell & Sons.*)

With reference to Gray's remark anent 'the jaws of a great leviathan,' it was literally true that visitors to Montague House passed under the jawbone of a whale set up to form an arch in the entrance-hall!

The gradual and steady increase of 'readers' necessitated several changes in the location and size of the Reading Room. In the year 1838 the room which is now the music-room (see the view on p. 781) was set apart for 'readers,' among them being Carlyle and Macaulay. A young man named George Grove here copied music and became acquainted with the 'Museum Headache' and the 'Museum flea.' This room and the one adjoining soon proved inadequate to accommodate the rapidly increasing number of readers; to quote from official sources, 'complaints of overcrowding and foul air, and "Museum fleas" became more and more frequent, and the evil to a certain extent worked its own cure (if cure it can be called), by driving away those students who could not struggle against the physical inconveniences and annoyances to which they were exposed.' How was this difficulty to be met? The entire space formerly occupied by Montague House was now practically filled, leaving only the large central quadrangle free to be built upon. To quote further from the interesting little Guide to the Reading Room:

> At length, in April, 1852, a plan was suggested by Mr. (afterwards Sir Antonio) Panizzi, then Keeper of the Printed Books, for building a circular Reading Room in the vacant quadrangle and surrounding it with galleries for the reception of books; the plan was approved by the Trustees, reported upon favourably by Mr. Sydney Smirke [son of Sir Robert Smirke], the architect to the Museum, and adopted. It resulted in the erection of the present magnificent circular domed Reading Room, and the spacious galleries with which it is surrounded.

Begun in May, 1854, the present Reading Room was first opened to the public on Monday, May 18, 1857. No description of the building is necessary, for it is known and read of by all men; as a matter of record, however, it may be stated that this dome-crowned and spacious Room—one of the finest in the world—was re-opened on November 1 last, after having been closed for nearly seven months to undergo thorough renovation, the first since its completion fifty years ago. No account of the British Museum, however circumscribed or specialised, would be complete without reference to and acknowledgment of the courtesy and valued assistance 'readers' receive at the hands of the Superintendent of the Reading Room (Mr. George F. Barwick) and those associated with him in the discharge of arduous duties so pleasantly carried out.

When did the printed music section of the British Museum Library begin to be formed? If it is impossible definitely to answer the question, this interesting fact may be recalled: that, six and a-half years after Montague House had opened its doors, Master Wolfgang Mozart presented to the nation his Opus 3! This precious gift—carefully preserved as a 'case book'—bears the following title:

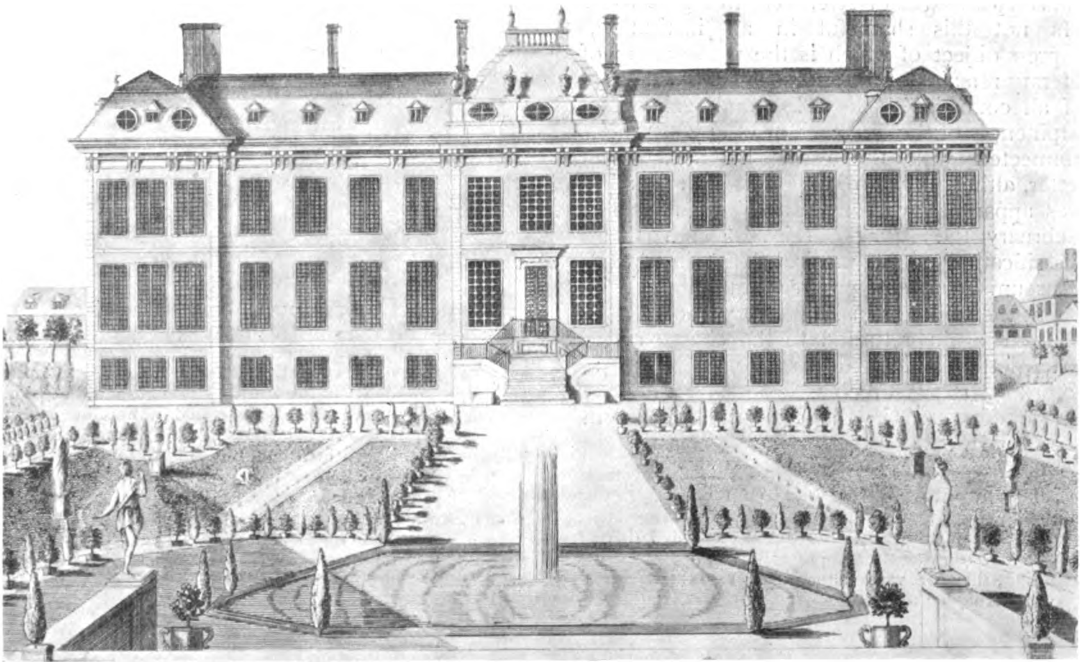
> Six Sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de Violon ou Flaute Traversiere.
>
> Très humblement dediées à sa majesté Charlotte, reine de la Grande Bretagne. Composées par I. G. WOLFGANG MOZART, Agé de huit Ans. Oeuvre III.
>
> London: Printed for the Author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

The youthful composer—he was then nine years of age—not only visited the British Museum on that occasion (in July, 1765), but he composed, 'at the request of the authorities,' so it is said, a piece of music as a memento of his visit. This was a setting of the words 'God is our refuge and strength,' Mozart's only known composition to English words, the autograph of which is attached to the 'Six Sonates' mentioned above.*

These gifts of Master Mozart were acknowledged in the following official letter of thanks to the child's father:

> Sir,—I am ordered by the Standing Committee of the Trustees of the British Museum, to signify to You, that they have received the present of the Musical performances of Your very ingenious son, which You were pleased lately to make Them, and to return You their Thanks for the same.
>
> *British Museum*, M. Maty,
> *July* 19, 1765. *Secretary.*

In 1778 'a number of books on music were presented by Sir John Hawkins' on the completion of his 'History of Music,' and in 1815 the 'fine collection of books on music,' comprising the Burney collection, were acquired by purchase. It would seem, however, that music was practically ignored for nearly a hundred years after the Museum was opened. In the 'thirties' of the last century public attention began to be called to the neglected state of this section in the Department of Printed Books (to which music officially belongs) in the national library. On February 9, 1838, a leading article appeared in the *Musical World*. After stating that the 'greatest attraction in this vast magazine of curiosities is its accumulated treasures of literature, which offer an inexhaustible supply to the utmost cravings of mental avarice,' the article went on to say:



MONTAGUE HOUSE: THE GARDEN FRONT.

(*From an old print in the Crace collection, British Museum.*)

> Notwithstanding the general order and regularity displayed in the arrangement of these immense repositories of learning, and the care, attention, and civility invariably experienced by the visitors from the servants of the establishment, the musician finds that his wants have still to be anticipated. In his department, there is still a '*hiatus maximè deflendus*' in the catalogue. Treasures there are; but the individual in search of them is in the situation of Tantalus, hearing the gurgling of the ever-living spring, but doomed never to slake his thirst. Your attendant affirms, that there are piles, folios, sheets innumerable of music; but they are admitted to the bewildered enquirer to be in most admired confusion. You may discover, in your search, abstruse cogitations of the men of old—Morley, Butler, Holder, Playford or Simpson; although they appear not as yet naturalized to the place. You may meet with authors, who have been treated, perhaps, better than they deserve (but this by way of parenthesis)—Geminiani, Turner, Grassineau, Antonietto, Malcolm, Lampe and Holden. During your assiduous visits, your laborious investigations, you may come in contact with Kollman, Keeble, Shield, Jones, Burney, and Hawkins, with others who have occupied their days in cracking the shell, which encloses the sweet fruit; and these, with the names before enumerated, will nearly comprise all, perchance, that your industry may collect for your instruction, entertainment, or animadversion.
>
> The means, however, afforded to the student of musical science, in tracing the progress of the art, are very slight. There is no regular series in the works collected in this department; and of the present state of the art there are really no specimens. Of the oratorio, the anthem, the corale, the opera, the quartet, the symphony, the library affords but few examples; and on the construction of many of these no information. Handel's oratorios are to be found here; but where are the oratorios of our countrymen, since his day? Boyce's cathedral music is included; but where are the many noble anthem books since published, where the litanies, masses, Te Deums, requiems, oratorios, of the Bachs, Haydn,

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* A facsimile of this autograph MS.—headed 'Chorus by Mr. Wolfgang Mozart'—formed one of the special supplements to The Musical Times of February, 1906.

Mozart, Beethoven, Spohr, Cherubini, Mendelssohn; where the operas, quartets, and symphonies, of the six last named? Now that England is producing her organ composers, operatic composers, and instrumental composers; now that a new era has arisen, is it not incumbent on us, to make its achievements a matter of record? Is not the national reputation for musical skill traduced in the theoretical works of our continental neighbours; the very names of our most celebrated writers omitted in their histories of the art; and no style, or school, assigned to us, simply because there exists no sufficient public avenue, through which the learned foreigner can readily obtain access to the necessary means of information? Surely no exertions should be spared to place sterling merit in the most conspicuous position.

We would suggest that what music is at present contained in the library of the British Museum, may be classified and indexed; that copies be made of the interesting MSS. in the libraries of the universities, and that all standard publications, be demanded, or purchased, as they successively appear.

This 'leader' does not seem to have had any effect, for later in the year Joseph Warren, a zealous antiquary, wrote a letter to the *Musical World* (September 6, 1838), deploring 'the want of a classed catalogue of reference' in regard to music. 'Is not this shameful in an institution, the express object of which is the preservation of the literary remains of art and science, of all ages, and of all countries?' he asks; and again, 'Is it the supineness of the Trustees, or of any of the officers connected with the establishment?' Warren's letter, although again supported by an 'editorial,' was apparently without result. In the following February the *Musical World* stated that 'the classification of the musical MSS. in the British Museum is now in progress,' but nothing is said about the printed music. Two years later, Joseph Warren again returned to the charge of neglect in a letter addressed to the *Musical World* (April 8, 1841), which is headed 'Neglect of the music deposited in the National Library in the British Museum.' He says:

Sir,—Some time has elapsed since I wrote to you respecting the state of the Museum Library: I had hopes that, ere this, something would have been done regarding classifying, and properly cataloguing, the music contained therein, but am sorry to say that the state of things is not any better; if anything, they are worse; for instance, on referring to the general catalogue to obtain a sight of several musical works, and having written out the respective tickets with the *press marks*, after the lapse of *half-an-hour*, the tickets were returned to me with this mark, "Moving," crossed in pencil. Upon enquiring the reason why I could not have the books, I was told, that 'unless I obtained the *new press marks* I could not have them, as the books were being removed from the old to the new presses.' Upon again referring to the catalogue, I found that the new press marks had not been put to the works I wanted, and that only here and there a book appeared with the new press marks. This has been the state of things at the British Museum for this last two years, and so often have I written for the same books, and have always the same answer returned, that I am tired of applying any more for them, and would sooner purchase the books I want, were they to be obtained, than trouble them any more. I beg to ask, if this is a proper state of things in the (what ought to be) principal library in England?

He then refers to some of the rare books by venerable masters—*e.g.*, those printed by Petrucci, &c.—which, according to Dr. Burney, were in the Museum collection, and goes on to say:

To obtain a sight of the above noble compositions, by the early contrapuntists, I have frequently referred to the catalogues, and made enquiries, but in vain; no reference appears, and no one can give me any information respecting them; on the contrary, I have myself been referred to by the attendants on the readers, from other parties who also wished to see them, as if *I alone* knew anything about the books or had the reference. Such is the state of things in the department of printed books; the MSS. part I must reserve my strictures on, in another letter, and shall also point out several portions from private collections that ought to have been purchased for the library, that have been dispersed at public sales within these last hundred years.

I remain, dear Sir, yours truly,
Joseph Warren.

20, Conduit-street, Regent-street,
March 22, 1841.

Warren's letter is thus editorially endorsed:

[We are grateful to Mr. Warren, and so should the public be, for his zeal in detecting, and his endeavours to correct, the shameful neglect of much of the valuable stores of our National Library, and of the printed and MS. music in particular—a neglect that deserves to be considered wilful, after the repeated public and private remonstrances that have been made, which is daily hastening the destruction of the most precious documents, and which, as far as music is concerned, renders the collection utterly unuseful. We most earnestly invoke the attention of the House of Commons to the matter, when the annual grant for the support of the institution shall come to be voted; and we trust that such of our readers as possess any parliamentary influence will not fail to move their short memoried *sitting* friends towards some amelioration of the evil.—Ed. M. W.]

Warren had a warm supporter in William Chappell, who appears to have petitioned the Trustees that something should be done in regard to cataloguing the music. The *Musical World* again furnishes the desired information in the following extract from the issue of December 9, 1841, which speaks for itself:

Catalogue of the Music at the British Museum.—The memorial drawn up some time since by Mr. Chappell, and signed by a very large number of the musical profession, entreating that the great accumulation of music in the library of the British Museum should be properly arranged for reference, and catalogued in the same manner as are the literary works, the prints, &c., of the same collection, has been at length attended to, and T. Oliphant, Esq., is appointed musical librarian. Without questioning the musical pretensions of this gentleman, who is doubtless as much as any one qualified to the examination of title-pages and the criticism of book-covers, we must most earnestly censure the appointment of T. Oliphant, Esq., or of any other amateur, to one of the very few government offices, if it be not the only one, which it falls within the province of a musician to fill. T. Oliphant, Esq., interferes too much already with the interests and pursuits of the profession by his dabbling in Madrigalian resuscitations, textual new versifications, and vapid Germanic naturalization, without intercepting the very little easy and dignified bread and butter which it is in the power of government to rain into the mouth of a musician; and we anxiously inquire in what peculiarities consist the appointed librarian's qualifications for the office?

This paragraph prompted a letter, also editorially endorsed, which appeared in the following week:

MUSICAL LIBRARIAN TO THE BRITISH MUSEUM.

Sir,—Having been asked by many musical friends who were the candidates for the office of Librarian to the British Museum; and not obtaining the information, you, Sir, will confer a favour on myself, and other of your numerous readers, by furnishing their names. Yours, &c.

Brompton, Dec. 13 [1841.] C. O.

[The appointment of T. Oliphant, Esq., to the best of our knowledge, was not settled by election, but was entirely an affair of private interest. This gentleman is so completely an *amateur*, even in his antiquarian researches, that his qualifications are as questionable as we think his appointment unjust.—Ed. M. W.]

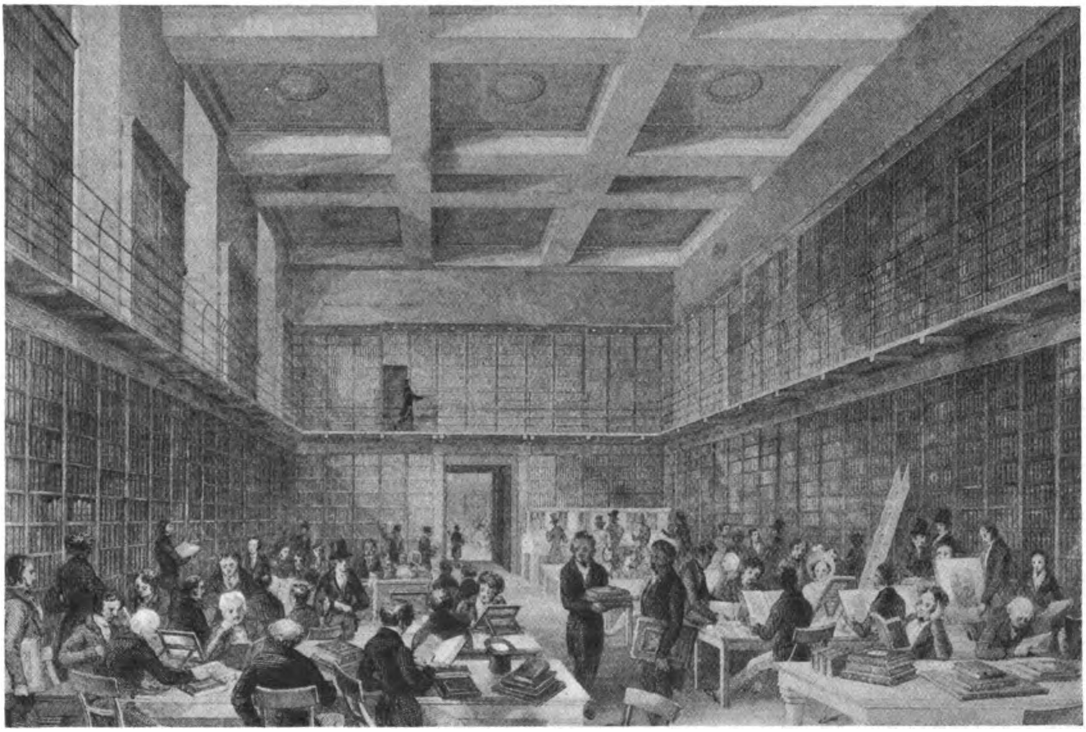
It is hardly necessary to say that in the present day the above trenchant quotations would be considered libellous.

Reference must now be made to the 'Annual Returns' of the British Museum. Previous to the year 1839 (that is, the Return dated 1840) this Blue Book had no reference whatever to the library in respect of the accessions, cataloguing, &c.; it was merely a statement of accounts and of no literary or artistic interest whatever. Two more years elapsed before music was mentioned, namely in the Return dated 1842 (for the year ending December 31, 1841), which contains the following information:

> Of the Musical Collection, 245 titles have been written between the 25th November and the 11th December.

Thus it may be inferred that Oliphant began his work of cataloguing on November 25, 1841. At the end of the year 1842, under *Additions*, the Return stated that:

> The musical works are 550, comprised in 750 volumes or parts; 724 of which have been received by copyright, and 26 purchased.



THE MUSIC ROOM, FORMERLY THE READING ROOM FREQUENTED BY CARLYLE AND MACAULAY.

(*From an old print kindly lent by Mr. G. F. Barwick.*)

We now pass on to an important link in the chain of historical information concerning the music at the British Museum and its catalogue. In the years 1847-48 a Royal Commission was appointed to inquire into the management of the Museum. The copious evidence given on that occasion is preserved in an interesting Blue Book, one of the most notable witnesses being, 'T. Carlyle, Esq.' On July 5, 1848, Mr. (afterwards Sir Antonio) Panizzi, then Keeper of the Printed Books, was under examination. The Earl of Ellesmere was in the chair, and his fellow Commissioners included the Bishop of Norwich (father of Dean Stanley) and 'Mr. Milnes,' afterwards Lord Houghton. Question 4040, put by the chairman, was to this effect: 'Have you a large collection of music in your charge?' To this Panizzi replied:

> Yes; that is again a collection which has recently been made. The Trustees asked whether it was right to have a collection of music. I thought it was, both because it is done in other countries, and because by the Copyright Act we have a right to the music, and we got it from Stationers' Hall under the old Act of Parliament, and now have it direct from the publishers; and therefore, as the Trustees took it in, I thought they ought to keep the collection up and good. There was a large quantity of this music which had come in by copyright, but which had never been catalogued, or a list made of it, since it came into the Museum. A gentleman of the name of Bean, I think, took care of it formerly; afterwards it was left to accumulate unarranged. The Trustees, at my request, appointed a gentleman to make a catalogue of this music; and when he came to catalogue the music that had come by copyright, he found that many of the works sent were imperfect; that in some cases the publishers had sent in only the title-page, for instance, or had sent in two or three leaves of proofs, and not the book itself. In some cases, when it has been considered worth while, though in very few cases, those volumes have been completed, but besides that, other music has been bought. For instance, there was not a collection of Handel's works here, and that is one of the articles I have bought myself for the Trustees. The Trustees asked for a plain and short way of cataloguing this music. I suggested, with the advice of a gentleman who understood the subject, a short way of cataloguing it. The Trustees passed a resolution that that should apply not only to the printed, but to the manuscript music. I said they had better try

> whether this plan would answer for the manuscript music, because we had considered it only for the printed music; and I suggested that Mr. Oliphant, who is the gentleman that catalogues the music, should try how the rules, applied to the manuscript music, would do; and the Trustees ordered him to catalogue the manuscript music immediately, and he catalogued all the manuscript music at once, but I do not know on what plan. I did not understand that that music was to be at once catalogued, but that it was desirable first to try that system, to see how it worked for manuscript music.

The remaining questions and answers, covering the subject of music, speak for themselves:

> 4041.—Is there any catalogue printed?
>
> Yes, of the manuscript, not the printed music; and this is also ready, exactly like that of the maps, to be transcribed for the use of the public.
>
> 4042.—(*The Lord Advocate.*) Which is ready?
>
> The catalogue of the printed music; but the question whether it ought to be printed or not is a question which embraces the whole question of printing catalogues of increasing collections.
>
> 4043.—(*Chairman.*) Are you quite clear in your opinion that it is desirable to continue the collection of music by copyright?
>
> I think so now, because that collection is much better since the new Copyright Act is come into operation. The collection has much improved; the publishers do not send only title-pages, or two or three leaves with the title only of a work; they send the real works complete, such as they are.

The sting, 'such as they are,' at the end of Panizzi's evidence as to music, will not escape notice. At all events something was being done, if slowly. It was not, however, till the year of the Great Exhibition that a catalogue of the printed music seems to have been available. To quote from the excellent 'Handbook to the Library of the British Museum' (1854), compiled by Richard Sims, a former officer of the Museum and a most trustworthy authority:

> An excellent catalogue, formed by Mr. Oliphant, was placed in the Reading Room in January, 1851. It is in *manuscript* and bound in *forty-five* volumes, folio, together with an *Index* of 'Authors of Words,' in *twelve* volumes, folio.

The successors of Thomas Oliphant (who prepared a printed catalogue of the *manuscript* music in 1842) as officers in charge of the printed music were Messrs. E. A. Roy, Campbell Clarke and Charles Evans. It is in the recollection of Mr. R. E. Graves—a retired officer of the Museum who became an assistant librarian in 1854—that when Mr. Evans was appointed 'nothing had been done' and that the arrears consisted of 'enormous stacks of music' waiting to be catalogued!

Even as late as 1877 the state of the music library was anything but satisfactory. In the discussion following a paper read before the Musical Association on December 3, 1877, by Dr. W. H. Cummings, on 'The formation of a National Musical Library,' attention was called to the subject and a memorial was sent to the Trustees. The fifth volume of 'The Proceedings of the Musical Association,' under the Report of the year 1877-78, thus records the result of the memorial:

> At the close of the paper 'On the Formation of a National Musical Library,' read by W. H. Cummings, Esq., an important discussion and interchange of opinion among those present led to a resolution proposed by Major Crawford, seconded by Otto Goldschmidt, Esq., and carried unanimously,—
>
> That the Council be requested to prepare a Memorial to the Trustees of the British Museum calling their attention to the want of an index catalogue or other means of more ready reference than at present exists, and to the deficiencies and imperfections of the collection of manuscript and printed music and musical literature in the Museum; such Memorial to be submitted for signature to the various recognised Musical Institutions.
>
> In accordance with the above resolution your Council prepared the following Memorial, which was signed by a large number of leading professional and amateur musicians, and was forwarded to the Trustees of the British Museum:—
>
> To the Right Reverend and the Right Honourable the Trustees of the British Museum.
>
> We, the undersigned, desire respectfully to call the attention of the Trustees to the present condition of the musical collection in the Library of the British Museum.
>
> It is scarcely necessary to point out the importance of all that appertains to the art and science of music, and how enormously that art has risen in general estimation in recent years; but your memorialists feel that the national collection is not so complete and comprehensive as it might be; and that the arrangements in connection therewith, and the facilities for studying the same, have not kept pace with the constant advance and interest of the general public and the pressing necessities of students. Your memorialists venture respectfully to suggest that it would be a great convenience to students—
>
> (1.) If the collection of music and musical literature were made more complete than at present.
>
> (2.) If a special and separate catalogue of music and musical literature, both printed and in manuscript, were prepared.
>
> (3). If in addition this catalogue could be printed and sold, as was the case with that of the manuscript music prepared by Mr. Thomas Oliphant in 1842.
>
> The reply to this Memorial was by letter addressed to your Honorary Secretary:—
>
> Sir, *June* 24, 1878.
>
> I have had the honour to lay before the Trustees of the British Museum your letter of the 28th ult., and the memorial which you forwarded to me therewith from the Musical Association; also printed copies of a Paper read before the Musical Association in December last by Mr. W. H. Cummings. The Trustees have directed me to acquaint you for the information of the Musical Association, that for some years past great efforts have been made to improve and enlarge the collections of music and musical literature, both printed and manuscript, in the British Museum, and that very considerable additions have in fact been made to those collections; that there has been for many years past a separate catalogue of music which comprises 372 volumes, two cataloguers and two copyists being employed thereon, and at least two thousand new entries being made annually.
>
> I may add, all music received in the Museum is made available for readers within one week of its receipt; and that every assistance is afforded to students in their researches.
>
> In regard to the proposal of the memorialists that a catalogue of music and musical literature should be printed, I am to acquaint you that the Trustees feel that they must postpone the consideration of this subject.
>
> I have the honour to be, Sir, your obedient servant,
>
> (Signed) J. Winter Jones.
>
> James Higgs, Esq.,
> Hon. Sec., Musical Association.
>
> The Council of the Musical Association rejoice in being the medium for giving publicity to the official statement as to the present facilities enjoyed by musical students, as they feel that such facilities are far in advance of the personal experience of many at a not very remote period. The Council still hope, and recent public statements justify the hope, that the Trustees may be able to grant before long those further facilities for which the Memorial prayed.

This was before the music at the British Museum was placed under the wise and efficient administration of Mr. W. Barclay Squire.

F. G. E.

(*To be continued.*)

BYRD'S FANTASIA IN C

AN EARLY STUDY IN THEMATIC DEVELOPMENT.

It has been the custom to speak of the Fancies of the late Tudor and early Stuart periods as the outcome only of wanderings upon bye-ways of art that led nowhere. The term 'bye-ways' was used in this connection by Sir Hubert Parry in his lectures at the Royal Institution in the spring of 1900, and in the main it fitted the Fancies as well as the other tentative forms which the lecturer included in his survey. The Fancies (or Fantasias) of the 17th century were to a large extent vague, formless, and indicative of an almost pathetic desire to speak in an unfamiliar tongue; but there were exceptions,—accidental successes, perhaps, amongst many dreary failures. Some examples for strings by Gibbons compel admiration, apart from their antiquarian interest; other specimens by William Byrd, Peter Phillips and Giles Farnaby show remarkable intuition for the true instrumental style in clavier-music. But, as far as my researches have gone, there seems to be no other single specimen with so many points of interest, both in its Form, in the broader sense of the term, and in the smaller details of thematic development, as Byrd's Fantasia in C, in the Fitzwilliam Virginal Book.* Moreover, the work has dignity, breadth and brilliance far beyond most of its compeers, and claims no mere respect on account of age, though this also is due when we remember that its composer was laid to rest, at the venerable age of eighty-five, close upon a century before 'Das wohltemperirte Klavier' appeared.

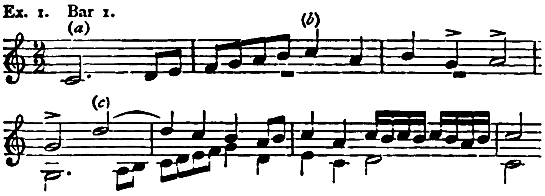
Byrd's Fantasia is in three main divisions:

I. Eighty-six bars, during which one subject and its derivatives receive varied contrapuntal treatment, with occasional bits of pure harmonic work.
II. Forty-six bars, a Free Fantasia, in the florid Toccata style.
III. Twenty-seven bars, a review of themes of Section I., with surprising new treatment.

In the original MS., the bars are of uneven lengths, but have been divided into regular bars of two minims in an edition for organ which will shortly be published,† and their numbers will correspond with this analysis.

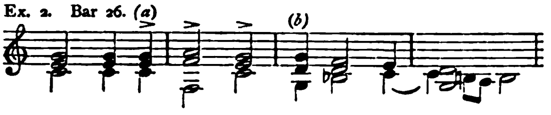
The most remarkable features of the work are its persistent use of one subject (Ex. 1) and the derivation of practically all thematic material (excepting mere passage work in the middle section) from that subject:

Ex. 1. Bar 1.



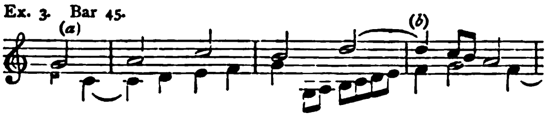
After a double-bar, with repeat marks, comes Ex. 2. This seems to be new, but Ex. 2 (*a*) has an echo of the last three notes of Ex. 1 (*b*), just as, in a similar place after the first double-bar of a sonata movement, an echo of some small feature, preceding, is chosen by later composers to lead a new departure:

Ex. 2. Bar 26.



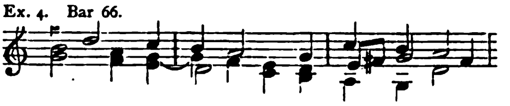
Ex. 2 (*b*) is also reminiscent of Ex. 1 (*c*), as also is Ex. 3 (*b*), while Ex. 3 (*a*) is a free *cancrizans* augmentation of Ex. 1 (*b*), accompanied in its third bar by part of Ex. 1 (*a*):

Ex. 3. Bar 45.



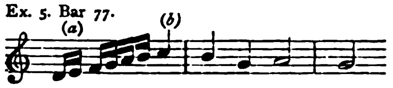
Ex. 4 is another derivative of Ex. 1 (*c*):

Ex. 4. Bar 66.



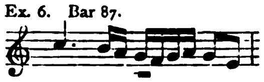
while Ex. 5 acknowledges on its face the parentage of Ex. 1 (*a*) and (*b*):

Ex. 5. Bar 77.



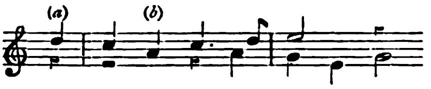
The Free Fantasia begins with Ex. 6:

Ex. 6. Bar 87.



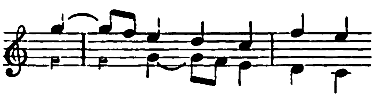
and, after running its due course, this florid section leads to what is in some ways the most interesting portion of the composition, because of its modernity of spirit, namely the third section, in which the materials of the first section again come into use. Ex. 7 (*a*) obviously grows out of Ex. 5 (*b*), and is first used in four-voiced counterpoint, in close stretto:

Ex. 7. Bar 132.



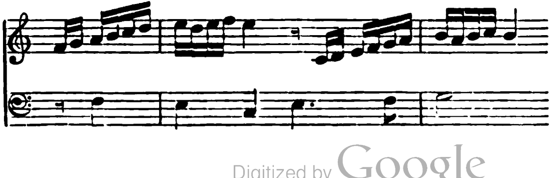
Ex. 8, a codetta to the four-part working of Ex. 7, again reminds us of Ex. 1 (*c*), 2 (*b*), 3 (*b*), and 4:

Ex. 8. Bar 138.



Ex. 9 shows us the theme of Ex. 7 in the bass, accompanied by the upward scale of Ex. 5 (*a*), which is itself a diminution of Ex. 1 (*a*), and to which is now added the quaint turn which appears at the third beat of Ex. 6:

Ex. 9. Bar 145.



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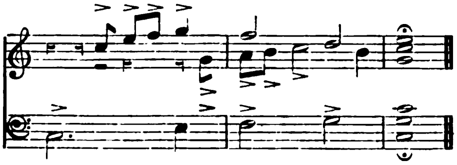
* Vol. i., p. 406. Edited by J. A. Fuller Maitland and W. Barclay Squire. Breitkopf & Haertel, 1895.

† By Messrs. Novello.

Ex. 10 brings the notable achievement to a close with a final echo of Ex. 7 (*b*), in simultaneous augmentation and diminution:

Ex. 10. Bar 157.



The foregoing analysis by no means exhausts even the artifice which abounds in this old masterpiece; but more than all the triumph of workmanship is the art that conceals art, by means of which this Fantasia can make its appeal as pure music, without apology for age, after three centuries of repose.

JOHN E. BORLAND.

Occasional Notes.

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres.
BYRON.

From THE MUSICAL TIMES of fifty years ago:

THE ST. JAMES'S HALL.—The Directors of the St. James's Hall Company (Limited) beg to inform the Public Musical, Scientific, and other Societies, that they are now prepared to receive proposals for the hire of the Great and Minor Halls. They would particularly claim attention to the unequalled position of the St. James's Hall, situated between the two great thoroughfares of the West-end of London, and with main entrances in Regent-street and Piccadilly.

The Directors are enabled to fix the opening of the Hall for Monday, the 1st of March, 1858. Applications to be made to the Secretary of the St. James's Hall Company (Limited), at the temporary offices, 25, Golden-square.

By order of the Board, GEORGE LESLIE, Secretary.

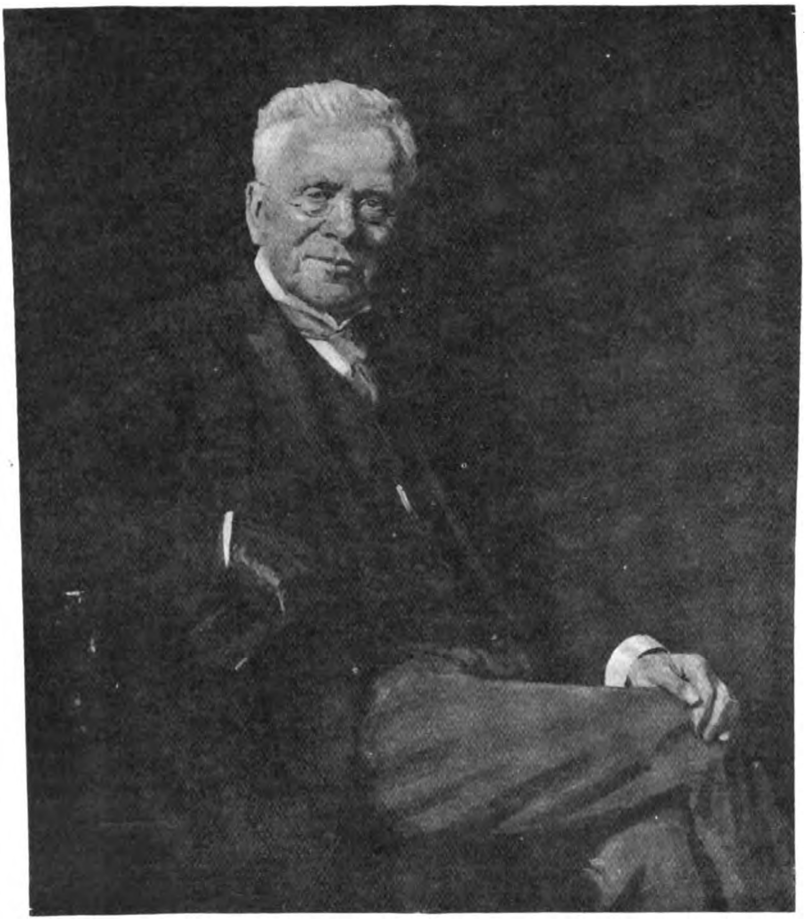
Sir Edward Elgar's First Suite for Orchestra is entitled 'The wand of youth,' and consists of seven movements severally named: Overture, Serenade, Minuet (old style), Sun dance, Fairy pipers, Slumber scene, and Fairies and giants. The pieces were originally written to a child's play for the entertainment of the composer's family in 1869, when Sir Edward was only twelve years of age, and they were played by his brothers and sisters on various instruments. Needless to say that the Suite, dedicated 'to my friend, C. Lee Williams,' has been entirely re-scored and revised for its first performance at the Queen's Hall Concert on December 14, an occasion which will be anticipated with interest. We understand that a second Suite is in preparation.

Dr. Saint-Saëns has been honoured at Dieppe, in the inauguration, on October 20, of M. Marqueste's statue of the French master, offered to the town by Madame Carnette. The composer thanked the lady and other friends who had given him so cordial a reception. Madame Suzanne Belda recited an Ode à Camille Saint-Saëns by M. G. Lebas, and a Saint-Saëns programme was performed.

Shelley's oft-set-to-music lines, 'I arise from dreams of thee,' first appeared anonymously in a magazine called *The Liberal*, in 1822. There the poem of the stanzas is headed 'Song, written for an Indian Air,' altered in the Posthumous Poems to 'Lines to an Indian Air.' In the *Athenæum* of November 2, Mr. H. Buxton Forman, the great authority on Shelley, with good reason suggests that the poem owes its origin to Sophia Stacey, whom the poet met during his sojourn at Florence in 1819, and to Mozart's duet 'Ah perdona' from the opera 'La Clemenza di Tito.' Professor Dowden says that Shelley 'was drawn towards the King's Theatre, and soon became an ardent lover of Mozart.' On July 12, 1817, 'La Clemenza di Tito' was performed at the King's Theatre, when Shelley became familiar with the beautiful duet, the words of which he wrote on the same sheet of paper as his own copy of 'I arise from dreams of thee,' the manuscript of which was sold by Messrs. Sotheby on July 27. For further details our readers are referred to the *Athenæum* of August 31 and November 2, containing two informing articles by Mr. H. Buxton Forman on this interesting subject, in which he says: 'It seems to me clear that, if we are to associate with the genesis of that delicately passionate poem any particular person and tune, the person must henceforth be Sophia Stacey, and the tune the main melodic trend of Mozart's "Ah perdona."'

The Metropolis is gradually coming to its own in the way of competition festivals. There always have been some minor events of the kind, but, except at Stratford in the far East, there has not been, until recently, any organization specially designed to promote this type of popular musical education on a permanent basis. We have now five strongly constituted societies formed for the purpose of stirring up different sections of the Metropolitan district. First, there is Stratford (secretary, Mr. J. Graham, 113, Station Road, Chingford), which for many years has dug and delved into the Essex end of the suburbs, and now has cast longing eyes to the districts nearer the Bank. Then there is the new festival which is being instituted mainly by the exertions of Miss Edith Barran (20, Queensberry Place, S.W.), which is specifically for what is generally meant when the East of London is referred to, viz., the teeming population of Whitechapel, Spitalfields, Shoreditch, Poplar and the E.C. City district itself. This project is influentially supported, and there is every prospect of great success. The festival will be held in the People's Palace, Mile End, on May 9, 14, 15, 16, 1908. South London is admirably catered for by the society brought into being by the remarkable exertions of Mr. T. Lester Jones (49, Terrace Road, Upton Manor, E.). This festival will be held in the Battersea Town Hall towards the end of March, 1908. The Herts and North Middlesex festival announces its second gathering to be held in the Alexandra Palace on February 28 and 29, 1908. Here the suburbs of North London as well as numerous rural districts are appealed to. Lastly, there is the Kensington competition, which, at first confined to ladies' choirs and next to orchestras and mixed-voice choirs, is now expanding its scheme to include schools, &c. No doubt some of these organizations will overlap in their districts, but this is not a matter of much moment. There should be ample room for a score or more festivals to meet the needs of London's five or six million inhabitants.

Mr. Albert Coates, the young English conductor of the Elberfeld Stadttheater, has been appointed Kapellmeister at the Dresden Royal Opera House, in succession to Hofkapellmeister Malata.



MR. FRED. R. SPARK, J.P.
HONORARY SECRETARY OF THE LEEDS MUSICAL FESTIVAL FROM 1877 TO 1907.
(*Photographed from the presentation portrait painted by Sir George Reid, R.S.A.*)

'Honour to whom honour is due' was fully justified at Leeds Town Hall on November 8, when the Lord Mayor (Mr. Joseph Hepworth) presented Mr. Fred. R. Spark with his portrait, painted by Sir George Reid, R.S.A. The presentation was some acknowledgment of the splendid services rendered by Mr. Spark in connection with the Leeds Musical Festival, with which he has been connected for half-a-century, the last thirty years as honorary secretary and manager; and also of his interest in the Workpeople's Hospital Fund, which he founded in 1887 and whereby no less a sum than £150,000 has been raised, of which £130,000 has been devoted to the medical charities during the past twenty years. No wonder that the Lord Mayor of Leeds characterized this Fund as 'one of the grandest institutions' in that city. Mr. Spark, in acknowledging the gift, said that the honour was one which he little expected. He had never gone into any work with any idea of reward. The painting he would look upon for years as an embodiment of personal friendship. Mark Twain had said that 'Fame, riches, titles—they are all dust compared with affection.' It was this esteem and affection which was to him (Mr. Spark) most valuable. He had held some forty different positions in the city, but he had never shirked the work attaching to any one of them. So long as he lived he hoped he would retain the good and affectionate feeling which had been shown to him.

Dr. Edward Bunnett has been somewhat similarly honoured at Norwich, when, in the Guildhall of that city, he was presented by the Mayor (Mr. W. R. C. Howlett) with a testimonial which comprised a silver salver, a purse of one hundred guineas, and a bound volume containing the names of the subscribers. The salver, a beautiful piece of plate made from an 18th century model, bears the following inscription:

> Presented to Edward Bunnett, Esq., Mus. Doc., F.R.C.O., by the Committee of the Norfolk and Norwich Musical Festival and other friends on his retiring from the office of organist, which he held with distinction from 1872 to 1905.

In heartily thanking the donors for these gifts, Dr. Bunnett, who was very cordially received, said that as a cathedral chorister he sang at the Norwich Musical Festival in 1845. He had never been absent from any subsequent festival, and since 1872 he had acted as organist. He would still continue to discharge his duties as Corporation organist, and he had no intention of severing his connection with the musical life of Norwich with which he had been so intimately connected for the long period of sixty-four years, having entered the cathedral choir in the year 1843. A biographical sketch and portrait of Dr. Bunnett appeared in THE MUSICAL TIMES of June, 1907, page 381.

Enormous prices were realized at the auction sale of musical autographs held by Liepmannsohn at Berlin on November 4 and 5. The manuscripts, which came from the collections of Julius Stockhausen, Wilhelm Taubert and Maurice Schlesinger (of Paris) were of supreme interest. Subjoined are some of the 'Lots' and the amounts at which they were sold:

		£
BEETHOVEN.	Pianoforte Sonata in E (Op. 109)	800
	String quartett in F (Op. 135)	735
	'Musik zu einem Ritterballet': an unpublished pianoforte score, written by Beethoven at about the age of twenty, being his first purely orchestral composition	250
	A 'conversation-book' of the year 1825, containing only four lines in his autograph	90
	Portrait, with autograph dedication	43
BERLIOZ.	The Marseillaise, arranged for full orchestra and chorus	55
BRAHMS.	His own arrangement for pianoforte duet of the Symphony in D (Op. 73)	85
	Orchestral arrangement of Schubert's song 'An Schwager Kronos,' *unpublished*	45
	Variations on a Hungarian melody (Op. 21, No. 2), composed at the age of twenty-one years (this is signed 'J. Brhms')	45
CHOPIN.	Waltz in E flat (Op. 18)	140
	Four Mazurkas	90
HALÉVY.	The opera 'La Juive' in full score	152
HAYDN.	An interesting letter to Artaria, of Vienna, his publisher	51
LISZT.	'Réminiscences des Huguenots' (Op. 11) composed at the age of twenty-seven years	25
MEYERBEER.	'Robert le Diable,' Act I., together with a hitherto unpublished scene	50
SCHUBERT.	Variations for pianoforte and flute (Op. 160)	229
	Dance, for pianoforte, *unpublished*	60
SCHUMANN.	Etudes symphoniques (Op. 13)	60
	'Des Sängers Fluch' (Op. 139), full score	35

Beethoven, it will be seen, is head and shoulders above the rest of the great men in the prices his autographs realized as he is in his creative achievements. But the above amounts, great as they are, pale into insignificance when compared with the sum of £2,100 which Mr. Karl W. Hiersemann, of Leipzig, asks for the autograph of Beethoven's 'Thirty-three variations on a waltz by Diabelli' (Op. 120).

At Messrs. Sotheby's sale of autographs on November 8, three letters written by Mendelssohn realized £3 10*s*., £2 5*s*., and £1 12*s*. respectively. The first of these communications was to Planché, criticizing the words of an opera he had submitted to the composer; the two other letters were in German. Two lines of music written by Mendelssohn and dated 'Birmingham, 26th August, 1846'—the day 'Elijah' was produced—were sold for £5 10*s*. A fine letter of Wagner's, dated February, 1847, with portrait, realized £5 12*s*. 6*d*., a Brahms letter, with two others (one written by Shield) were sold for £4 5*s*., while a Meyerbeer letter was knocked down at four shillings!

November 4 was the sixtieth anniversary of the death of Felix Mendelssohn-Bartholdy, of which, at least, due notice was taken at Berlin. The composer's grave in the old cemetery close to the Hallethor was richly adorned with palms and evergreens, and a memorial concert was given by the Stern Choral Society, under the direction of Oscar Fried, when the programme included the 'Hymn of Praise,' 'Walpurgis Night,' and the Violin concerto, with Herr Burmester as soloist. The anniversary appears to have passed unnoticed in England.

Sir George Martin has been elected President of the Madrigal Society. An excellent choice.

Cape Town has reason to be proud of its musical achievements. The recent annual Cape Town Municipal Choral Festival—held in the City Hall during the first week in August—was even more successful than those previously held. The programme of the five concerts forming this enjoyable music-making included Mendelssohn's 'Elijah,' Berlioz's 'Faust,' and Elgar's 'King Olaf.' The orchestra (80 players) and chorus (350 voices)—formed by the combined choral societies of Cape Town and suburbs —co-operated in giving some remarkably good performances to large and keenly-appreciative audiences, including the Governor of the Colony. In regard to the soloists, specially engaged from England, it is only necessary to mention their names to show that the thing is well done in Cape Town: Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Albert Archdeacon. Moreover, as the festival is under the auspices of the Corporation, the Municipality accepts full responsibility under this important head, though there is not much, if any, anxiety in this respect. These gratifying results are for the most part due to the energy and tact of Dr. Barrow Dowling, the able conductor of the festival and a much esteemed musician of Cape Town. For many years he had to fight an up-hill battle in order to realize his artistic ideals, but he has conquered in a manner which calls for sincere congratulation and good wishes for future efforts. Preparations are already being made for a similar festival to be held next year; and it is hoped that before long—say, in 1909—Dr. Barrow Dowling, his orchestra and chorus, and the soloists from England, will together make a concert tour through Cape Colony, whereby the inhabitants thereof will be enabled to listen to masterpieces of choral and orchestral music worthily performed.

How long should a concert last? We have a fairly extensive acquaintance with concert-goers, and our observation is that two hours are all-sufficient for the assimilation of good music finely performed, and much less if the interpretations are poor. This is particularly the case with regard to orchestral concerts, and in this connection we note with gratitude that Dr. Richter, in arranging the programmes of the London Symphony Orchestra concerts, seems to share our experience and opinion. The two concerts of this organization, noticed on p. 808, concluded at about ten o'clock. It would be interesting to know whether any complaints as to short measure have been received by the concert-givers, and, if so, whether they equal in intensity the many private protests constantly made at the excessive length of similar concerts given under other auspices. It may be said that it is easy to go away when one has had enough. But suppose, as is often the case, the later items in the programme are novelties or favourite works that one specially wants to hear? In this connection may we express the hope that the Philharmonic Society, whose enterprise in the coming season deserves the hearty support of Metropolitan musicians, will take steps to bring into the region of fact the announcement as to the time of conclusion that appears with commendable hardihood in the programmes? As it is, the much augmented interval, harmonious as it is, might with advantage be diminished.

Sir Charles Santley is the first instance of a vocal Knight. The veteran baritone is to be warmly congratulated on this distinction, one of the most popular of the 'birthday honours' bestowed by his Majesty the King.

Of musical discoveries there seems to be no end. Songs by Lortzing, pieces by Paganini, have recently turned up, but of more important names may be mentioned Mozart, to whose hitherto unknown Violin concerto reference is made on p. 808. In addition to the foregoing, Beethoven's 'Elf Wiener Tänze' have been not only recently published by Messrs. Breitkopf & Härtel, but they were also performed at the third subscription concert given by the Hambourg Quartet on November 19, at Bechstein Hall. These dances are supposed to be identical with those mentioned by Schindler, in the earliest edition of his Biography of Beethoven, as having been written by the master for some musicians who played at an inn near Mödling, where they met the composer. They are preserved among the archives in the Thomasschule, Leipzig, and have long been known, but regarded as probably the compositions of Weber. Dr. Hugo Riemann, however, has examined them, and from internal evidence he has come to the conclusion that Beethoven wrote them, and his reasons he gives in the recent publication of which he is the editor. The dances consist of waltzes, minuets, and Ländler, or 'Länderer,' as they were named. The music is scored for strings and wind instruments. The music is interesting, though, as one might expect, it does not represent the great Beethoven of the 'Missa solemnis' period, a work upon which he was engaged in 1819, the year in which he is supposed to have written the dances in question.

The striking success of Madame Tetrazzini in La Traviata' and 'Lucia' at Covent Garden is a reminder that *il bel canto* is not as dead as many of the younger generation of opera-goers had supposed. Nothing in art that has ever been really alive—alive, that is, with true human feeling—can die; and the application of this truism to the present case is that the old and honourable art of *il bel canto* has been, and to all appearances will be again, the vitalising factor in opera. It has been charged with being a weakness and a snare; performances of the old Italian masterpieces have been sneered at as 'concerts in costume,' and such mistresses of *agilita* as Jenny Lind and Patti have been disparaged as mere vocal gymnasts; but their triumphs have demonstrated, as Madame Tetrazzini's are doing, that even *fioriture* are more than decorative—that they have an essential place in the dramatic scheme of which they are part.

'The Proceedings of the Musical Association' (33rd Session, 1906-7) have now been issued. The following is a list of papers read and the authors thereof:

The sackbut	Rev. F. W. Galpin.
Spanish music	Rev. Henry Cart de Lafontaine.
Carl Philipp Emanuel Bach	Miss Emily R. Daymond.
The Antient Concerts, 1776-1848	Mr. James E. Matthew.
The emotional appeal in instrumental music	Dr. T. H. Yorke Trotter.
The English organ of a hundred years ago	Dr. Charles W. Pearce.
French Opera before 1750	Dr. John E. Borland.
Some thoughts upon the position of Johannes Brahms among the masters of music	Dr. H. A. Harding.

America ought to be a musical country. In the year ending June last the entries in the Government Copyright Bureau at Washington were 120,000 in number. Of these, 'musical compositions' headed the list with 31,401, 'periodicals (numbers)' coming next with 23,078.

Dr. E. W. Taylor, a native and a much esteemed musician of Stafford, has been elected Mayor of that town. Congratulations to Dr. Taylor.

Mr. G. T. Smith, of Birmingham, is probably the oldest living member of the Birmingham Festival Chorus, for he took part in the meeting of 1843, when Crotch's 'Palestine' was performed and Dr. S. S. Wesley, as solo organist, gave a remarkable display of his powers in playing 'O ruddier than the cherry' as a pedal solo. Mr. Smith writes: 'I have the first number of THE MUSICAL TIMES, and although in my eighty-seventh year, I am thankful to say that I can both play and sing now.' Who can estimate the enjoyment our veteran correspondent has derived from music? May it ever be a solace and delight to him in the eventide of his long life!

Ninety-six competitors entered for the prize of twenty guineas offered by Mr. W. H. Ash on behalf of the Worshipful Company of Musicians, of which he is a Liveryman, for the words of a Marching Song. The prize has been awarded to Captain W. de Courcy Stretton, late of the Royal Artillery. Sir Edward Elgar has undertaken to compose the music of the song, which will be published early next year by Messrs. Novello.

A recently-published Pianoforte concerto in D minor by Carl Philipp Emanuel Bach was announced for performance in the Beethoven Hall, Berlin, by Bruno Hinze Rheinhold, on November 28. The work is said to have been composed in 1749 for Frederick the Great. C. H. Bitter, however, in his 'Life of C. P. E. Bach,' mentions a Concerto in D minor, of 1748, and against the date is written 'Potsdam'; therefore, notwithstanding the difference of date, this apparently refers to the same work.

Susanne Morvey, a child only twelve years old, recently appeared at a concert in Berlin and played two pianoforte concertos—Beethoven's in E flat and Tchaikovsky's in B flat minor! Early débuts are more or less harmful, and in almost every case unsatisfactory; but whoever selected those two stupendous works for the little girl's first appearance deserves strong censure, and the child herself all sympathy.

What a strange thing it is that no one seems to have written an ode to an organist. There are odes to music-makers of all sorts—nightingales, skylarks, and even organ-grinders:

> Grinder who serenely grindest
> At my door the hundredth psalm,

as Calverly sings, but not a single ode to an organist. This is hardly fair. Organists are among the best known and sometimes the best beloved of the purveyors of music to the community. Why should they be overlooked? The subject seems a fascinating one. Might not the 'Ode to an organist' open in this manner?

> O thou! who, perched upon thine oaken seat
> Dost trample mighty Bach beneath thy feet—

The following information was contained in the programme-book of a recent London concert:

MOZART - - Symphony in C major (Koechel, 338).

> In 1780, when this symphony was written, Mozart was living in Salzburg, where he had been born twenty-four years previously. During the preceding two years he had spent much time in travelling, visiting, amongst other places, Mannheim, etc.

Now we know why Mozart was so precocious.

A Jersey music-dealer advertizes the sale of an American organ containing '244 sets of reeds.'

ERNST LENGYEL.

Dr. Hans Richter has again given proof of his wonderful intuition in the discovery of a very remarkable boy-pianist. Ernst Lengyel von Bagota is his full name, but he is to be professionally known as Ernst Lengyel. The son of a Hungarian father and German mother, this gifted boy was born at Vienna on August 28, 1893; he is therefore only fourteen years of age. As a tiny child his natural love for music was first indicated by the attention with which he listened to the lessons given by his mother to her pianoforte pupils, and his interest became so great that when he was only four years old she began to give him instruction in music. So rapid was his progress that at the age of five years he played before a select audience at Budapest a selection of pieces which included the Rondo from Beethoven's 'Sonata pathétique' and Chopin's first Impromptu. On that occasion the newspapers hailed him as the 'Hungarian Mozart.' Following upon this phenomenal success he won a municipal subvention for carrying on his musical education (To think of an English municipality subsidizing a child-pianist!). He was then placed under the tuition of Professor Szendy, of Budapest, with whom he studied for six years. Master Lengyel played in public at Vienna and Budapest, when his extraordinary performances created quite a sensation in those musical cities. Dr. Richter, who is no admirer of prodigies, on hearing the boy play, said: 'This is no mere prodigy; it is an artist.' Is Lengyel a second Liszt? He is certainly much devoted to the music of that greatest of pianists. 'I can play Liszt at any time and at all times: Liszt's B minor Sonata is the piece I am most fond of playing,' he is reported to have said; but it is satisfactory to know that he also likes Beethoven and Bach, 'particularly the Appassionata Sonata and the Chromatic Fantasia.' A notice of the boy's first appearance in London, under the genial guidance of his sponsor, Dr. Richter, will be found on p. 808.

ERNST LENGYEL.

(*From a photograph kindly lent by Messrs. Schulz-Curtius & Powell.*)

CHURCH MUSIC IN NORTHERN ITALY.*

As in his previous valuable writings on cathedrals, English and foreign, Mr. T. Francis Bumpus, in this his latest volume, has made architecture his main theme, but he keeps his ears as well as his eyes wide open and, while graphically describing 'frozen music,' he, as heretofore, records his impressions of the music he heard during his pleasant peregrinations. His Italian journey included Trent, Verona, Venice, Ravenna, Milan, and cathedrals and churches in Lombardy.

The limited use to which the great organ, at the west end, is put in Italian churches is referred to under Trent Cathedral:

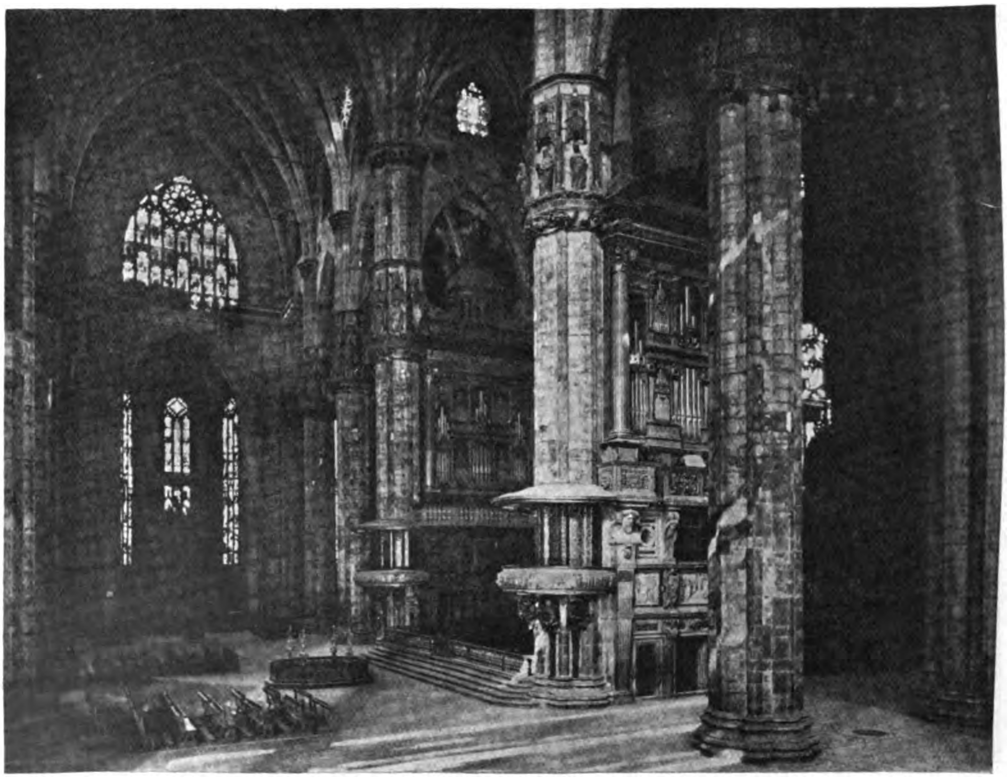
> The organ, situated in the stone gallery at the west end, already alluded to, now broke in with ravishing effect. It was, however, only used for the interlude which, as I subsequently found in all the Italian cathedrals I visited at the time of service, is played between every clause of the *Gloria in Excelsis*, *Credo*, *etc.*, the plain chant being unaccompanied. But when the Offertorium, *Emitte Spiritum tuum et creabuntur* had been sung, the instrument was heard to great advantage in a short piece, but of so solemn and church-like a character, that music and architecture seemed on this occasion at least to be thoroughly in accord.

At Verona—where, it will be remembered, Sir John Stainer died—the two organs in the cathedral are enclosed. To quote further from this interesting book:

> At half-past nine Terce was sung by the canons in the apse and by a choir of men and boys in the garb of every-day life in the gallery, before the organ which, in accordance with almost universal usage in Italy, is placed above the stalls. At Verona, and indeed in many another great Italian church, there are two organs thus situated, the cases of which are truly magnificent, being flanked by two lofty Corinthian columns, while the pipes are protected by painted shutters, thrown back when the instrument is in use.

The singing of the psalms in this cathedral evidently impressed Mr. Bumpus. He says:

> The psalms were most interesting, the verses being sung alternately to the plain chant by the canons, and in concerted parts by the choir in the gallery, not however, I thought, with much feeling or delicacy. Such a rendering was quite a novelty, as I had never heard the psalms chanted in a Continental church except to the Gregorian tones, with, in France, the occasional addition of an embroidery in the shape of the *faux bourdon.*



MILAN CATHEDRAL: VIEW ACROSS THE CHOIR, SHOWING THE DIVIDED ORGAN.

(*From 'The Cathedrals and Churches of Northern Italy,' by Mr. T. Francis Bumpus.*)

The fullest account given of a church service is that of Modena Cathedral, a very beautiful building possessing one of 'the loveliest of North Italian campaniles':

> Solemn Vespers of the *Corpus Domini* were about to commence when I passed from all the glory of the afternoon sunshine into the cathedral. As I set foot within the nave, where the first thing that attracted my wandering gaze was a black poodle dog, shaved in the most approved fashion, and calmly seated on the steps of one of the side altars, the organ

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* *The Cathedrals and Churches of Northern Italy.* By T. Francis Bumpus. With eighty-one illustrations, nine of which are in colour. London: T. Werner Laurie. 1907. Price 16*s*.

> struck up a solemn piece, and the officiants—three priests and two choir rulers, all in cloth of gold copes—came slowly forth from the sacristy.
>
> Advancing up the dusky northern aisle, I mounted the stately *escalier* at the end of it, and took my station close to the parclose screen of the choir, ready to assist at the service. A small one-manual organ—the only instrument the cathedral boasts—stood on the floor against the northern wall of the quasi-transept, and about it was stationed a choir of men who sang the psalms in concerted parts under the baton of an ecclesiastic, while the antiphons were chanted to the plain song by the clergy in the apse of the high choir. The latter got a trifle flat, causing the faces of the outside choir, who, by the way, were in the garb of every-day life, to exhibit tokens of risibility, while sundry winks and nudges which passed between them had anything but an ecclesiastical appearance. The Office hymn, the *Lauda Sion Salvatorem*, sung to its proper ancient melody, was very enjoyable, but at the conclusion of the *Magnificat* the individuals in plain clothes above mentioned decamped, leaving the inside choir to get on as best they might, and making a good deal of unnecessary clatter as they descended the steps and went out along the aisle, through whose open door the sunlight playing on the pavement of the piazza in front of the cathedral produced a most charming effect.

Organ-playing seems to be at a low ebb in Italian churches, judging by some of the voluntaries Mr. Bumpus heard. At Verona

> The procession did not at once enter the choir but passed across the Cathedral to a chapel in the South aisle, where the Bishop offered up some preliminary devotions, the organist playing meanwhile the slow movement from the overture to *Zampa!* But then one does not feel surprised at anything he may see or hear in an Italian place of worship. Mr. Street in his *Brick and Marble* alludes to the abominably light opera music he heard in many a church, and which sounded, as may readily be imagined, very discordant within their solemn walls, adding that he had even heard a polka played by the organist of St. Mark's, Venice; and a friend whose veracity is not to be impugned informs me that one of the organ pieces played during High Mass at Milan was the *Largo al factotum* from Rossini's *Il Barbière di Siviglia!*

The following summarises the opinion which our author formed of Italian church music during his travels:

> Many a student of ecclesiastical music starts for Italy under the impression that he will hear the sublime strains of Allegri and Palestrina, Orlando di Lasso, and Vittoria in the land of their birth, but when he arrives there he will find himself woefully deceived, *Experto crede.* Although my visit to the Land of Song extended over the whole of June, which last year embraced the great festivals of Pentecost, Trinity Sunday, Corpus Christi, the Sunday within its octave, the Nativity of St. John the Baptist and St. Peter, spent respectively at Verona, Bologna, Modena, Piacenza, Pavia, and Turin, each containing a cathedral of the first class, the music I heard in them was of the feeblest and most trivial description. Travel certainly expands the mind, but it destroys many a pleasant illusion.

In conclusion, the book is a most readable one from cover to cover. It is fully illustrated and beautifully got up. To anyone interested in church architecture or church music, no more suitable Christmas present or New Year's gift could be found than 'The Cathedrals and Churches of Northern Italy' by Mr. T. Francis Bumpus.

SCHUBERT'S (UNFINISHED) SYMPHONY IN B MINOR.

By Sir George Grove, C.B.

Allegro moderato. B minor.
Andante con moto. E major.

These two movements, and nine bars of a third, are all that exist of Schubert's Eighth Symphony.

They were composed in the year 1822, in company with the opera of 'Alfonso and Estrella' and the Mass in A flat. The autograph manuscript—now in the possession of the Gesellschaft der Musikfreunde, Vienna—is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, Oct. 30th, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other Symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the Gesellschaft der Musikfreunde, Vienna, but they do not seem to have satisfied the composer, and were never completed. The Unfinished Symphony remained in manuscript and concealed till the spring of 1867, when it was published by Spina, of Vienna, and it was first performed in this country at the Crystal Palace Saturday Concert of April 6, 1867.

Symphony No. 6, in C, was performed at the Crystal Palace Saturday Concerts of November 21, 1868, and March 12, 1881. No. 7 (in the key of E) is a sketch, or skeleton, of an unprecedented nature, the work being complete from beginning to end, as to the leading parts; but the score is not filled up after the middle of the first *Allegro.* [This Symphony, which bears the date 'August, 1821,' was given by Ferdinand Schubert to Felix Mendelssohn, who, it is said, intended to have completed it, an intention which his premature death prevented him from carrying out. The score then came into the possession of Paul Mendelssohn, the composer's brother, who presented it to Sir George Grove. The symphony was ultimately completed by Mr. John Francis Barnett, and performed at the Crystal Palace Concerts of May 5, 1883, and March 8, 1884. See a paper, by Mr. Barnett, on the subject, read before the Musical Association on June 9, 1891. *Proceedings*, vol. xvii., 1890-91, p. 177.—Ed. *M.T.*]

Four years and a-half had passed between the Symphony of 1818 (No. 6) and that under notice, and in the interval Schubert had become a man. If we wish to know what that interval did to him, we have only to listen to this B minor Symphony, and to bear No. 6 in mind, and we shall not be in doubt. *That*, though full of the fire and fusing power of real genius, was coloured by all sorts of antecedents. It reflected Haydn, it reflected Rossini, it was the work of a youth—a splendid youth—but still a youth open to all the influences and impressions around him. But, as in the case of a youth not less remarkable, it was the time for 'swallowing formulas,'* and here in his 'Unfinished' Symphony we see Schubert, after swallowing and digesting all the formulas that his predecessors had to administer, giving them out in his own truly original and independent forms and colours. While the Symphony of 1818 was continually recalling some obscure or half-obscure reminiscence, that in B minor never (except perhaps in one place) suggests a thought of anybody or any music but Schubert and his own most characteristic strain. In fact the gap between the work of 1818 and the work of 1822—between the ages of twenty and twenty-four—is both wide and deep.

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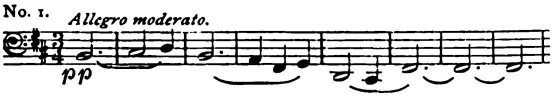
* Carlyle on Mirabeau in his *French Revolution*, vol. i., Book IV., chap. iv.

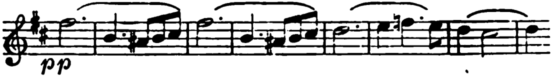
I. There is here no introductory movement as there is in the other Symphonies by this master; but the *Allegro* commences at once with the following mysterious passages in the violoncellos and double basses:

No. 1.



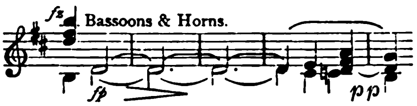
It is immediately followed by a melody of a wild gipsy character in the oboe and clarinet (notice the F natural in the sixth bar), accompanied by the violins in a semiquaver figure of appropriate vagueness:

No. 2. Oboe & Clarinet.



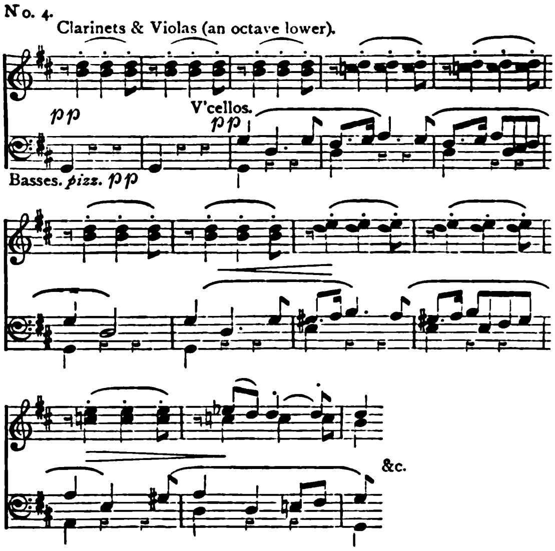
This—finished up by short blasts of the brass, at once effective and suggestive—is very soon succeeded by the 'second subject' of the movement, in everything but tenderness and beauty a complete contrast to the first—but in those qualities as complete a rival. The second subject is in G, and the transition from B minor to the new key is managed in the following simple manner, the long holding note imparting a peculiar suspense to the transition:

No. 3.



The new subject—not altogether unlike that in the first movement of the string quintet in C by the same composer—is first heard in the violoncellos, accompanied by the clarinets and violas in syncopated notes, and is then taken up by the violins in octaves:

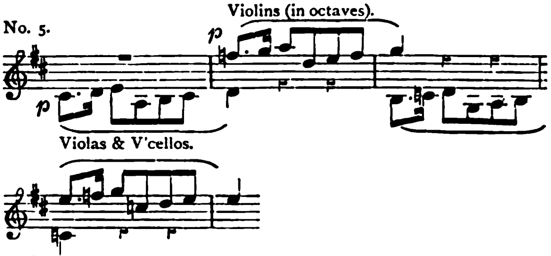
No. 4.



This artless and charming theme is played with and brought back again and again, and interrupted by bursts of wild savage modulation through which its simple familiar grace passes unscathed. If this *Allegro* be, as it must be, a true picture of the mind and heart of its composer, what a combination of simple gaiety with terrible gloom and distress must have reigned therein!

A phrase out of the last quotation gives rise to some imitative exchanges between the violas and violoncellos on the one hand, and the violins in octaves on the other, supported by sustained notes in the flutes and clarinets, and sounding like an echo of the beautiful theme:

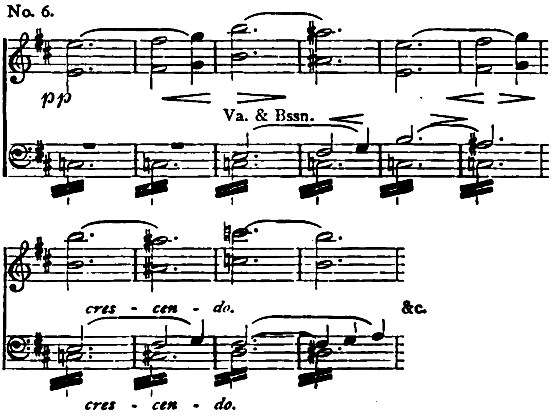
No. 5.



Then the theme itself returns once more, and closes the first section of the movement. This is then repeated, and we arrive at the 'working-out.'

The whole of this development section is full of personal feeling, of the history of cruel disappointments and broken hopes. It begins with a modified version of the original passage for the basses and a phrase borrowed therefrom—the violins in octaves, the violas and bassoons answering in imitation—so instrumented as to convey a curious cold, forlorn feeling, like that in the analogous place in the *Finale* of Schubert's Symphony in C:

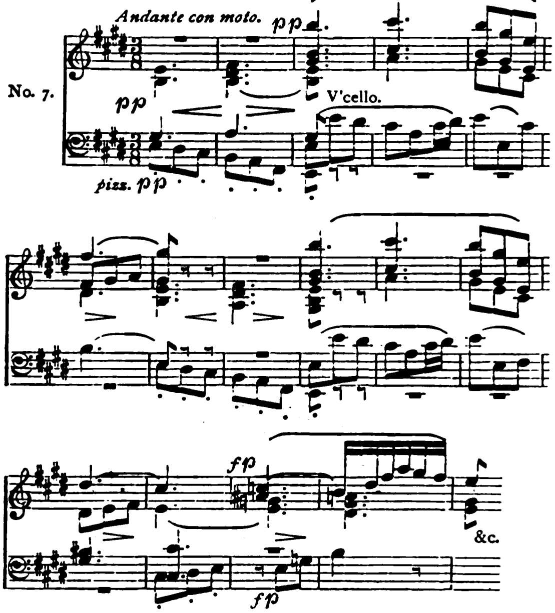
No. 6.



There are some passages where a long gradual ascent is succeeded by a sudden fall; others where the syncopated accompaniment proper to the lovely second theme is heard; and yet Schubert's depression is too great to enable him to utter the accents of hope and peace conveyed in the subject itself. In fact, this section exhibits the most unmistakable picture of keen expectations, indulged only to be disappointed. And who can wonder? Conceive oneself the possessor of gifts such as those which Schubert possessed; imagination in its grandest, wildest, and most delicate flights; tenderness to a degree which no poet or composer ever surpassed, and for proof of which we need turn to no other work than that now before us; melody such as few musicians have been gifted with; facility and power of expression which Mozart himself might have envied; and yet all these rich endowments not sufficing to give their possessor his proper place among his fellows, or even to lift him above the cares and miseries of the lowest station in life! Difficult as it is to believe, we are forced to accept the testimony of his associate Lachner, who told a friend of the writer's that Schubert looked just like a cabman—*wie ein Fiaker*. We also know from other equally trustworthy sources that he often had to go without his dinner! Conceive the distress of a man thus gifted and thus placed, and we shall no longer wonder at the tones alternately so touching, so wild, so artless, so gloomy, so furious, which appeal to us more or less from all Schubert's compositions, but from none so irresistibly as from this.

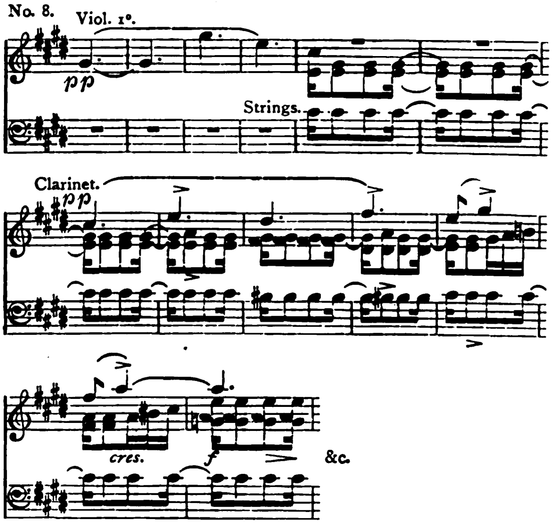
II. The second movement, *Andante con moto*, if less tragical in tone, is not less touching than the *Allegro*. It is throughout a miracle of wild, tender grace. It opens with a phrase in the horns accompanied by the basses in a descending scale *pizzicato*, which leads into the melody of the principal theme (in the violins) and serves to punctuate and divide the periods of the movements throughout:

No. 7.



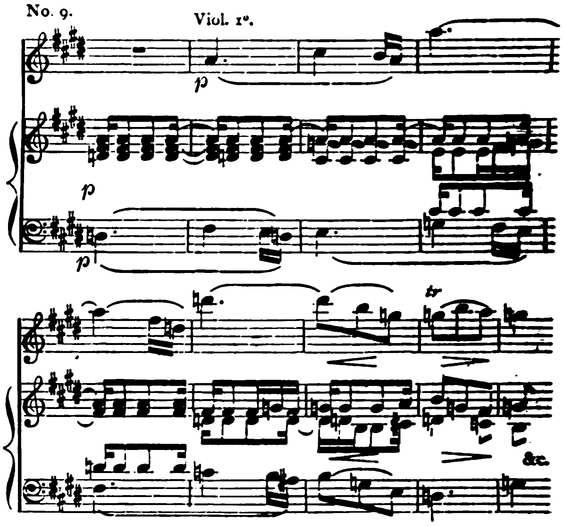
The second theme of the movement, heard first in the clarinet and then in the oboe, and accompanied by an agitated figure in the violins and violas, is indescribably touching in its character. It is heralded by a short passage in the first violin alone, calling attention, and, as it were, proclaiming silence for it, and gently leading into two bars of syncopated accompaniment:

No. 8.



This beautiful, speaking melody is continued for eleven bars longer, and is then taken up in the key of D flat by the oboe; but it soon goes off into imitations between oboe and flute, which show us what grace and beauty were at last to come out of the play of the wind instruments so frequent in the earlier Symphonies. In the latter portion of the movement the theme is used in the basses, with an imitation in the first violins at the distance of one bar:

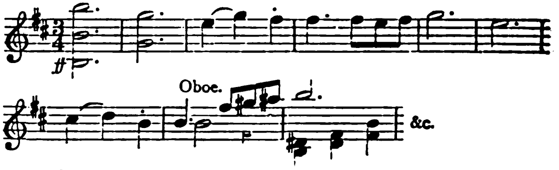
No. 9.



After this the return to the first subject, *pianissimo*, by short phrases in the oboe, flute, clarinet and horns, is nothing short of magical.

So far the published movements. The commencement of the *Scherzo* is as follows:

No. 10. *Allegro. Tutti. Unison.*



So is left incomplete a work which for its nameless charm and its power over the listener is undoubtedly Schubert's finest and most characteristic orchestral composition. The treatment of the wind instruments throughout in any other composer would be called masterly. To Schubert it seems to have been simply native. So absolutely is the art concealed that the effect is everything and the means are nothing. In no other piece of music, perhaps, is the feeling so entirely produced that one has been in communication with the very person of the composer himself.

[As an interesting sequel to the above analysis, the following letter, written by Sir George Grove to Mrs. Wodehouse, may be quoted from Mr. C. L. Graves's 'The life and letters of Sir George Grove, C.B.' p. 368.—*Ed. M.T.*]

Lower Sydenham, S.E.,
April, 1891.

'. . . . How infinite are the gradations of feeling! so very near to each other and yet so different—I thought this when I listened to those two wonderful movements of Schubert's B minor Symphony. What *miles* they are above F.M.B., in some particulars even above ——. Please forgive me! you know my feeling for him (B.), and yet if one judges by the transport that is in it, one cannot doubt. It is not that it is *greater*. It is dearer, nearer. Isn't it strange how critics can hear those sweet, great things, and (I suppose) enter into them, and yet never show it by a word in their wretched accounts? *Could you* write down an account of the performance of the B minor and not by ten words just let the world know that it had fetched, transported you, tho' you had no room for more than ten lines?'

OLD-TIME CONCERTISINGS IN AMERICA.*

Newspapers, as sources of information, are invaluable to the historian of music. Concert-programmes are frequently thrown away or are treated as so much waste-paper, though in course of time they may become interesting. A case in point occurs at this very moment. On the desk of the present writer is the programme of the Gloucester Musical Festival of 1868, which contains the following item :

> Intermezzo Religioso (Orchestral) · *Hubert Parry.*

Here then is a record of the first appearance of the genial Director of the Royal College at a Festival, who made his début in such good company as Tietjens, Sims Reeves, and Santley, with Sainton as first violin and S. S. Wesley as conductor. Even in days when musical critics and impressionist writers on music were unknown, newspaper advertisements furnish valuable information, as those who dig in the field of research know full well. One such worker is the author of 'Early concert-life in America,' Mr. O. G. Sonneck. As chief of the Division of Music in the Library of Congress, at Washington—a post no less worthily held by Mr. W. Barclay Squire at our British Museum—Mr. Sonneck has had splendid opportunities of consulting the files of old newspapers in the National Library on the 'other side,' the result of his painstaking research being a most interesting book that is as readably attractive as it is historically valuable.

Mr. Sonneck divides his 338 closely but clearly printed pages (and they are large pages) into four sections : (1) Charlestown and the South ; (2) Philadelphia ; (3) New York ; (4) Boston and New England ; preluding and following these with an Introduction and Conclusion, to which succeeds a capital index. It is, of course, impossible to follow our author throughout his comprehensive survey of seventy years, covering four different centres of musical activity. Space will only permit of a few extracts here and there, samples such as should induce many readers to reap the rich harvest of information contained in this admirably-compiled record. And here it may be stated that Mr. Sonneck only touches very slightly on early opera in America, as he hopes soon to complete a comprehensive essay on this subject.

The earliest allusion to a public concert in America which Mr. Sonneck has found dates back to 1731, but he is quite prepared to hear of or to discover some earlier reference ; still, early in the 18th century is a good start for a young country like America. To begin with 'Charlestown and the South,' it is hardly necessary to say that some of the early concert announcements are of a very amusing description. For instance, one advertisement states 'The vocal part by a gentleman, who does it merely to oblige on this occasion.' How very good of him ! Fireworks were occasionally added as an extra source of attraction at open-air concerts and 'cold supper prepared at a moment's warning, with additional refreshment,' whatever that additional refreshment may have been. 'Young Misses to be admitted *gratis*,' so another advertisement states. One item in a programme reads : 'The Marseilles Hymn, in English—By Mrs. Pick' ; at another concert 'The Stabat from the music of the celebrated Italian composer Jacchiny [? Sacchini] will be sung in latin by three or four voices. To conclude with the Sacred Glee of *ô Filii, ô Filiae ;* & Hallelugha on the harp, bass, and violin, sung in latin by four voices.'

Under 'Philadelphia' we find an interesting echo of the Three Choirs Festival in a long advertisement which begins :

> College of Philadelphia, April 4, 1765.
>
> For the benefit of the Boys' and Girls' Charity School.
>
> On Wednesday evening next there will be a Performance of Solemn Music, vocal and instrumental, in the College Hall, under the Direction of Mr. Bremner. The vocal parts, chiefly by young gentlemen educated in the seminary, and the words suited to the place and occasion, being paraphrased from the Prophets and other places of Scripture, upon the plan of the musical performances in Cathedral's, etc., for public charities in England.

One settler at Philadelphia in 1769, 'John Gualdo—the wine merchant from Italy, but late from London'—was quite a character. He not only 'adapted and composed music for every kind of instrument' and sold instruments, but 'kept a servant boy, who at a moment's notice copied any desired fashionable piece of music, and taught ladies and gentlemen how to play on the violin, German flute, guitar and mandolin, etc.' Choral music in Philadelphia received an impetus through the energies of Andrew Adgate who, in 1784, founded by subscription 'The Institution for the encouragement of Church Music,' also called 'Institution for promoting the knowledge of psalmody.' In 1786 Adgate organized a musical festival, entitled 'A grand concert of sacred music for the benefit of the Pennsylvania Hospital, Pennsylvania Dispensary, and the Poor, for whom there has hitherto been no regular provision.' At this festival, held in the Reformed German Church, the performers numbered 280—band 50, chorus 230—a large executive force for the city of Philadelphia in the year 1786 ; moreover, 1,000 tickets were sold at 'two-thirds of a dollar each.' The programme included 'An anthem, taken from 2d. of Solomon's Song, by Mr. Billings, "I am the Rose of Sharon, and the lily of the vallies,"' while the performance concluded with Handel's Hallelujah chorus. An account of the festival appeared in the *Pennsylvania Packet*, of which the following extract may serve as a model of style for present-day musical criticism :

> At 11 o'clock the doors were shut, and after a *dead silence* of about 5 minutes, this *feast of harmony* began with Martini's famous overture, which was performed with such a propriety of expression that could the author himself have been present, he would not have thought his composition disgraced, or, the ideas he intended to convey, misunderstood.

Mr. Adgate had charge of a curious entertainment thus described :

> On Saturday, the 5th of April [1788], in the Hall of the University, Mr. Ely's school will have a public exhibition, consisting of *vocal music. Introductory* address. A variety of declamatory pieces and dialogues. The *Messiah*, a sacred poem, to be spoken by twenty boys, in white robes, who will all speak in unison. The whole will be interspersed with vocal music, suitable to the occasion, and close with the favourite anthem, the *Rose of Sharon* [by Billings].

That score of boys clad in white robes implies a surpliced choir. Some curious announcements appear from time to time, *e.g.*, 'a concerto de riots for the violin,' and at the Opera House, Southwark (Penn.) :

> On Monday the 23rd of June [1788] will be presented a *Concert*, between the parts of which will be delivered (gratis), a Comic Lecture in five parts, on the disadvantage of Improper Education exemplified in the History of *Tony Lulmkin.*

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* *Early Concert-life in America.* (1731-1800.) By O. G. Sonneck, Leipzig : Breitkopf & Härtel. 1907.

In regard to the Philadelphian section of the book, Mr. Sonneck is probably unaware that the 'Musical Directory' of 1794—a rare book—contains the names of no fewer than thirteen professional musicians, vocal and instrumental, whose addresses are given as 'Philadelphia.' Why they should have been included in an English directory, published in London, it is not easy to explain.

One of the earliest musicians mentioned under 'New York' is William Tuckey (died 1781), a former lay-clerk of Bristol Cathedral, who did much to raise the standard of church music in the city of his adoption. He appears to have arrived in New York in or about January, 1753. In the *New York Mercury* of March 11, 1754, a long advertisement appeared which begins thus :

William Tuckey, Singing Master, desires to inform all lovers of *Psalmody* that in order to encourage and amend the singing in publick congregations in this city, all persons may be taught by him on reasonable terms. As a great expectation of encouragement in this way, was the only motive which induced him to leave the cathedral of *Bristol*, whereof he was for several years a vicar choral, and clerk of a parish also in the said city, places of considerable profit and on an establishment both for life ; and not meeting with the encouragement he expected, is resolved to teach here no longer than one year more, which may be depended on.

Mr. Tuckey then went on to state his teaching and other qualifications :

Not only in church musick, in all its branches, viz. Services, Anthems, Chaunts, Responses and Psalms, according to the English, Dutch, French or Italian method ; but also in the knowledge of a thorough base, and composing music in parts both vocal and instrumental ; management of musick for concerts, etc.

He also undertook :

To compose or set to musick any piece on any subject, divine or moral, either in prose or verse, and adapt the musick according to the sense of the subject, for either a single voice, two, three, four or more voices, and for any sort of instruments, with or without a thorough base, for the organ, harpsichord, or spinet, on application to him, and a moderate satisfaction. Specimens of his composing may be seen at any time, by any gentlemen or ladies, who desire it, and understand musick, he having several pieces for three, four or more voices, accompanied with almost all sorts of instruments, and his own composition.

It would seem that our National Anthem was first sung in America at Tuckey's benefit, April 21, 1769, as 'by particular desire the concert [was] to end with God save the king.' Moreover, at Tuckey's benefit in the following year, given at 'Mr. Burns's Room,' New York, January 16, 1770, Handel's 'Messiah,' or rather a portion of the oratorio, was first performed in America. The announcement must be quoted in full :

CONCERT OF CHURCH MUSIC.

First Part. Some select instrumental pieces, chosen by the gentlemen who are performers : Particularly a *Concerto* on the French Horn by a gentleman just arrived from Dublin [? Mr. Stotherd].

Second Part. A *Sacred Oratorio* on the prophecies concerning Christ and his coming ; being an extract from the late Mr. Handel's grand oratorio, called the *Messiah*, consisting of the overture, and sixteen other pieces, viz. air, recitatives, and choruses. Never performed in America.

The words of the oratorio will be delivered gratis (to the ladies and gentlemen) who are pleased to patronize and encourage this *Concert*, or may be purchased of Mr. Tuckey, or by others for six Pence.

As it is impossible that a performance of this sort can be carried on without the kind assistance of gentlemen, who are lovers of music and performers on instruments ; Mr. Tuckey will always gratefully acknowledge the favour of the gentlemen who assist him.

Tickets to be had of Mr. Tuckey at eight shillings each. To begin precisely at 6 o'clock.

While on the subject of the 'Messiah,' reference must be made to an early, if not the earliest, analytical programme—of a kind—in America. At the First Uranian Concert, on April 12, 1787, the 'Syllabus' (programme) of the concert contained some curious annotations called 'Remarks'; those on Handel's Hallelujah Chorus are transcribed *literatim et verbatim :*

The HALLELUJAH CHORUS from the Messiah. By Handel.

(Introduced by three bars of Instrumental Music)

	Remarks
Hallelujah :	(Repeated often)
For the Lord God omnipotent reigneth :	[*Here the voices unite*]
Hallelujah : (several times) For the Lord God, etc.	[*By the Counter*, Tenor and Bass]
Hallelujah : (several times) For the Lord God, etc.	[*1st, by the treble ; 2d by the tenor and bass, and then by the counter and tenor, whilst the other parts, through the whole of this passage, are repeating Hall. in every variety.*
The kingdom of this world, is become the kingdom of our Lord, and of his Christ	[Chorus]
And he shall reign for ever, etc.	[A beautiful fugue]
King of king, and Lord of lords :	[By the Treble and Counter in long notes ; whilst the tenor and Bass repeat 'for ever and ever, Hal.' in quick notes with intervals.]
King of king, and Lord of lords :	[Two or three times in very low notes ; by the Treble : whilst the Counter, Tenor and Bass are repeating, 'for ever and ever, Hal.' often, in quick notes, with intervals : *The effect is wonderful.*]
And he shall reign for ever and ever (often)	
King of King, and Lord of lords :	[Several times : the harmony very full]
And he shall reign, for ever and ever, Hal.	[often : the last Hal. very slow]

Our space is exhausted, but enough has been said to induce many readers on this side of the Atlantic to peruse Mr. Sonneck's instructive and entertaining pages. In a future edition of the book a slight error on page 19, due to the confusion of initials, should be corrected. Mr. W. H. Husk, and not Mr. W. H. Hadow, was the author of the article on 'Vauxhall Gardens' in Grove's 'Dictionary of Music and Musicians.' Finally, while on the subject of names, Mr. Sonneck records an organist named De Villers, which a printer turned into 'Devillers.'

* * *

Church and Organ Music.

ST. PAUL'S CATHEDRAL.

As nine years have elapsed since the issue of the last Report to the Dean and Chapter of St. Paul's Cathedral, it began to be thought that no more of these interesting documents would be issued, but the publication of 'Musical services in St. Paul's Cathedral' has dispelled that idea. This quarto book, containing upwards of one hundred pages and prefaced by the Succentor, the Rev. S. J. Childs Clarke, contains much information on 'Music and other matters connected with the choir and choral services chiefly from Easter, 1890, to Easter, 1907.' The 'Report' section of the volume refers to the selection of music, the choir library, daily services, special services, changes in the choir, &c.

In regard to the selection of music, the Succentor says:

> St. Paul's, least of any of the great churches, can ever afford to overlook the claims of the later composers in favour of 'old masters,' considering the debt which we owe to the devotion and genius of her modern musicians. The name of Sir John Stainer will ever be associated with the great revival in the beauty and devotion of her services, and the work which he inaugurated has been faithfully carried on, as every one knows, by Sir George Martin and his able assistant, Mr. Charles Macpherson.

The Musicians' Company finds a place in the Report in the following paragraph:

> Not the least interesting event of recent date, was the coming of the Worshipful Company of Musicians to Evensong on November 22nd (St. Cecilia's Day). The members of the Company came in their robes and were given seats in the Choir. It was a happy inspiration that this Ancient City Company should associate itself with the music of St. Paul's in so marked a manner, and it is hoped that this may be the first of a long series of such annual visits.

Half the book is taken up with the Forms of Special Services which have been held in the Cathedral since 1898—those Services 'which may be considered of National importance, or of peculiar interest in the history of the Cathedral.' The collecting together of these Forms of Special Services under one cover will prove useful for purposes of reference.

For the first time the Report is procurable by purchase: it is published by Messrs. R. E. Thomas & Co., 24, White Street, E.C., at the price of 2*s*. 6*d*.

By the sudden death of Mr. Sidney Barnby on October 31, St. Paul's Cathedral has lost an old and faithful member of its choir. His connection with St. Paul's covered the long period of thirty-three years, he having been appointed to the office of assistant vicar-choral at the age of twenty. The vacancy in the Corporation of Vicars Choral caused by Mr. Barnby's death has been filled by the appointment of Mr. Henry J. Dutton, who became an assistant vicar-choral at St. Paul's in 1878, after having been in the choirs of St. John's College, Oxford, Christ Church Cathedral, Oxford, and Ripon Cathedral. Mr. Dutton's musical career began when, as a boy, he entered the choir of St. John's College, Oxford, in 1863. He sang there for nearly six years.

At St. Paul's Cathedral, on the evening of November 14, the thirty-fourth annual festival of the London Church Choir Association was held under the skilful direction of Dr. Walford Davies. The *Magnificat* and *Nunc dimittis* were sung to settings in B flat by Mr. W. H. Harris, the anthems being Wesley's 'Ascribe unto the Lord' and Handel's 'Worthy is the Lamb.' Dr. Walford Davies's fine tune to Bishop Walsham How's hymn 'To Thee our God we fly' was sung as a processional, as was Mr. Charles Macpherson's effective music to 'O thou holy, heavenly wisdom.' Two of the hymns sung were prize-tunes by Mr. Gerald Bullivant and Mr. Sydney W. Toms. Mr. F. B. Kiddle, organist of Marylebone Parish Church, rendered efficient service at the organ.

DR. TURPIN'S FUNERAL.

The funeral of Dr. E. H. Turpin took place on October 30 amid every manifestation of the respect in which he was held. The first part of the service was held at St. Bride's Church, Fleet Street, of which he had been organist for nineteen years, the congregation including a large number of London and country organists. Simplicity characterized the service, the music sung being Psalm xc., to Felton's single chant, and two hymns—'Brief life is here our portion,' to Gauntlett's tune, and the Rev. Baring-Gould's fine Easter hymn, 'On the resurrection morning,' sung to Dr. Turpin's devotional 'Mansfield.' Sir George Martin, who presided at the organ throughout, gave a deeply impressive rendering of the Dead March in 'Saul' as the remains were removed from the church on their way to Highgate Cemetery for interment. The year of Dr. Turpin's appointment to St. Bride's Church was 1888, not 1889 as stated in the obituary notice on p. 722 of our last issue.

ROYAL COLLEGE OF ORGANISTS.

Dr. F. J. Sawyer has been elected honorary secretary of the Royal College of Organists in succession to the late Dr. E. H. Turpin. At the first Council Meeting held after the death of Dr. Turpin, the following testimony to his life and work in regard to the College was placed on the minutes of the proceedings:

> The Council desires to place on record its deep sense of the very great loss this College has sustained through the death of its Hon. Secretary, the late Dr. E. H. Turpin. Joining the College in its earliest years, he was in 1875 elected to the important office of Hon. Secretary, and retaining that office until his death in October, 1907, for a period of over thirty-two years, he devoted his great gifts to the service of the College. By his wise counsel and high artistic ideals he was very largely instrumental in guiding this College towards the attainment of that proud and unique position which it now holds, while his affectionate and generous nature endeared him to every individual member of the College. The Council feels that his life will always be remembered as a noble example of unselfish work dedicated to the service of the Art he loved so well, and to the furtherance of the highest interests of the profession of which for many years he was so distinguished an ornament.

HANDEL'S ORGAN AT THE FOUNDLING HOSPITAL.

Dr. C. W. Pearce, in the paper he read (April 16, 1907) before the Musical Association on 'The English organ of a hundred years ago,' states that in 1759 the organ said to have been presented by Handel to the Foundling Hospital had two further additional tones in each octave, viz., D flat and A sharp.' Now, what are the facts? Handel's presentation organ, contracted for in 1749, but not completed till 1751, was built by an amateur artificer, a Dr. Morse, of Barnet. It soon wore out, and in 1769, ten years after Handel's death, Thomas Parker built an entirely new instrument which contained additional notes in each octave. Detailed particulars of both these organs, derived from authentic sources, will be found in the article on 'The Foundling Hospital and its music,' which appeared in THE MUSICAL TIMES of May and June, 1902.

Elgar's oratorio 'The Kingdom' (excepting parts 4 and 5) was devotionally sung at Lincoln's Inn Chapel on Sunday afternoon, November 17, in the presence of a crowded congregation. Mr. T. Powell conducted, and Mr. Reginald Steggall, organist of the Chapel, ably accompanied the work on the organ.

MR. ALFRED HOLLINS.

The *Scottish Review* of October 31 gives an interesting account of the recent tour of Mr. Alfred Hollins in South Africa. He gave recitals at Cape Town, Worcester, Port Elizabeth, Pretoria, Johannesburg, Germiston, Maritzburg, and Durban—in each place with the success which always attends his performances at 'home.' The article is illustrated by a photograph of Mr. Hollins, 'seated one day at the organ' in the City Hall, Cape Town, which depicts him as anything but 'weary and ill at ease,' for does he not manipulate every keyboard with consummate ease? Mr. Hollins literally 'took the cake.' It appears that about once a week two newspapers at Cape Town are in the habit of sending a round cake to anyone who has become 'the man of the moment.' So greatly in popular favour was the gifted organist from Edinburgh that both newspapers gave him the award; thus Mr. Hollins received two cakes. How sweet and pleasant must have been his current thoughts!

A VETERAN ORGANIST.

Mr. J. A. Matthews has severed his connection with the Parish and St. Matthew's Churches, Cheltenham, where he has held the offices of organist for upwards of forty-one years. Mr. Matthews's dismissal by the new rector called forth many manifestations of sympathy, one of which took the form of a cheque, presented to him, on behalf of the subscribers, by the Mayor (Alderman W. N. Skillicorne). The presentation took place during the interval of the first of two testimonial concerts given to Mr. Matthews on October 22, to celebrate the thirty-eighth season of his conductorship of the Cheltenham Festival Society. In acknowledging the gift Mr. Matthews, in alluding to the severance of his connection with St. Matthew's Church, said he did not know why it had happened; all he could say was that he had retired from an appointment he had tried to fulfil faithfully and honourably, and perhaps not unsuccessfully for forty-two years.

YORK MINSTER CHOIR OLD BOYS' ASSOCIATION.

Last summer the above Association was formed under the presidency of the Dean of York, with Mr. T. Tertius Noble, organist of the Minster, as one of the vice-presidents and honorary conductor of the male-voice choir. The operations of this commendable organization — how it would have rejoiced the heart of Miss Maria Hackett!—includes an *Old Choir Boys' Magazine* (York Minster), under the editorship of Mr. G. Arthur Scaife, master of the Choir School. The first number of this quarterly publication is a very interesting one. Prefaced by a portrait of the Dean, it includes a capital 'Foreword' from his pen, and articles on 'A plea for old music books,' by Mr. Barclay Squire; 'Choirmasters and choristers,' by Dr. Varley Roberts; 'Monuments and monumental inscriptions,' by Mr. Arthur Henry Brown, in addition to other readable matter. We wish the magazine and the Association all success.

The organ in St. Mary's Church, Lichfield, has been rebuilt and enlarged by Messrs. Nicholson & Lord, of Walsall. At the opening services the Mayor, Sheriff, and City Council attended in state, and the special preachers included the Dean of Lichfield, the Rev. Dr. Briggs, of Oxford (a former chorister of the church), and the Rev. C. E. McCreery. Special recitals were given by Mr. John B. Lott, organist of Lichfield Cathedral, and Dr. Arthur B. Plant, of Burton-on-Trent. Mr. Alfred D. Parker is the organist and choirmaster of the church.

PRESENTATIONS.

Mr. R. B. Woodward, late organist and choirmaster of the Parish Church, St. Helen's, Lancashire, has been presented with a cheque for £300 by the wardens on behalf of themselves, the vicar, congregation and friends in recognition of his valuable services to the church for nearly forty-seven years.

Mr. Felix Corbett has been the happy recipient of a gold English-made watch of the value of £50, upon which is inscribed: 'Presented to Felix Corbett, Esq., by the members of St. Hilda's Parish Church, Middlesbrough, in recognition of twenty-five years' faithful service as organist and choirmaster. 1882-1907.' He was also handed an album containing the photographs and names of the subscribers. In acknowledging these gifts—made at the annual tea (at which 800 sat down) and entertainment in connection with the Parish Church—Mr. Corbett said that during the twenty-five years of his organistship he had held over 1,000 choir practices, played some 4,000 voluntaries, and listened to 2,000 sermons! The choir of the church had previously presented him with a music cabinet and all Bach's organ works.

THE CHURCH ORCHESTRAL SOCIETY.

The Church Orchestral Society held its annual meeting on November 5, at Rayleigh House, Chelsea Embankment, the residence of the honorary secretary, the Hon. Richard Strutt. In moving the adoption of the report, the chairman (the Bishop of Stepney) lamented the extinction of 'the simple village orchestras that used to exist, and that 'ought never to have been allowed to die out.' The Bishop referred to 'a type of ludicrously complicated and most painfully and selfconsciously clever music' that was coming into use in churches—a type with which he, like many others, was evidently not in sympathy. The report recorded the good work the Society is doing in a quiet yet efficient manner under the able conductorship of Dr. G. F. Huntley. During the year under review the Orchestra has taken part in eleven festival services, including two oratorio performances at Winchester Cathedral.

Canon Walpole's 'People's Psalter' has now been issued with the same pointing as that of the 'Cathedral Psalter.' The editor claims it to be 'a plain book for those who wish to use the Psalms in Church with intelligence and devotion.' At the head of each Psalm information is given as to its 'occasion' (authorship, origin, &c.), 'application,' and 'use'; these, and the descriptive headings interspersed in the text, help to bring out the meaning of those matchless poems in Holy Writ which form the Psalter. The book includes the Canticles, the Athanasian Creed (with notes thereupon by the Bishop of Bristol), and the Litany, all similarly treated in a scholarly yet perfectly simple manner. Mr. Elliot Stock is the publisher.

ORGAN RECITALS.

Mr. C. W. Perkins, Town Hall, Burton-on-Trent—Toccata in D minor, *Faulkes.*

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Fugue in D minor, *Stanford.*

Dr. M. J. Monk, Truro Cathedral—Légende et final Symphonique, *Guilmant.*

Mr. Frederick Fertel, Parish Church, Bromley—Concerto in E flat, *Rev. W. Felton.*

Mr. J. Pullein, St. Elizabeth's, Reddish, Stockport—Grand Chœur in A, *Salomé.*

Mr. W. W. Starmer, St. Michael and All Angels', Withyham—March in D, *Best.*

Mr. G. E. Arnold, Parish Church, Knaresborough—Concert Fantasia, *B. Jackson*

Mr. James S. Duckworth, Newington Parish Church, Edinburgh—Romance in D flat, *Lemare.*

Mr. Frank Osborn, Parish Church, Wilmslow—Weihnachtspastorale, *Merkel.*

Mr. Reginald d'Arcy-Irvine, Town Hall, Adelaide, South Australia—Prelude and Fugue in C minor, *Mendelssohn.*

Mr. R. W. Strickland, College Street Chapel, Northampton—Festal March, *Elvey.*

Mr. G. Bernard Gilbert, Town Hall, Stratford—Melody in C, *J. A. West.*

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Invocation, *Mailly.*

Mr. Richard B. Hamilton, St. Mary's, Kirkdale, Liverpool—Andante and allegro, *F. E. Bache.*

Mr. W. D. Boseley, All Saints', Reading—Evening Song, *Bairstow.*

Mr. Fred Gostelow, Parish Church, Luton—Toccata from the fifth Symphony, *Widor.*

Dr. J. W. G. Hathaway, Parish Church, Tonbridge—In Te Domine speravi, *Hathaway.*

Miss Claire Cooper, All Saints', Falmouth—Marche Triomphale, *Guilmant.*

Mr. A. Reid, Christ Church, Ware—Concerto in E minor (with orchestral accompaniment), *Prout.*

Mr. Ferdinand Dunkley, St. Paul's, New Orleans—Grand Chœur, *Hollins.*

Mr. H. J. Tufnell, St. John's, Woolwich—Pastorale Sonata, *Rheinberger.*

Mr. Sydney L. K. Crookes, Newlands United Free Church, Glasgow—Concert Overture in C minor, *Hollins.*

Mr. C. H. Moody, Ripon Cathedral—Meditation, *Mailly.*

Mr. F E. Wilson, St. Michael and All Angels', Little Ilford—Fantasia in F minor, *Mozart.*

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ symphony (first movement), *Elfrida Andrée.*

Mr H. Mozart Sheaves, Parish Church, Timperley—Theme in A, *F. W. Hird.*

Mr. W. Lynwood Farnam, St. James the Apostle's, Montreal—Meditation in a cathedral, *Silas.*

Mr. Leonard C. F. Robson, Ilford Congregational Church—Andante pathétique, *Stainer.*

Mr. Harry T. Dickinson, Chalmers Church, Bridge-of-Allan—Pastorale, *Saint-Saëns.*

Mr. Alban Hamer, All Saints', Woodlesford—Postlude in D, *Smart.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. E. P. Brookes, Parish Church, Giggleswick-in-Craven.

Mr. Fred G. Broughton, St. John's Church, Ryde, Isle of Wight.

Mr. John W. Combe, St. Andrew's United Free Church, Greenock.

Mr. John A. Cooper, St. John's Church, Branksome, Dorset.

Mr. E. Percy Hallam, St. Chad's Church, Withington, Manchester.

Mr. Hiram A. Hollands, Wellington Square Baptist Church, Hastings.

Mr. Harold Howell, St. Paul's Church, Onslow Square.

Mr. N. F. Byng Johnson, Parish Church of All Saints', Birchington-on-Sea, Kent.

Mr. Frank Osborn, Wilmslow Parish Church.

Mr. Percy O. Pedler, Highbury Wesleyan Church, Drayton Park, N.

Good news comes to hand from over the seas concerning the Adelaide Orpheus Society. Formed in 1888 for the practice and performance of part-music composed for male voices, the Society meets once a week throughout the year, except for about a month during the holiday season. The membership is at present about a hundred singing members. The subscribing members (also about a hundred in number) and the singing members pay one guinea per annum, which entitles them to three tickets for each of the four annual concerts. The amount thus raised enables the Society to give its concerts independently of the public, and a good and appreciative audience is thereby secured. The last most important work that has been performed is Mendelssohn's 'Antigone,' and the programmes that have been forwarded to us testify to the high standard of music that engages the attention of and forms enjoyment for the members. The conductor of the Adelaide Orpheus Society is Mr. C. J. Stevens, formerly of Birmingham, to whose efforts much of the success that has been attained is due. May all prosperity continue to attend its artistic endeavours.

WESLEY IN E.

(*Concluded from page* 664.)

Those critics who award such warm, and it must be added such indiscriminate, praise to cathedral music, and who, in some instances, give a substantial proof that they write conscientiously, by printing and publishing for sale no inconsiderable a portion of the same, can scarcely be aware how small is the amount of really excellent music in existence that can be considered strictly to belong to the school in remark. Their panegyrics of the school may be sufficiently accurate. All may agree that its best specimens are admirable, and display the most charming features of a devotional style. But, have they done all which might be expected of them when expressing themselves in a strain thus happily accordant both with their inclination and their interest? a strain of unmitigated eulogy? It is, after all, but a poor compliment which is so often advanced in our honor, and diffused so generally by the more serious portion of the press, that, namely, which results from a comparison of the best specimens of the English, with the worst of the Italian, schools of modern Church music; for, it is with the worst of the latter, that comparisons are on such occasions invariably made. However unsuited to our English Cathedral Service, the light flimsy Masses of Mozart and Haydn may be, they are at least the productions of great men, if their worst. Mozart, it is well known, thought as little well of them as any others could do; but 'little' as there may be 'in a name,' the Kings, the Scrogginses, Joneses, Porters, and Smiths, of Cathedrals!—what have they been known to do *well?* Truly, the present position of cathedral music in public estimation, is not such as to warrant our regarding that species of charity which 'thinketh no evil,' as, a friend. What said my lord Henley? * And it may be enquired, are there not choral establishments belonging to the royal palaces, the performances of which are believed to be objects of positive indifference to the sovereign? Inferior as the *performance* of cathedral service too commonly is, the inexpressive, unartistical composition *performed*, is by no means less palpable, or deserving of censure. Surely then, critics do but half their work when they expatiate on the qualities of the school, and omit to inform themselves of the real quantity of unexceptionable specimens in existence. As regards 'services,' the sensation resulting from well-directed enquiries might be painful indeed; that is, if the writer may presume to anticipate what he conceives to be a just judgment at their hands. But some little fear may, perhaps, be entertained that the judgment would not be always of the most healthy kind. Many of those who write with enthusiastic praise on the merits of the early vocal school, are known to be incapable of appreciating the beauties of more modern growth; can they truly appreciate the one, and be insensible to the other? if their love for the 'light of other days' were honest, could admiration fail them when its best reflections occur, as they frequently do, in, even the most capricious developments of, modern symphony? The true merits of all good composition will be apparent to the well-informed professor in the solitude of his study: nor can the feeble, meritricious creations of early times derive any importance in his mind either from appearing in square notes, or from being sung with their 'linked sweetness long drawn out' amongst the reverberating aisles of a cathedral.

But to return.—Of the authors in remark, it may perhaps, be allowed that the epigrammatic was within their reach: they could fill a page, without disobeying the claims of contrast, keeping, analogy, or losing sight of the general effect: but not so the Epic: their Te Deums were failures.—A volume was beyond their powers.

The adoption, the continued use, of these, the few attempts that have been made to improve upon them, the comparative want of success when the experiment *has* been tried, may all be urged, (and, it is presumed, with much plausibility) to invalidate the writer's impeachment of their unqualified excellence.

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* 'One of the most desirable of these reforms would be in the present system of Church Music: in taking away such reliques of Popery as chanting, and all anthems, soloes, duets, voluntaries, &c., and endeavouring to make our psalmody simple, easy, and, above all, *universal* and *congregational*, a practice to be adopted and encouraged wherever, in the beautiful language of Mr. Montgomery, "there is a Church on earth training up candidates for the Church in Heaven.'" *A Plan of Church reform, p.* 35.

That there is no lack of 'appliances' at the present day, he has already shewn. Why these have not been put under requisition, to the extent to which they may, opens a wide field for enquiry: the nature of the present publication forbids any lengthened discussion on the present state of church music. It is, however, no easy task for the musician wholly to abstain where the subject is so interesting to him, and while it calls loudly for investigation. The importance of placing before the eye of the public just views upon this subject, cannot be unperceived by the Church musician. Not only is the welfare and advancement of a portion of his very numerous profession concerned,* but certain it is that the decencies and interests of religion itself suffer from the general dearth of good musical principles, and their corresponding development in practice; for, there are numberless instances in which a few, slight but judicious, efforts in the cause of improvement, would relieve the choral service from a condition which is absolutely unbearable to well-cultivated ears.

Among other well acknowledged authorities, there is one who, in such a cause, might take the lead with the happiest effect,—the talents, and position, of the truly estimable Professor of Music in the University of Oxford,† alike befit him for so honourable a post. Few are there to whose opinion equal deference should be paid; but he, alas! has 'an invincible objection to saying anything on the subject'—these are his words. A key to which, those who have been 'behind the scenes' in matters of church music, and who know how irregular and unsystematic,—how *unbusiness* like are its workings, how unpalatable is the tale which the musical profession are unanimous in telling about it,—will not require. Dr. Crotch was once the organist of Christ Church, Oxford; and as his secession from that office, some few years since, seemed scarcely regarded as a matter of any moment, he may naturally have concluded that public opinion was not sufficiently advanced on the subject of his art to appreciate anything he might say respecting it.

That reform can come without an appeal to some high standard, that it can proceed from any choral establishment which is deficient in competent musical authority, is impossible. Though fully aware of the use which may be made of the following observation, the writer unhesitatingly avers, that until some other qualification, than merely to have behaved respectably in an inferior office, to have been a choir-boy, deputy organist, or organist's apprentice, shall be required of the person who seeks the situation of cathedral organist, until something more is known by, and required of him in the higher departments of musical science than of late days has been the case, the result will be, what it is. The comparative immunity from the calls of a more active life, which the seclusion of the cloister is supposed to confer on those favoured members of our church establishment who compose cathedral bodies,—enabling them to devote themselves to that more recondite and valuable learning which 'cometh by opportunity of leisure,'—would, if it were extended, as perhaps it well might be, to the organist,—in all probability, not only induce the services of a higher rank of the profession than is *commonly* found at our cathedrals, but might enable such professors themselves to give their attention more immediately to the higher departments of the art, and to that pure and elevated branch of it, in particular, known as the 'Church School': new specimens of which are as loudly called for by the circumstances of the times, as by the smallness of the amount of any unexceptionable ones in general use.

But another mischief is, that, from the absence of good information in those quarters where it should exist,—from the deficiency of all accurate knowledge of the habits and feelings of the musical profession on the part of those in whom the right of election to musical offices in the church is vested,—and from the absence of every species of information concerning the just requirements of the art in its connection with public worship, in the same quarter—it is more than probable that when a professor of better standing *does* join a cathedral in this capacity, after the efforts of a few years, he will feel himself compelled to choose between his interest and his duty; and, either to relinquish such connections as he may have there formed, and leave it again, or, incur the disrespect of his profession by remaining in a position from whence nothing is seen to proceed for the advancement of his art, nothing deserving public approbation; without reference to higher motives.

It is a fact beyond dispute, that, while in its secular departments the art has been making the most rapid progress towards perfection, as regards the church it has remained almost stationary, or worse, for centuries. An idea obtains, in some quarters, that things should ever remain thus; that improvement is unnecessary. But if public opinion advances, the result of this is too clear.

The discipline of choirs, or rather the want of it, is another obstacle to improvement. Although as respects composition, the time may be gone by in which the musical composer could be expected to indulge a predilection for his art at the expense of his domestic comforts, by *giving* his time to the subject; still, something might be done in this respect wherever clever men were engaged in cathedral duties, were choirs in a state of efficiency and order: had choirs their fixed times for study and rehearsal, a great difficulty would be removed. But it is a fact, that, from the description of tenure on which, in many instances, lay choristers hold their appointments, there are no means of compelling such persons to give the necessary attention to self-culture; and that, absolutely,‡ a new Act of Parliament must be passed before they can be compelled to practise! At the late discussion on church affairs, in Parliament, a few strokes of the pen would have remedied this evil; but, alas! who there represents the interests of music and musicians? Church music has many sworn, but no *true* guardians; or this favourable opportunity for infusing new life into our choral service would not have been neglected.

Surely the musical affairs of the church should be rendered more conformable to the highly intellectual standard of present times. Could not the musical professorships of our Universities be made to aid in this object? the operations of these offices be greatly enlarged? Frequent lectures, with good practical examples, in the University towns, would inoculate the minds of those studying for the clerical office, with the principles of good taste, and a just view of the true position of the art and its professors, as connected with the church. Might not the University professors be allowed a voice in the election of cathedral organists? and the organists in those of the singers? Beyond all doubt, a very considerable improvement in the performance of Cathedral Service would soon, by this means, be effected; presuming, of course, that to these said professorships, appointments were made, both unexceptionable, and worthy the approval of the musical profession at large. It may be conceded that much zeal has appeared during the last year or two, in behalf of the art, amongst capitular bodies; and that some of that zeal has, perhaps, been 'according to knowledge.' No disrespect is meant, however, when it is suggested, that not every member of a chapter who is pronounced, in a cathedral town, to be '*very musical*,' is competent to act with absolute wisdom in the affairs of music: and surely, no one can be impressed with a keen appreciation of *truth* in matters of art, keeping in mind the *object* of church music, who will ever rest satisfied where, in what is done, any but the highest standard is appealed to.

For thus digressing from the immediate object of a Preface, and for the discursive nature of the foregoing observations, the writer would urge, in apology, how difficult it is to touch on any portion of the musical discipline of the Church without discovering that great principles are involved even in minute details, and that on points of much importance, little or no real information exists at the present moment: and he feels that an apology might well be added for that which remains unsaid. Glad would he be if the hints thus thrown out, were deemed worthy the notice of those, who possess both the literary talent and the power, in connection with the public press, to do justice to this great subject. To suggest remedies, for the errors alluded to, may not be difficult, but the task of so doing, might better become a higher power than belongs to any individual member of the musical profession; but he would add, that as far as his own experience goes, it must be a very high and a very strong power that can succeed in effecting a general and systematic remedy. In particular instances, it may charitably be hoped that individuals exist who would do any reasonable thing for the improvement of the music of their church. But truly, at the present day, it is not too much to hope and expect that some *general and systematic arrangement*, might be effected, which would render the position of musical art and its professors, in connection with cathedrals, more consistent with the present state of things; a position which might be a guarantee to the public, that our choral worship was endowed with every propriety within the present reach of art. But so far from this being the case, the musical profession, as a body, can scarcely be said to have any voice in the matter, and its management is as completely in the hands of others, as it was at the period when the clergy knew and practised all *the little* which was known, and a musical profession was not in existence.

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* But it is not on this ground that he presumes to plead the cause of improvement in Church Music. In this point of view it can only be interesting to his own profession; if one is excepted to whom the prosperity of all classes is known to be an object of kind, benevolent solicitude—THE SOVEREIGN.

† [Dr. Crotch.—ED. *M.T.*]

‡ There are many persons of this description employed at country cathedrals who have never had what the metropolitan professor would call a single lesson in music. [The 'metropolitan professor' here referred to is evidently Edward Taylor, Gresham Professor of Music from 1837 to 1863.—ED. *M.T.*]

For the appearance in print of certain portions of the following composition he would also offer a few words of apology. The Creed and Kyrie Eleeson (No. 2) were written for treble voices only, to meet an emergency which occasionally arose at one of the cathedrals with which he was connected, and were never intended for public inspection. Their performance, however, was the origin of the present composition, as a gentleman, Mr. Martin Cawood, of Leeds, on hearing the Creed performed, proposed to the author the completion of the entire service, undertaking to remunerate him for his work, and incur the sole risk and responsibility of its publication: the following is the result of this kind offer; and, however unworthy it may be, the good intentions of Mr. Cawood surely deserve notice, in times when an act of so much liberality is entirely without parallel; and when it is remembered that cathedral bodies rarely encourage (even by the purchasing of a few copies for the use of their choirs) such undertakings. Indeed, such parties seldom even condescend to notice any applications made to them of the kind. A fact which may astonish those who remember the nature of our choral service, and how largely the musician's art is, twice a day, called into requisition, throughout the entire year, in every cathedral and college chapel in the kingdom.*

So inconsiderate, so ungenerous has been the policy in which a church aristocracy, of late years, has conducted itself towards the professional musician! who cannot in any instance or point of view whatever, perceive the degree of encouragement and patronage bestowed on those high branches of his art of which the church, from its constitution and its daily usages, appears so much in need; and in behalf of which, one might naturally suppose, the best efforts of a civilized people would be perseveringly directed. The sculptor, the painter, the architect, have no complaints to urge against society on such a score; nor, in all probability, will the musician again; for the attention of the better class of professors is now, of necessity, directed to the secular departments of music; the successful cultivation of which not only reveals to the mind the highest beauties, the finest examples for study and practice, but, also, affords a degree of pecuniary recompense which, to the dependent, it must in common prudence, be an object of much importance to attain.

The Creed, thus alluded to, would not have been published by the author's desire. It was a youthful effort, is without merit, and was intended for private use. This will, it is hoped, be a sufficient defence against criticism in respect to this piece, as well as that of Kyrie Eleeson, No. 2, both of which belong to one date, and contain a well-known modulation, which is, it is believed, strictly the property of Sebastian Bach, (it occurs in a Credo) but is also met with in a chorus of that noble production of the pure and beautiful Spohr, 'Die Letzten Dinge,' where it is made the feature of a sequence.

And, in conclusion, he would express his fear that, from the nature of the precedent remarks, it may be supposed he considers he is presenting to public notice a work possessing all the merits, and none of the defects, to which allusion has been made. But, this is by no means the case, or the reference also made to the difficulties which beset such an undertaking would be needless. He would, however, guard against the degree of success which may attend its performance by provincial quires being considered a fair criterion of its merits; as on the publication of, perhaps, the most perfect work of a similar nature (a 'Service,' by the late Samuel Wesley,) it was so ill performed that a gentleman who holds a canonry in the cathedrals of both Oxford and Exeter, unable to distinguish between the defects of performance and those of composition, desired that it might never be used again: a judgment, however, which has since been superseded, and the work's great merits allowed: but if such was the temporary fate of a work of unquestionable genius, from its happening to be somewhat dissimilar to the 'Services' which had been sung by the choir of the cathedral in remark, (that of *Exeter*,) 'from their youth upwards,' a still less favourable one may be anticipated for the present, which, in fact, is a still further departure from common usages.

There is a simplicity, which, when allied with other great qualities in composition, it should ever be the student's utmost effort to attain; their union is perfection: but this, under the present disastrous circumstances of cathedral music, should hardly be expected of any one. Assuredly, in the present work, the writer aspires to nothing of the kind: still, he would hope that no difficulties occur in the following pages which a body of singers possessing average ability may not easily surmount.

The present Service occupies two or three minutes more in performance (calculating the *entire* Service) than the longest now in general use. A defect, which with others, of which the composer is already sufficiently sensible, he hopes, on again adapting music to these subjects, to rectify.

LEEDS, February, 1845.

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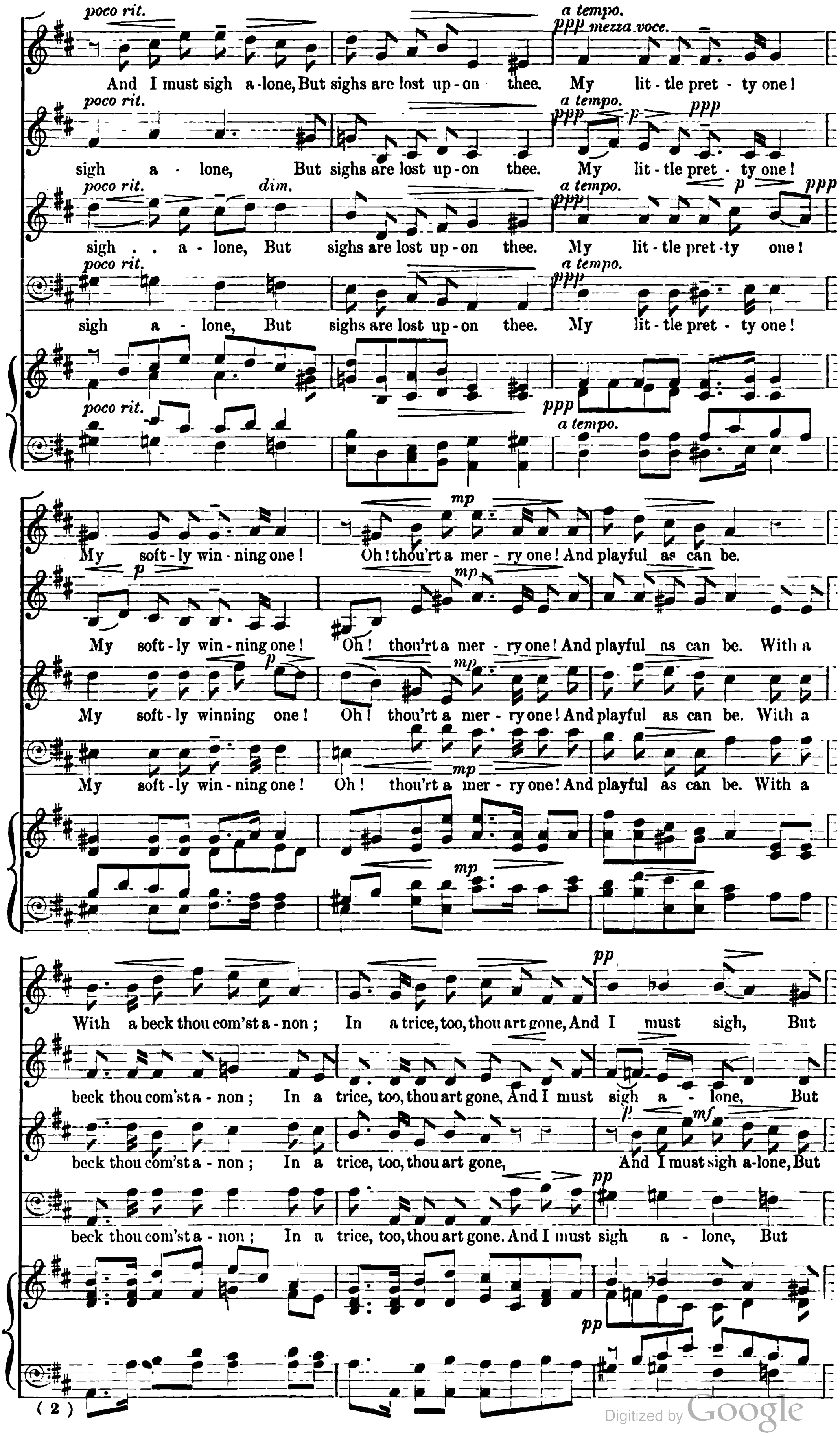
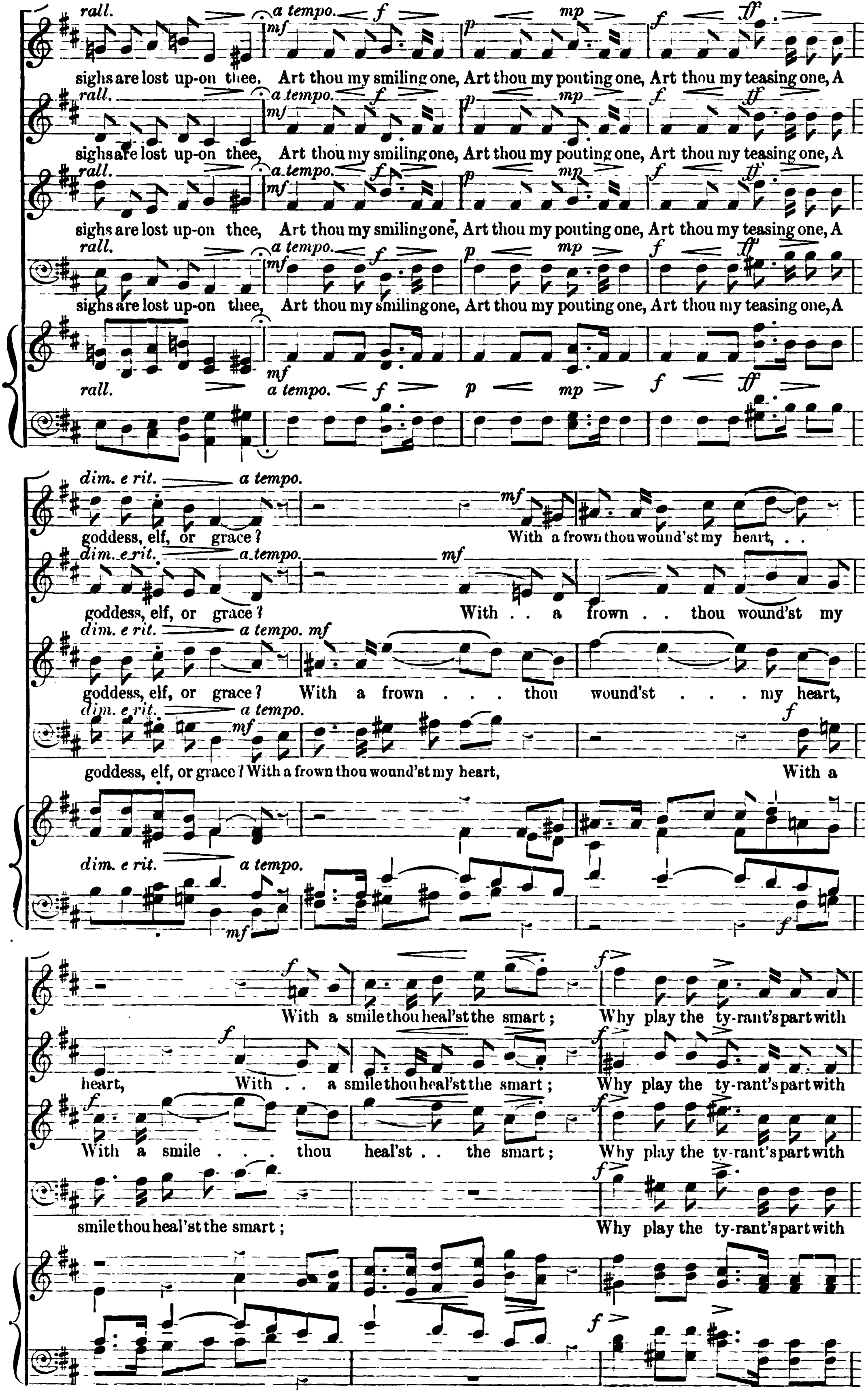
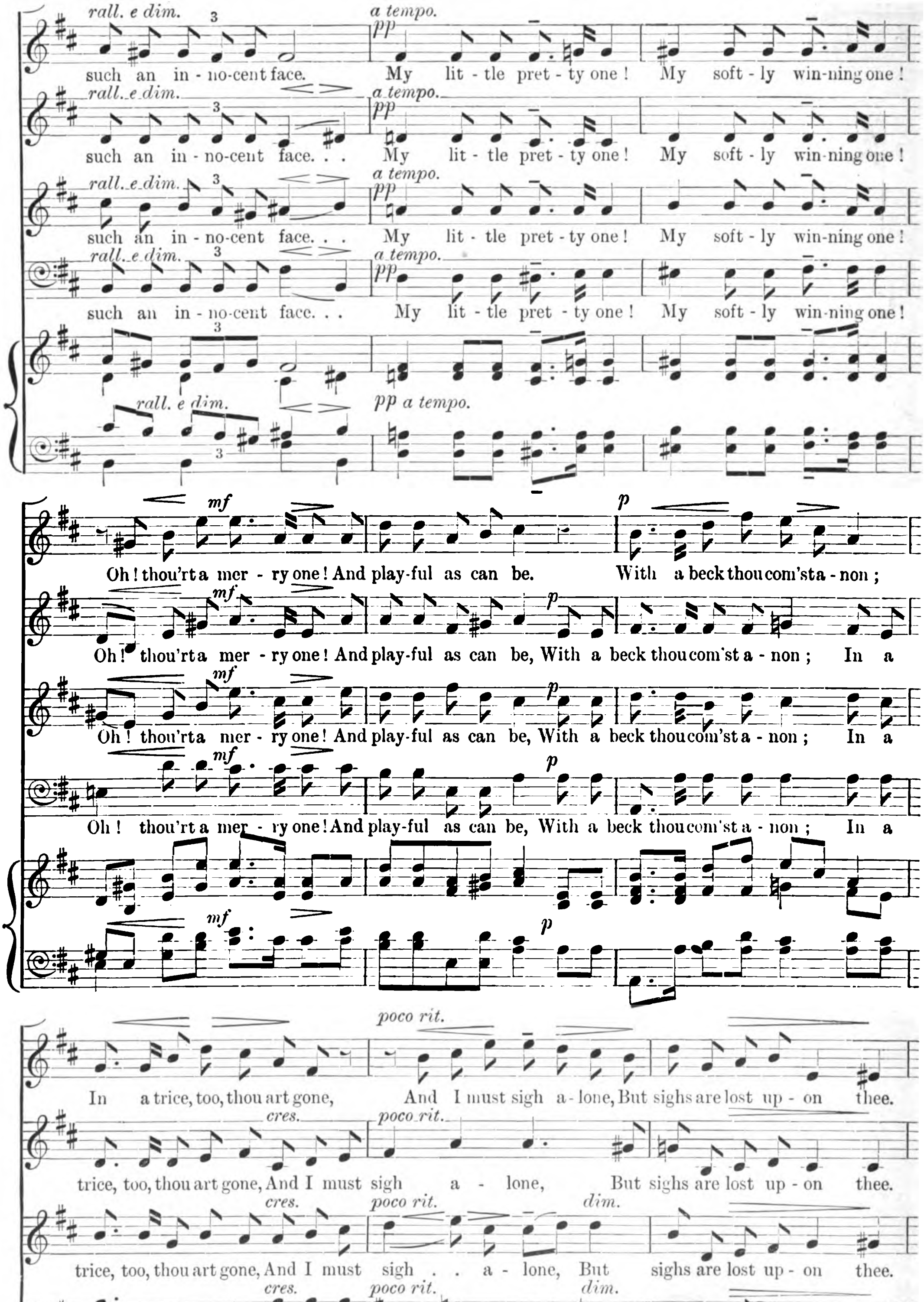
* In London, a lady annually awards a gold medal, value five pounds, for the encouragement of the *true Church School.* This donation, which is called 'The Gresham Prize,' has existed some years; and, even now, it is believed, competition has not fallen into such perfect disrepute, but that some few among the earliest beginners in musical composition are observed to make their first essay, with a view towards publication, in this direction. [The lady donor of the Gresham Prize was Miss Maria Hackett, the choristers' friend.—ED. *M.T.*]

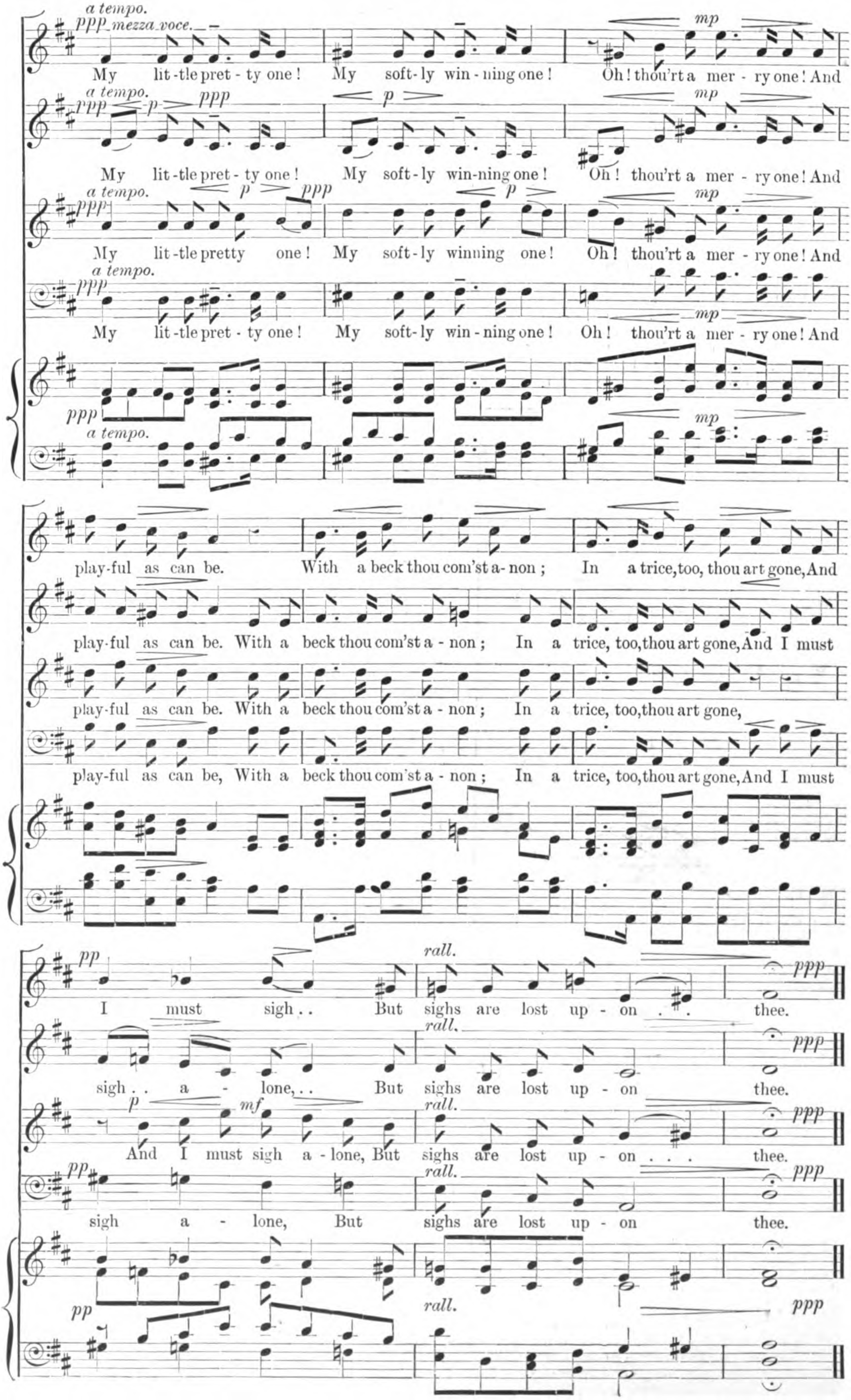
What painters, architects, and sculptors, might think were such an award held out for the encouragement of the higher departments of their respective arts, it is not difficult to imagine. But a Lawrence, a Barry, or a Chantrey, will allow, that in the course of history, periods may be instanced when the public mind has been as little advanced in respect to *their* high, and now thoroughly appreciated callings, as it appears to be at present on the subject of the great school of church music: when a heap of unhewn stone was a church, when the painter's work was valued at the cost of the *material* employed in its composition, and when sculpture did not exist; and then possibly, a donation of five pounds, might be viewed otherwise than as a mockery of the arts and their professors. True merit in *their* arts is now, happily, the straight path to honour, fame, and fortune; and our Prime Minister is so well satisfied that such should be the case, that he points to the fact, with pride, as an instance of the greatness and prosperity of the nation. But musical art, notwithstanding its various claims on the gratitude of society, especially as regards its connection with the worship of the church, this art, with reference to the higher branches of composition, has not a single instance of liberal encouragement to point to, not one of any kind whatever! A consideration of this circumstance should, perhaps, deter the the veriest tyro from again entering into competition for the 'Gresham Prize.' The few who have already done so, especially those who have *gained* the '*Prize*,' are sufficiently punished by the fact of one of the two umpires employed to select the best candidate having declared that the awards hitherto made have ever been in opposition to *his* judgment; for that his colleague would always have *his own way*, and so, he would have nothing more to do with the matter.

Mr. Frank Kidson delivered an interesting lecture, with musical illustrations, on 'English Folk-song' at the Town Hall, Retford, on October 26. In the course of the peroration of his excellent discourse, this acknowledged authority on the subject said: 'The folk-songs which have already been gathered in at least show that even in the fragments we have a wealth of national melody second to none. If our folk-lore, as relics of old customs and superstitions, is to be sought for (as undoubtedly it should be), if anything that bears upon our past history is to be recorded, so certainly should our folk-song be collected; and I strongly urge all to bear a hand in the work.'


poco rit.
a tempo.
ppp mezza voce.
And I must sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!
sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!
dim.
p
ppp
sigh . . a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!
sigh a-lone, But sighs are lost up-on thee. My lit-tle pret-ty one!
mp
My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be.
My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be. With a
My soft-ly winning one! Oh! thou'rt a mer-ry one! And playful as can be. With a
My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And playful as can be. With a
pp
mf
With a beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh, But
beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh a-lone, But
beck thou com'st a-non; In a trice, too, thou art gone, And I must sigh a-lone, But
beck thou com'st a-non; In a trice, too, thou art gone. And I must sigh a-lone, But


rall.
a tempo.
mf
f
p
mp
ff
sighs are lost up-on thee. Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A
sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A
sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A
sighs are lost up-on thee, Art thou my smiling one, Art thou my pouting one, Art thou my teasing one, A
dim. e rit.
a tempo.
goddess, elf, or grace? With a frown thou wound'st my heart, . .
goddess, elf, or grace? With . . a frown . . thou wound'st my
goddess, elf, or grace? With a frown . . . thou wound'st . . . my heart,
goddess, elf, or grace? With a frown thou wound'st my heart, With a
heart, With . . a smile thou heal'st the smart; Why play the ty-rant's part with
With a smile thou heal'st the smart; Why play the ty-rant's part with
With a smile . . . thou heal'st . . the smart; Why play the ty-rant's part with
smile thou heal'st the smart; Why play the ty-rant's part with

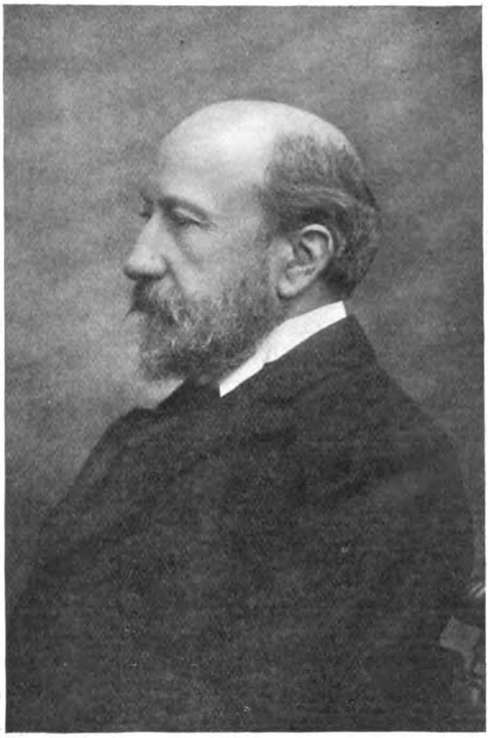

rall. e dim.
a tempo.
pp
such an in - no-cent face. My lit - tle pret - ty one! My soft - ly win-ning one!
such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!
such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!
such an in - no-cent face. . . My lit - tle pret - ty one! My soft - ly win-ning one!
pp a tempo.
mf
p
Oh! thou'rt a mer - ry one! And play-ful as can be. With a beck thou com'st a - non;
Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non; In a
Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non; In a
Oh! thou'rt a mer - ry one! And play-ful as can be, With a beck thou com'st a - non; In a
poco rit.
cres.
dim.
In a trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.
trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.
trice, too, thou art gone, And I must sigh . . a - lone, But sighs are lost up - on thee.
trice, too, thou art gone, And I must sigh a - lone, But sighs are lost up - on thee.


a tempo.
ppp mezza voce.
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And
mp
p
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And
My lit-tle pretty one! My soft-ly winning one! Oh! thou'rt a mer-ry one! And
My lit-tle pret-ty one! My soft-ly win-ning one! Oh! thou'rt a mer-ry one! And
ppp
play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone, And
play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone, And I must
play-ful as can be. With a beck thou com'st a-non; In a trice, too, thou art gone,
play-ful as can be, With a beck thou com'st a-non; In a trice, too, thou art gone, And I must
pp
rall.
I must sigh.. But sighs are lost up-on... thee.
sigh.. a-lone,.. But sighs are lost up-on thee.
mf
And I must sigh a-lone, But sighs are lost up-on... thee.
sigh a-lone, But sighs are lost up-on thee.

Obituary.

MR. H. R. GADSBY.

The death of Henry Robert Gadsby is recorded with sincere regret. The sad event took place, after a brief illness, at his residence, 53, Clarendon Road, Putney, on November 11. Born at Hackney, December 15, 1842, he was a fellow chorister of Sir John Stainer at St. Paul's Cathedral. In the early part of his career he was organist successively of St. Ann's Church, Blackfriars, Camden Church, Camberwell, and St. Peter's Church, Brockley. In 1884 Mr. Gadsby succeeded John Hullah as professor of harmony at Queen's College, London, and on the death of Sir W. G. Cusins, in 1893, he became professor of the pianoforte and director of musical studies at the same institution. He was one of the most respected professors at the Guildhall School of Music, having been appointed at the opening of the School in 1880, a member of the Philharmonic Society, and an honorary Fellow of the Royal College of Organists.



MR. HENRY R. GADSBY
(*Photograph by Messrs. Elliott & Fry*).

Except for a few lessons in harmony which he received from William Bayley, master of the choristers of St. Paul's Cathedral, Mr. Gadsby was a self-taught musician. His compositions, always cast in a thoughtful and sane mould, covered a wide range of subjects, from the symphony to the simple anthem. For many years his creative gifts were recognized by Sir August Manns and Sir George Grove at the Crystal Palace, his first appearance there having been his overture to the cantata 'The Golden Legend,' on December 18, 1869. In addition to the above-mentioned overture, the list of Mr. Gadsby's compositions includes the following instrumental works: three Symphonies in C, A and D (the last-named, the 'Festal' symphony, in honour of Queen Victoria's Jubilee, produced at the Crystal Palace, November 3, 1888); Overtures 'Andromeda,' and 'The witches' frolic'; 'Intermezzo and Scherzo' (British Orchestral Society, April 21, 1875); Suite, 'The Forest of Arden' (Philharmonic concert, March 4, 1886); Organ Concerto (played by Stainer at the Crystal Palace, January 24, 1874); String Quartet in C (1875); Rondo piacevole, for pianoforte and flute (1875), &c.

His vocal works include Psalm xxx. (Henry Leslie's Choir, May 5, 1864); Cantatas 'Alice Brand' (1870), 'Lord of the Isles' (Brighton Festival, February 13, 1879), 'Columbus,' tenor solo and male voices (Crystal Palace, March 19, 1881), and 'The Cyclops' (Queen's College, Oxford, May 30, 1890); music to 'Alcestis' (composed specially for the first stage performance of the play, under the management of Mr. Charles Wyndham, Crystal Palace, December 12, 1876), 'Andromache,' Queen's College, London (1893), and Tasso's 'Aminta' (Queen's College, London, July 5, 1897); songs, part-songs, &c.

Under the heading 'Church Music' there can be placed to Mr. Gadsby's credit ten anthems, and some services, including two settings specially composed for the Festival of the Sons of the Clergy—a *Cantate Domino* and *Deus Misereatur* in D (1871) and a *Magnificat* and *Nunc dimittis* in C, with orchestral accompaniment (1875), &c. He also wrote treatises on harmony and sight-singing.

Mr. Gadsby, whose interests included sketching and water-colour painting, was a much-esteemed musician, and his loss will be deeply deplored by a large circle of friends and pupils. His remains were laid to rest in Putney Vale Cemetery on November 14, amid many manifestations of respect. It may be interesting to record that a private performance of his 'Alcestis' music was given at the residence of the late Dr. W. A. Barrett, Denmark Road, Camberwell, on June 2, 1876. On that occasion the music was rendered by the choir of St. Paul's Cathedral, and the composer's father, Mr. W. Gadsby, read the passages of the play necessary to the elucidation of the story. Mr. H. R. Gadsby kindly contributed some pleasant recollections of his chorister days at St. Paul's Cathedral to the biographical sketch of Sir John Stainer which appeared in THE MUSICAL TIMES of May, 1901.

CHIMES AND CHIME TUNES.

At the opening meeting of the thirty-fourth session of the Musical Association—held at Messrs. Broadwood's, Conduit Street, on November 19—a paper on 'Chimes and chime tunes' was read by Mr. W. W. Starmer, who for many years has given special attention to this subject; nothing that he has previously done, however, is of greater value or interest than this lecture.

Mr. Starmer began by saying that the origin of the word 'chime,' although somewhat obscure, is undoubtedly connected with the Latin 'cymbalum,' old German 'zimbel,' 'a small bell struck by a hammer.' The definitions are: (1) a set of bells in a tower, (2) a series of musical sounds, or tune, played mechanically, or otherwise, on such a set of bells. Very little information is available as to when chimes were first used, the only records being found in ancient church accounts and similar documents, which however show that they were common in the middle of the 15th and in general use during the 16th century. Chimes in the first instance were doubtless played by hand. Mechanical figures for striking the quarters and hours on bells were in use some time before the introduction of clock dials. Before 1298 there was a clock at St. Paul's Cathedral with such figures, described by Decker as 'Paul's Jacks,' the word 'Jack' being derived from 'jaccomarchiadus,' *i.e.*, a man in a suit of armour, the figures being always so represented. One of the earliest records of chimes is of the year 1432, when 'Richard Roper was paid 20*d.* for mending the chymes' in Norwich Cathedral.

Chime mechanism, as distinct from clock mechanism, was invented soon after the introduction of weight clocks. Of the latter, Peter Lightfoot, Abbot of Glastonbury (1335), was one of the earliest, if not the earliest maker. In all probability quarters were first indicated by a jack striking a single bell, and later by two jacks striking two bells, the notes of which were a 2nd, 3rd, 4th or 5th apart. Such quarters, undoubtedly the most ancient, are now known as ding-dong or ting-tang quarters, and from their introduction up to the present time they have been more extensively used than any others in this country. Detailed information was next given of the chimes known respectively as Whittington, Cambridge (commonly called Westminster), and Tennyson (Carfax), the particulars of which were of exceptional interest;

after which the chimes at Magdalen College, Oxford; Guildford, Holy Trinity Church; Norwich Cathedral; Beverley Minster; Canterbury Cathedral; the Benedictine Abbey, Fort Augustus; and the Roman Catholic Church, Cambridge, were fully dealt with.

A description was next given of ancient chime machinery, showing the simplicity of its construction and its limited capabilities. Correct time in the rendering of the music was impossible, because the chime barrel varied in speed according to the demands made upon it. All this inequality of movement has now been overcome by modern improvements, firstly by Messrs. Lund & Blockley, later by Messrs. Gillett, of Croydon, and more recently by Messrs. Smith & Sons, of Derby. These developments are principally in connection with the subdivision of the mechanical operations and the driving power.

As with quarter-chimes, it is absolutely impossible to fix any approximate date when chime tunes were first introduced. They must, of course, have been posterior to the time when bells were first re-cast and tuned according to the notes of the major scale. There are also very few tunes that can be played on less than six bells, so that this condition would bring us to the 15th century. In church accounts of the 16th century particulars are frequently found with respect to sums of money paid for the repair of the chimes. For instance, in 1586, at Loughborough: 'Pd. to Robert Claye for makinge the barrell for the chyme v*s*. iij*d*.' 'Pd. for greace for the chyme a pynte, iij*d*.' The Wellingborough church accounts of 1600 record: 'Also we appoynte for the newe chymes in the church (& other charges about the church) so that the same be sett in notes after the best manner of a tune, discreetly to be considered upon and amended from the foolish tune now in use—£4 in regard to the same chymes, &c.' At Market Harborough, in 1602, John Lea, of Lutterworth, clockmaker, in consideration of a yearly payment of 6*s*. 8*d*., bound himself to keep the chimes 'in as good, sweet, solemn and perfect tune of musick as ever the same was at the sight and judgment of a skilful man of musick to be chosen by the townsmen of Harborough.' But perhaps the earliest records in connection with chime tunes are those of Gloucester Cathedral in 1527 and 1553, detailed particulars of which will be read with interest when the entire paper is printed in the Proceedings of the Association.

Chime tunes gradually increased in popularity until, in the 18th century, every church of importance possessed a clock with quarter-chimes and chime tunes. Many of these old tunes are of the greatest interest. The lecturer played the following examples:

On three bells, North Coates (Lincolnshire), by the Rev. T. R. Matthews.

On four bells, Tinwell (Rutland), by W. S. Haddon.

On five bells, Hallaton (near Uppingham), Ancient.

On six bells, Wellingborough, a tune called 'Henrietta.'

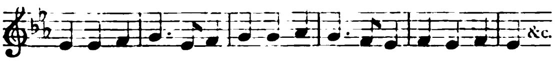
On eight bells, Holsworthy, two tunes, by Dr. S. S. Wesley.

St. Bartholomew's Chimes, Dublin, by H. W. Vipond Barry.

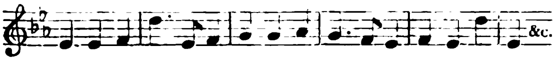
On nine bells (eight diatonic), at Gloucester Cathedral, by Dr. John Stephens and Dr. W. Hayes respectively.

Mr. Starmer remarked that in selecting tunes for chimes many repeated notes, long successions of quick notes, or very long note values should be avoided. He emphasised the statement that no tune should ever be attempted on a smaller number of bells than it properly requires. The mutilation of well-known melodies was much to be deprecated. In this respect perhaps the National Anthem was sinned against more than any other tune. Words fail to describe such caricatures as:

In Dorset.



In Cambridgeshire.



The lecturer strongly protested against the absurd duplication of the so-called Westminster Quarters, particularly when attempted on six or eight bells—no fewer than sixty per cent. of the total number of chiming clocks made during the past thirty years play these quarters. He also urged that no tunes should be used for the purpose of chimes unless bells were available for every note required for the exact rendering of them without any alteration whatever.

Dr. W. H. Cummings was in the chair, and subsequently presided at the annual dinner of the Musical Association, held the same evening at the Criterion Restaurant.

THE OPERA.

Two notable events stand out prominently in the autumn season at Covent Garden. The first performance in England of Alberto Franchetti's 'Germania,' on November 13, and the début here of Madame Tetrazzini on November 2. 'Germania' was originally produced at La Scala, Milan, in 1902, and is its composer's fifth dramatic work, having been preceded by 'Asrael' in 1888; 'Cristoforo Colombo,' 1897; 'Fior d'Alpe' two years later; and 'Signor di Pourceaugnac' in 1897. The Italian libretto of 'Germania' is by Luigi Illica, an excellent prose translation of which was prepared by Mr. Claude Aveling for the Covent Garden performance. The period of the book is the German patriotic conspiracies to throw off the yoke of the French, terminating in the defeat of Napoleon I. on the plains of Leipzig in 1813. Interwoven with the doings of the conspirators is a love story in which three characters are concerned. Thus the libretto lends itself to emotional treatment, but the composer avoids the extravagant and hysterical, and the melodious music possesses a sincerity and manliness that excite esteem, and if it rarely increases the impressiveness of the situations it always adequately illustrates them. The performance reflected great credit on all concerned. Madame Giachetti, as the heroine Ricke, sang with great earnestness, and in the plaintive portions with sympathetic charm; Mr. Sammarco had many opportunities of showing his great abilities in the part of Worms, and Mr. Bassi gave a manly reading of Frederick Loewe. The Queen's song was beautifully rendered by Madame Edna Thornton, and Miss Ada Davies evinced considerable dramatic and vocal ability in the double parts of Ricke's sister and the drummer-boy. Mention should also be made of Mr. Wigley, who showed a lively sense of humour as a cynical minded bachelor, Crisogono. Mr. Panizza conducted, and secured an excellent ensemble. The opera was repeated on November 19.

Madame Tetrazzini, who made her first appearance in England at Covent Garden as Violetta in 'Traviata,' on November 2, is one of those rarely-gifted artists who combine a soprano voice of rare quality and exceptional compass with a keen dramatic intuition and an artistic and sensitive temperament that endow her singing and gestures with fascinating significance. The gifted lady, who is a native of Florence, has had eleven years' operatic experience, the last four of which have been spent in the Argentine. She therefore came to us a matured artist, and her success was immediate and so great that the house was completely sold out for her second appearance in the same opera on November 7. A still greater success was achieved by her impersonation of the heroine of Donizetti's 'Lucia di Lammermoor,' on November 15, her rendering of the 'mad scene' calling forth an extraordinary demonstration of enthusiastic appreciation. In both these operas it was her command of tone-colour quite as much as the perfection of her vocalization which so distinguished her performances, and one must go back to the time when Madame Adelina Patti was in her prime to find such perfect renderings of old Italian opera numbers. It should be added that the hero in each opera was personated by Mr. Carpi.

Next in public attraction has been the embodiment of Carmen by Madame Marie Gay, and a memorable performance of Bizet's opera took place on November 16, at which the King and Queen of Spain were present. Don José on this occasion was personated by Mr. Vignas, who was also associated with Madame Gay in a fine performance of 'Aïda' on October 24, when the Spanish artist sang as Radames, Madame Gay as the Princess Amneris, and Madame Litvinne as the slave girl. The last-named lady sustained the name part of Ponchielli's 'La Gioconda,' revived on October 29 with a cast that included the Norwegian artist, Miss Bryhn, as Laura, Madame Edna Thornton as Gioconda's blind mother, and Messrs. Luppi, de Luca and Vignas respectively as the melodramatic Badoero, the arch plotter Barnaba, and the hero Enzo Grimaldo.

Another artist who has been very prominent is Mr. Sammarco. He embodied Don Giovanni for the first time on any stage in the performance of Mozart's opera on November 6, when he was supported by Mesdames Litvinne, Lejeune and Lalla Miranda, who severally personated Anna, Elvira and Zerlina, and Messrs. Luppi, Wigley and John McCormack, respectively as Leporello, Mazetto and Don Ottavio, the cast being completed by Mr. Frank Arthur as the Commendatore. The opera was conducted by Mr. Percy Pitt. On October 26 Miss de Lis appeared as Nedda in 'I Pagliacci,' supported by Messrs. Bassi, Sammarco, Bada, and Albert Garcia, the last named making his first appearance as Silvio. Madame Giachetti, who has given several impersonations of Madama Butterfly, appeared for the first time as Mimi in 'La Bohème' on October 30, but the part seemed scarcely dramatic enough to give full scope to her abilities.

London Concerts.

ROYAL CHORAL SOCIETY.

The thirty-seventh season opened on November 7, according to time-honoured custom, with a performance of Mendelssohn's 'Elijah.' Criticism on such occasions is principally directed to the quality of the choir, for this Society recruits its forces every year. The tenors are certainly the finest body of voices that have been collected for this section, and the tone-quality of the sopranos is equally rich and brilliant. The basses are somewhat lacking in resonance, a common fault of metropolitan choirs, but the contraltos are all that could be desired. The choral numbers of the ever-popular oratorio were delivered under the direction of Sir Frederick Bridge with magnificent precision, and although in some numbers the dramatic intentions of the composer were not always realised, in many instances most impressive results were produced. The principal soloists were Madame Agnes Nicholls, Miss Dilys Jones, Mr. John McCormack and Mr. Dalton Baker, the last-named showing notable advance in his interpretation of the rôle of the Prophet. The second quartet comprised Miss Clara Evelyn, Miss Maude Wright, Mr. Herbert Thompson and Mr. Graham Smart, while Mr. H. L. Balfour was at his usual place at the organ.

QUEEN'S HALL ORCHESTRA.—A MOZART (?) CONCERTO.

The first concert of the season—on November 2, at Queen's Hall—does not call for extended notice, as the programme was a more or less familiar one. Beethoven's Pastoral Symphony—not very often played now—was its chief feature, other orchestral pieces which bore it company being Berlioz's 'Carnaval Romain' overture, the 'Tristan' Prelude and Liebstod, and Lalo's ballet suite 'Namouna.' The last-named work, somewhat of a novelty, proved a very attractive feature of the afternoon's music, to which the charm of Miss Julia Culp's beautiful singing added further enjoyment.

To the original programme of the second concert, on November 16, was added a (so-called) 'newly discovered' Violin concerto (No. 7) by Mozart. What is its history? Seventy years ago the autograph, so it is said, was in the possession of Habeneck, the distinguished conductor of the Société des Concerts du Conservatoire, Paris, but since then it cannot be traced. A copy of this autograph is said to have been made by Eugène Sauzay, the son-in-law of Baillot, which afterwards came into the possession of his son, Julien Sauzay. This gentleman 'deemed it a filial duty to screen this copy from profane eyes'! Why? And then Professor Dr. Albert Kopfermann, chief of the music department at the Royal Library, Berlin, discovered a *second* copy from which the present score has been made. It is obvious that there are several weak links in this chain of evidence as to the authenticity of the concerto which are by no means strengthened after having heard it performed. One ceases to wonder why the work has so long laid in oblivion, for if the music is Mozart's, then it falls short of the greatness associated with that master. Miss May Harrison, who played the solo portion, was more successful in her interpretation of the Concerto by Brahms, which she played with remarkable intuitiveness for so young a performer, her interpretation giving evidence of gifts which doubtless will ripen by experience. The remainder of the programme—too long for an afternoon concert—consisted of Beethoven's 'Coriolan' overture, Tchaikovsky's Symphony in F minor (No. 4), and the 'Finlandia' symphonic poem by Sibelius. Mr. Henry J. Wood conducted both concerts with his wonted alacrity.

LONDON SYMPHONY ORCHESTRA.

A large audience was naturally attracted to Queen's Hall on November 4, the occasion being the first of six concerts given by the London Symphony Orchestra. The programme consisted of two symphonies both in the key of D—the 'Prague' by Mozart and No. 2 of Brahms, in addition to Wagner's 'Siegfried Idyll' and Tchaikovsky's 'Romeo and Juliet' overture. It is hardly necessary to say that with such a body of players and Dr. Hans Richter as conductor, perfection was attained, but such was the fact which it is pleasant to record. The use of adjectives in describing the interpretations would be in the nature of an impertinence.

At the second concert, on November 18, the programme opened with an exceptionally fine performance of Elgar's overture 'In the South (Alassio).' As no new work was offered, the interest of the concert centred chiefly in the first appearance in England of the boy pianist, Ernst Lengyel, or to give his full name, Lengyel von Bagota. Dr. Richter is not reputed to be enthusiastic about the exploits of juvenile prodigies and, therefore, the introduction by him of Lengyel, who is only fourteen years of age, was of itself an exceptional testimony to the boy's extraordinary powers. The two pieces selected for the début were Liszt's Concerto in E flat and Bach's Chromatic Fantasia and Fugue. Lengyel's performance of these exacting compositions displayed a marvellous technique and, for his age, a masterful power to interpret. It is true that one occasionally felt conscious of making allowance for age, but nevertheless it was obvious that the boy bids fair to become one of the world's great pianists. A portrait and brief biographical sketch of Master Lengyel will be found on p. 788.

Grieg's 'Holberg' suite for string orchestra was performed, but it cannot be said to have made a special effect; for magnificence of playing and impressiveness of interpretation the performance of Beethoven's C minor Symphony must be described as the great achievement of the concert.

ROYAL ACADEMY OF MUSIC.

One of the most memorable performances at the chamber concert on November 18, at Queen's Hall, was that of the *Lento* and *Allegro giusto* from a Pianoforte quintet (MS.) by Miss Katharine Eggar. In the slow movement is shewn ability to invent and develop melody, in the *Allegro* is apparent a lively sense of contrast, and both sections are full of promise of greater achievement. The composer took part in a praiseworthy rendering. Another student work included in the programme was an 'Andante-scherzo; for two pianofortes, by Miss Ethel Shepard. Encouragement is due to the pianists, Miss Gladys Vandamm and Miss Dorothy Gough; the flautist, Miss Edith Penville, and the violinist, Mr. Henry O. Parsons; and to the vocalists, Miss May Horton, Miss Alice Baxter and Mr. Leslie Mackay, all of whom gave proof, in more or less degree, of having profited by careful training. Mention is also merited of Mr. Sascha Davidoff and Miss Valentine Orde, who played a Serenata for two violoncellos by Piatti; of neatly executed excerpts from Glazounow's Novelletten (Op. 15) for string quartet, and of the *Allegro vivace* from Mendelssohn's String quintet in B flat.

LONDON CHORAL SOCIETY.

The first concert of the fifth season of this Society was given at the Queen's Hall on October 30. Berlioz's 'Faust' was the work presented. The choir displayed considerable fluency, and the tone was always musical if not conspicuously resonant. The playing of the orchestra lacked the unity of rhythmic attack so often called for in this remarkable work. This deficiency was most felt in the performance of the 'Hungarian march,' which failed to make its customary exciting effect. Madame Mary Conly was excellent as Margherita and Mr. Ffrangcon-Davies was unusually realistic in his interpretation of Mephistopheles. Mr. Wilson Pembroke took the part of Faust, and Mr. Reginald Goord that of Brander. Mr. Henry Lewis was at his usual post as leader of the band, Mr. C. H. Kempling was organist, and Mr. Arthur Fagge conducted.

MR. VIVIAN HAMILTON'S CONCERTS.

Two orchestral concerts, given respectively on November 5 and 12 at Queen's Hall by Mr. Vivian Hamilton, call for record. The concert-giver is a pianist who studied under the late Mr. Dannreuther, and possesses considerable executive ability, but scarcely sufficient command of his instrument to justify his electing to be heard in Beethoven's Concerto in E flat. The orchestra was conducted by Mr. Emil von Reznicék, director of the Warsaw Philharmonic Society and Imperial Opera, but who did not show any special ability as a wielder of the baton. At both concerts he also came forward as a composer: on the first occasion with a Symphony in B flat named 'Ironic,' and at the second with the Overture to his comic opera 'Donna Diana,' which has enjoyed considerable popularity on the Continent. The symphony has the merit of being scored for a comparatively small orchestra, no trombones and only two horns being used. The writing is essentially modern in style, and the work possesses a certain suggestion of burlesque which, having regard to the title of the work, probably is intended The Overture to 'Donna Diana' follows the model of that to Smetana's 'Verkaufte Braut,' and is full of spirit and merriment. On November 12 was performed for the first time two 'orchestral impressions' severally named 'Harnham Down' and 'Boldre Wood,' by Mr. Vaughan Williams. They form part of a series of musical impressions of English scenery. The first is an *Adagio* of poetical but vague character, and a feature of the second, which is a kind of *Scherzo*, is a suggestion of the supernatural element permeating Meredith's lines:

'Enter these enchanted woods
You who dare,'

which are written at the head of the score. Mr. Hamilton also appeared as a composer with two songs for contralto and orchestra, which were chiefly remarkable for vagueness of tonality. They were admirably sung by Madame Edna Thornton. Three songs by Miss Ethel Smyth for contralto, and the unusual accompaniment of flute, harp, string trio, triangle and tambourine, were sung by Mrs. George Swinton at the second concert, but they proved more curious and ambitious than convincing. This concert concluded with the first performance of a 'Suite de ballet' composed by Mr. Hamilton.

MR. CHARLES WOOD'S SYMPHONIC VARIATIONS.

Miss Myra Hess, with the assistance of the New Symphony Orchestra, conducted by Mr. Thomas Beecham, gave a most artistic concert on November 14, at Queen's Hall. The talented pianist was heard in Beethoven's Concerto in G and in the Concerto in C minor by Saint-Saëns, playing in each with a womanly charm and engaging vivacity that elicited the heartiest manifestations of appreciation from her numerous audience. The concert opened with Mozart's Symphony in C (K. 338)—a little-known but charmingly graceful and vivacious work—and included the first performance of 'Symphonic variations on an Irish air' by Mr. Charles Wood. The melody taken is that known as 'Patrick Sarsfield,' and the variations thereon are thirty-one in number, arranged in four groups, having kinship respectively with the four movements of a symphony. Mr. Wood has written a work that is both clever and interesting, the sections being well contrasted, the part-writing resourceful, and the scoring rich and well balanced.

TWO FRENCH ARTISTS.

A series of six recitals given by two French artists, Mlle. Blanche Selva and Madame Jeanne Diot, the one a pianist, the other a violinist, commenced at Steinway Hall on November 18, but we can only speak of the first four. Mlle. Selva has given a Bach, a Beethoven, and a Schumann recital, and although the works of these composers which she interpreted were more or less familiar, the pianist's readings were of special interest. Her Bach playing was most satisfactory, while her rendering of Beethoven's Sonatas, Opera 106, 110, and 111, showed not only understanding of the music, but genuine feeling. Well-trained fingers also enable her to carry out her conception of the works. Mlle. Selva's readings of Schumann's 'Davidsbündler' and 'Kreisleriana' reminded us much of Madame Schumann, in the evidence she gave of being entirely occupied not with herself as pianist, but with the composer. Of Madame Diot we cannot yet offer a definite opinion. She has given only one violin recital, and two of her pieces were concertos with pianoforte accompaniment. For the present we will only say that she is an accomplished artist, and that her tone and technique are excellent.

MR. DELIUS'S 'APPALACHIA.'

The concert held at the Queen's Hall on November 22, with the New Symphony Orchestra, under the able direction of Herr Fritz Cassirer, was one of considerable interest. The programme consisted of four numbers, two of which were novelties, so far, at any rate, as London is concerned. Mr. Frederick Delius gave a concert of his own music here some years ago, which provoked considerable discussion. Since then several of his works, including an opera, have been produced in Germany. At the concert in question his 'Appalachia,' was given. It consists of variations on an old slave song for full orchestra and chorus, but the latter plays but a small part in it. There is power and character in the music, but at first hearing some of the harmonic progressions sound extravagant and at times harsh. Although the new orchestra played well, an extra rehearsal might have made some of the rough places plain. At the close the composer was twice called to the platform. The other novelty was the Dance from Strauss's 'Salome,' which is most characteristic as regards rhythm and colour. It was well performed, the conductor being both able and energetic. The concert opened with the 'Meistersinger' Overture and ended with Strauss's 'Heldenleben'; in the latter work the violin solo was admirably played by Mr. John Saunders, the leader of the Orchestra.

CHAMBER CONCERTS.

The principal feature of the 'Broadwood' concert on October 26, at Æolian Hall, was a new Pianoforte quintet in C minor by Mr. James Friskin, a gifted young composer trained at the Royal College of Music. The work comprises four movements pleasantly distinguished by clearness of form, melodious themes and directness of treatment. The most attractive portions are the second and third, the former partaking of the character of a *Scherzo* and the latter an *Adagio sostenuto* of grave but not lugubrious expression. With the composer at the keyboard and efficient string players in Messrs. T. Morris, H. Kinge, F. Bridge and T. James the work was admirably rendered and much applauded.

The Kruse Quartet party attracted appreciative audiences at Bechstein Hall on October 26, November 9 and 23. The Brussels Quartet made its reappearance at Bechstein Hall on November 13 and 18. The volume of tone was remarkable for richness and resonance, and the precision of attack, shades of tonal force and delicacy in *pianissimo* passages were enthralling. No finer quartet playing has been heard in London.

The Sevcík Quartet reappeared at Æolian Hall on November 15, and gave the first performance in London of a new Pianoforte quintet of typical Bohemian character by Mr. Novak. This work consists of three numbers, the finest of which is the second, consisting of variations on an old Bohemian 15th century folk-tune of wistful character.

The annual concert given by Mr. E. H. Thorne took place at Queen's (small) Hall on October 26, when the programme included the following compositions by Mr. Algernon Ashton; three pianoforte solos (Op. 125), played by Miss Beatrice Thorne; three songs sung by Mr. James Horncastle; and the Sonata in A minor for pianoforte and violoncello (Op. 115), performed by Mr. E. H. Thorne and Miss Gertrude Ess. The two last-named artists also co-operated in Beethoven's G minor Sonata (Op. 5) and Chopin's Introduction and Polonaise (Op. 3). Dr. A. Herbert Brewer's 'Three Elizabethan Pastorals,' sung by Mr. James Horncastle, were included in the programme.

At the concert jointly given by Miss Ada Thomas, Mr. T. F. Morris, and Herr E. Krall, at the Æolian Hall on November 14, Miss Rosie Budd, the possessor of a sweet soprano voice, gave great pleasure by her tasteful and expressive renderings of songs by Purcell, Arne, and Mackenzie.

A very interesting concert of old music was given by the Chaplin Trio at Æolian Hall on November 4, and the Wessely Quartet furnished much enjoyment to their numerous patrons on October 30 at Bechstein Hall.

PIANOFORTE RECITALS.

Much interest attached to the concert given by Miss Maude Gay at Steinway Hall, on November 6. As a former student at the Royal College of Music, she studied under the late Mr. Edward Dannreuther. In Beethoven's Sonata (Op. 101), Miss Gay showed a command of her instrument and power of expression that invested her interpretation with special interest. She also played, for the first time in London and with engaging vivacity a Capriccioso in B minor by the late W. Y. Hurlstone. Three songs by Edward Dannreuther, which included a charming setting of Tennyson's 'Sweet and low,' were admirably sung by Mr. Thomson, who also introduced two attractive new ditties respectively entitled 'Amaryllis' and 'Song of the three mariners,' by Mr. Hamilton Harty. Violin and violoncello solos were contributed by Madame Nettie Carpenter and Mr. Rubio.

Mr. Godowsky, at his recital at Bechstein Hall on October 29, gave more attention than he had formerly done to the æsthetic than to the technical side of his interpretations, with the result that his most recent renderings have certainly improved his artistic position in the opinion of connoisseurs.

Amongst other numerous pianoforte recitals recently given, record is due of Miss Norah Drewett's at Bechstein Hall on November 11, when this clever lady played with notable intelligence. Mr. Ossip Gabrilowitsch gave the first of two recitals at Æolian Hall on November 12, displaying a finished technique and great conscientiousness in his readings. On the same day, at Bechstein Hall, Mr. Howard Jones gave a recital of Brahms's music, which he interpreted in a manner that increased esteem for this accomplished artist.

Vocalists depend greatly on the weather, and the 'black' days experienced last month will easily account for the request for indulgence on the part of Miss Dorothy Purser, who made her first appearance at Æolian Hall on November 15. Unhackneyed selections of songs by Leonardo Leo and Legrenzi call for praise, and, so far as one could judge, her voice is good, while her style of singing showed careful training. Miss Maude Scruby played various solos with taste and skill.

Mention is due of the violin and pianoforte recital given by Messrs. Spalding and Cortot. The young violinist played in a more matured style than previously, and Mr. Cortot—an esteemed Parisian musician who made his first appearance in England on this occasion—proved himself to be a pianist of great technical facility and keen dramatic perception.

Musical Competition Festivals.

KEIGHLEY.

October 19 and 26.

This festival, which is called the Summerscales competition, in memory of the conductor of the Keighley Musical Union, who died in 1890, held its sixteenth annual gathering with success, from the musical point of view, although we regret to hear the financial result was not satisfactory. On the first day Dr. H. Walford Davies and Miss Edith Robinson (violinist) adjudicated. Miss Mary H. Wood, of Castleford, was an undoubted first in the senior violin class. The Skipton mixed-voice choir (Mr. N. Smith) gained a prize, and in a men's-voice choir section the Wyke Glee Union (Mr. T. Sykes) was successful. The combined choirs sang their pieces under Dr. Davies. In his adjudication he attributed some failures of intonation to carelessness.

On the second day Dr. McNaught adjudicated. Fifteen boy soloists sang two songs, and Stanley Townend, of Bradford, was awarded the prize. The tests for tenors were rather severe. They were 'Love's philosophy' (Pointer) and 'Onaway! awake, beloved' (Coleridge-Taylor). Mr. R. W. Hobbleshaw, of Bramley, gained the prize. The Craven Quartet was successful in the mixed-voice quartet class, and the Padiham Apollo Quartet, which displayed great ability, was first in the male-voice quartet class. A ladies'-voice choir section did not attract any entries. The chief mixed-voice choir section brought no fewer than eight choirs, some of which were remarkably well equipped for the tests, which were 'Let me the canakin clink' (McEwen) and 'The hunting song' (Benedict). The Bradford Vocal Union and the Harrogate Vocal Union, both under the experienced guidance of Mr. Hiram Ball, and the Saltaire Choir, under Mr. W. Lloyd Ashton, did remarkably well, but the Keighley Vocal Union, under Mr. W. S. Wilkinson, managed to get one mark ahead of the Bradford choir and was awarded first-prize. A still higher level of excellence was recorded in the male-voice choir section, although only three choirs appeared. The tests were Hegar's now famous choral ballad 'The phantom host' and a chorus, 'Song of freedom,' by Mr. Frank Davidson, a local composer of high aims. The Habergham Glee Union, under Mr. Ernest Hitchon, gave a thrilling performance of Hegar's piece. Often as this piece has been performed during recent years by the best male-voice choirs in the country, it may be doubted whether ever before it had been so magnificently presented as it was on this occasion.

The arrangements for the festival worked with great smoothness owing to the experience and businesslike organizing power of the honorary secretary, Mr. Allan Bradley.

BARROW-IN-FURNESS.

November 7, 8 and 9.

This competition continues to grow in importance. The entries this year constituted a record in the history of the festival. There were 191 vocal and instrumental soloists, and many choirs of various kinds. Some of the pianoforte playing was very promising, and the solo-singing classes attracted many highly competent vocalists. The second day was devoted to the children. The girls' solo section, in which the test-piece was Mendelssohn's 'Slumber song,' was especially successful. Four school choirs had as tests the whole of the nine folk and national songs comprised in 'A garland of songs, Set 2.' The victors, by a small margin, were St. James's girls (Mrs. Ashburner). At the evening concert the children combined to sing the whole cycle under the direction of Dr. McNaught who, with Mr. W. Griffith, adjudicated. On the third day the competition was open. The winning tenor soloist, Mr. Ernest E. Neale, came from Nottingham, and the winning bass, Mr. George Veevers, from Blackpool. The Alexandria mixed-voice quartet, from Bradford, sang remarkably well and was awarded a premier place, and a beautiful performance by the Lancaster Centenary Quartet gained the prize in the male-voice quartet section. Four female-voice choirs, all of first-rate capacity, sang the four-part song (unaccompanied), 'Some strain that once thou heardest' (Marie Wurm), with the result that the first prize fell to Mrs. Bourne's St. James's ladies' choir. The Lancaster male-voice choir (Mr. R. T. Grosse) gained a prize, and the Preston Vocal Union (Mr. H. Whittaker) was successful in the madrigal class. Interest centred in the chief class for mixed-voice choirs. Six choirs entered, but only five choirs sang. The test-pieces were 'Soul star,' by Havergal Brian, and 'The song of the pedlar,' by C. Lee Williams. Mr. Brian's piece is intricate and 'modern' in its idiom and texture, and demands considerable technical and interpretative ability to bring out its undoubted beauty and originality. It is pleasant to record that these demands were splendidly met by the excellent choirs that appeared. The Barrow Madrigal Society (Mrs. Bourne) has a great reputation, which on this occasion it fully maintained, and it had the satisfaction of adding one more to its plethora of laurels by winning the first place.

At one of the evening concerts Mr. Charles Tree gave a vocal recital in which he showed great versatility. Miss Winifred Wright, L.R.A.M., was the highly competent official accompanist, and Mr. T. J. Symons was the active and highly efficient secretary. The audiences were generally large and always greatly interested.

THE WORCESTER COUNTY (MASSACHUSETTS) JUBILEE FESTIVAL.

This important music-making, whereby the Worcester County (Mass.) Musical Association celebrated the completion of a half century of annual musical festivals, was held during the first week of October. The principal works performed were Elgar's 'The Dream of Gerontius' (Part I.), Horatio Parker's 'Hora Novissima,' and a new 'dramatic poem,' entitled 'Job,' composed by Mr. Frederick S. Converse.

In *The New Music Review* Mr. H. E. Krehbiel thus refers to the two native compositions, Professor Parker's 'Hora Novissima' and Mr. Converse's 'Job':

'The performance of "Hora Novissima" was the fourth that the oratorio has received at a Worcester Festival, the first being in 1897. I doubt whether the strong, noble, joyful work, so equable in its excellence, truly a gem in America's musical crown, has ever been sung better by the choir than it was on this occasion. I have heard it often in the course of the fifteen years since it had its first performance in New York. Meanwhile works have come and gone,—works by foreign as well as native composers;—they have been heard with honest and sympathetic interest and parted with without a pang. Yet, after all the years and all the experiences, Prof. Parker's work sounded to me as fresh and lovely as ever it did when first it awakened a sense of pride in the achievement by an American composer, the influence of which we all felt was to be more than fleeting and local. In view of the doings since of American composers (including Prof. Parker himself), it was a delight to listen to the outpourings of one who knew so well the compelling powers of genuine melody properly clothed in harmonic and instrumental garb that he had no dread of the obvious, and never checked the flow of his thoughts even if occasionally they ran into familiar channels. "Hora Novissima" is a genuine creation, because it is a spontaneous, unconstrained, natural utterance, and not a striving after things which are supposed to be the voice of the times. It has lived a decade and a half and has lost none of its vitality; it will continue to live because those who have heard it once, twice or many times will rejoice to hear it again, and still again, as did the audience at Worcester at this festival.

'Mr. Converse's new composition is a serious work, most admirably planned, and for the greater part carried out in a manner which must challenge the admiration of all judicious music lovers. The features in which it disappointed me were those in which it ran counter to my artistic convictions, my tastes, and my attitude toward a large part of what is called latter-day progress. Mr. Converse has with a fine fancy sought to differentiate between the personal utterances of Job and his comforters (whom he rolls into one to suit his poetic scheme) and the impersonal utterances of his chorus, to whom he gives a celestial mission as the hymners of the grandeur, beauty and unalterableness of the works of nature's God. For the latter he has found a beautiful and puissant voice in music which in melody and harmony is churchly—diatonic and modal. For the dialogue he adopts chromatic melodies, chromatic harmonies and the devices of modern orchestration. Unfortunately, Jehovah is also brought into this mêlée of passion, and since He speaks "out of the whirlwind" we have the modern storm-producing apparatus brought into play down to the silly wind-machine, which was borrowed from the property-room of the theatrical melodrama by Richard Strauss. Consciously, or unconsciously, Mr. Converse has brought into conflict idealism and realism, and it is the latter which fails to maintain itself, to uphold the dramatic principle for whose sake it is introduced. . . . Mr. Converse's "Job" is conceived in a spirit of dignity and sincere endeavour. So long as it remains in the realm of the ideal (as, for instance, in the first chorus with its Gregorian echo, the concerted number in which the psalm "Beati omnes" furnishes the textual substratum, and the opening and closing "Laudate dominum"), it is beautiful and uplifting; when it adopts the idiom of the modern Italian operatic veritists it falls fluttering to the earth.

The festival was conducted by Mr. Kneisel and Mr. Goodrich. The latter, who ably conducted all the choral works, appeared for the last time as the Festival Association's choral conductor, but not without being made to feel by the singers, the public, and the officers of the Association that his excellent work during many years had met with cordial appreciation.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15.

The season opened with a surprising novelty. In the course of the summer a Society was founded for the spread of musical knowledge. The Society organized an orchestra of its own and named it the Viennese 'Tonkünstler-Orchester.' Symphony concerts have been arranged, and the first has already been successfully given. Together with the orchestras of the Philharmonic and of the Concert Society, it forms the third factor in the cultivation of symphonic music here. For the first year, Nedbal (formerly viola player in the Bohemian Quartet), Stavenhagen and Pfitzner have been engaged as symphony conductors, and Karbach, Wallner, Lehar and others as conductors of the popular concerts. Nedbal, whether of classical or modern works, gives a plastic, highly expressive and generally intelligible rendering; he displays temperament and 'go.' The tone of the orchestra is so excellent that one is apt to forget that the organization has only been recently established.

Ferdinand Loewe, at the Concert Society, has given admirable performances of Brahms's third, Beethoven's fifth, and Schubert's 'Unfinished' Symphonies. At these concerts, too, was heard Mozart's 'recently discovered' Violin concerto. However interesting the music, one could not but wonder whether Mozart really wrote it: it is the work of a clever, well-trained, rather than a gifted composer; and even the violin technique does not appear to be Mozart's. In addition to this Concerto, Professor Petri played Joachim's Orchestral variations, in memory of the departed master, who only six months ago, together with his world-famed associates, performed all Beethoven's Quartets to enthusiastic audiences. Special performances were recently given in memory of the composers Edvard Grieg and Ignaz Brüll; of the works performed may be named Grieg's Pianoforte concerto and Brüll's Rhapsody for pianoforte and orchestra, Frl. Vera Schapira playing the solo parts.

Beethoven's ninth Symphony was performed at the Philharmonic Society under the direction of Schalk; it went well, especially the choral section. At another concert were played the same composer's C minor, and a seldom-heard but very original and engaging Symphony in B minor by Haydn. Schalk also conducted an extremely fine and impressive performance of Bach's B minor Mass at a concert of the Gesellschaft der Musikfreunde. Of the soloists the best were Frau Cahnbley (soprano) and Herr Senius (tenor). Specially effective were the difficult trumpet parts performed, according to Bach's original notation, by the long instruments constructed for that very purpose.

At the Opera House an excellent rendering of Puccini's new work 'Madama Butterfly' was given here for the first time, and in the composer's presence. Selma Kurz in the title-rôle was admirable. A change has taken place in the management of the Opera House. Gustav Mahler retires from the post of artistic director, and Felix Weingartner takes his place. In the branch of musical literature I would call attention to 'Das Handbuch der Clavierliteratur,' 1830-1905, by Adolf Prosniz, the former learned professor at the Vienna Conservatorium. The volume is small, but the outcome of long study and experience; it is a trustworthy book of reference. The author expresses his opinions freely, but he has thoroughly mastered the subjects of which he treats.

Mandyczewski.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society's second subscription concert was given on November 22, the principal part of the programme consisting of Elgar's 'Dream of Gerontius.' The solo parts were taken by Miss Phyllis Lett and Messrs. Gervase Elwes and William Higley. This work has been performed only once before in Belfast, and as a proof of the advance of musical culture in this city there has since been a general desire for a repetition of it. Both chorus and orchestra found the preparation for the performance most interesting and instructive, and the result was an excellent production.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

In the Town Hall, on October 24, the Birmingham Festival Choral Society inaugurated its season's concerts with Mr. Granville Bantock's 'Omar Khayyam' (Part I.). The work had not been heard in Birmingham since its production at last year's Festival, and considerable interest was attached to this its second performance. Dr. Sinclair secured a remarkably fine rendering of the work, but the enormous difficulties of the orchestral score, wherein the composer reveals his extraordinary gifts as an orchestral colourist, were surmounted only to a certain degree, and we have yet to wait for a consummate rendering of this remarkable composition. The principals, Madame Kirkby Lunn, Mr. John Coates and Mr. Frederic Austin, sang with enthusiasm and earnestness.

The Midland Musical Society gave its first concert of the season on October 26 before a large audience that completely filled our Town Hall, when Mendelssohn's 'St. Paul' was performed. The amateur portion of the orchestra was considerably augmented by a large contingent of professional musicians from the Birmingham Symphony Orchestra, whereby quite an artistic and efficient reading of the overture and the accompaniments was obtained. The chorus formed a well-balanced body of singers, whose efforts were characterized by fine tone-quality and gradation of light and shade. Excellent work was done by the principals, Miss Hilda de Angelis, Miss May Seiber, Mr. Ernest R. Ludlow and Mr. William Bennett. Valuable aid was rendered at the organ by Mr. C. W. Perkins, and Mr. A. J. Cotton conducted.

The Birmingham Choral and Orchestral Association's second concert of the season, given in the Town Hall on November 9, under Mr. Joseph H. Adams's conductorship, was of a miscellaneous character, the work of the choir being restricted to Gade's delightful little cantata 'Spring's message,' Webbe's part-song 'When winds breathe soft,' and the choral march 'Hail to thee' from Gounod's 'La Reine de Saba.' The singing of the chorus was bright and telling and excellent in well-balanced ensemble. The orchestra of the Association, supplemented by professional instrumentalists, did its work artistically. Among the purely orchestral items were Weber's 'Oberon' overture, Grieg's 'Peer Gynt' Suite and Gounod's 'Funeral march of a marionette.' A feature of the concert was Mr. Arthur Cooke's masterly performance of Tchaikovsky's Pianoforte concerto in B flat minor, well accompanied by the orchestra. The vocalist was Miss Mary Lund, a London soprano gifted with a bright and well-schooled voice.

The famous Sheffield Choir paid its first visit to Birmingham, and gave in the Town Hall on November 7 a performance of 'Elijah' under Dr. Coward's conductorship. The voices numbered 300, and the orchestra was that of our local Symphony Band. The singing of the choir was quite remarkable for tone-power and exquisite gradation of light and shade, and above all on account of the almost overwhelming precision of attack. The performance created quite a sensation, and Dr. Coward and his choir were the recipients of an ovation at the close. The principals were Miss Lilian Adams, Miss Carry James, Mr. Henry Brearley and Mr. Joseph Lycett. The Birmingham Concerts Society gave two orchestral concerts in the Town Hall, one on October 29, under Mr. George Halford's conductorship, the other on November 12, under the conductorship of Mr. Thomas Beecham, the founder of the London New Symphony Orchestra. Mr. Beecham—who made his first appearance here on this occasion and submitted a programme of pieces practically unknown to local audiences—has also been appointed conductor of the Birmingham City Choral Society.

The musical matinées given in connection with the Royal Society of Artists' autumn exhibition of pictures, have proved the best attended and most interesting since Mr. Oscar Pollack became director sixteen years ago.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert for the season of the Society of Instrumentalists was held at the Victoria Rooms on November 2, and with the assistance of some local professionals several interesting compositions were creditably rendered. Mr. George Riseley conducted the first, and Mr. Harold Bernard the second part of the programme. Among the works performed were Schubert's 'Unfinished' Symphony, Weber's 'Oberon' Overture, German's 'Nell Gwyn' dances, a Fantasie Caprice by Vieuxtemps (Mr. J. Duys, solo violin), and a selection from Offenbach's 'Contes d'Hoffmann.' The Apollo Glee Singers contributed at intervals some favourite part-pieces, the solo vocalist being Miss Teresa Blamy. There was a large audience, and the concert proved a great success.

At Colston Hall, on November 6, the Bristol Harmonic Male-voice Choir gave its annual concert, under the direction of Mr. Jenkins. In addition to the glees, Signor Natale Morro gave operatic solos, and there were songs by Miss Gertie Somerton and Mr. W. Morgan. Mr. George Riseley played with his accustomed ability on the organ.

The Clifton Quintet opened its season with a concert at the Victoria Rooms, on November 7. The executants were Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). Grieg's Quartet in G minor (Op. 27), and Beethoven's Quartet in C (Op. 59) were skilfully played. Mr. Lewis executed a Ballade and Serenade by Joseph Suk, and Mr. Herbert Parsons played two compositions by Chopin, and two Impromptus in B flat and C by Mr. R. O. Beachcroft, organist of St. Paul's Church, Clifton, which were well received.

The second ladies' night of the Weston-super-Mare Orpheus Society drew together a large number of persons at Knightstone Pavilion on October 29. Mr. Edward Cook (of Bristol) was the conductor, and the choir, numbering forty-three voices, was heard with pleasure in a carefully arranged programme. The balance of tone was good, and the interpretations of the different pieces testified to pains taken in the preparation.

At the first concert of the season, on November 16, Bristol Choral Society performed Gounod's 'Romeo and Juliet' at Colston Hall before a large audience. The choir and band numbered upwards of 500 performers, and Mr. George Riseley conducted. The music of the different characters was allotted as follows: Juliet, Madame Esta d'Argo;

Stephano, Miss Eveline Gerrish; Gertrude, Madame Vickers; Friar Lawrence, Mr. R. Radford; Capulet, Mr. Frank Halpin; Romeo and Tybalt, Mr. H. Turnpenney; Mercutio, Mr. Montague Worlock. The unfamiliar work was excellently rendered, and the audience appeared highly gratified with the performance of the opera.

The Bristol Symphony Orchestra, formed in February last, made its first public appearance on November 20 at the Victoria Rooms, and under the direction of Mr. F. S. Gardner played effectively the overtures to 'Der Freischütz,' 'Die Zauberflöte' and 'Hansel und Gretel,' Schubert's 'Unfinished' symphony, and the Ballet music from Gounod's 'Faust.' The vocalist was Mr. Arthur Walenn, who sang with animation. There was a large and appreciative audience.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the first of Messrs. Paterson's Orchestral concerts, on November 11, Dr. Cowen conducted fine performances of Beethoven's 'Leonora' overture No. 3, Schumann's D minor Symphony, Tchaikovsky's 'Capriccio Italien' (Op. 45), a bourrée and hornpipe from Handel's 'Water music,' and a new march, 'Pomp and Circumstance,' by Elgar. Madame Blanche Marchesi was the vocalist, her contributions including Senta's ballad from 'The flying Dutchman,' a valse song by Johann Strauss, and four charming 'Bird songs' by Liza Lehmann, written for Madame Marchesi and sung at this concert for the first time in public. At the second concert, on November 18, Herr Max Fiedler, of Hamburg, conducted and created a highly favourable impression on this his first appearance in Edinburgh. The purely orchestral programme comprised 'Der Freischütz' and 'Tannhäuser' overtures, Tchaikovsky's fifth Symphony, the Prelude and Liebestod from 'Tristan,' and the Waldweben from 'Siegfried.'

A large and appreciative audience greeted M. Eugene Ysaye, the famous Belgian violinist, who was accompanied by his brother, M. Theo. Ysaye, pianist, on the occasion of his recital at Messrs. Methven & Simpson's first classical concert, on November 2. At the second concert, on November 12, M. Victor Maurel, the eminent French baritone, made a welcome reappearance, and quite captivated his listeners by a truly wonderful exhibition of dramatic vocalization. At the same concert, the 'New' Trio (Messrs. Ludwig Zimmermann, violin, Paul Ludwig, violoncello, and Richard Epstein, pianoforte, made its début in Scotland, and in trios by Haydn and Saint-Saëns revealed qualities of nuance which too seldom are heard in this branch of ensemble playing. At the third concert, on November 19, M. Thibaud, violinist, and M. Cortot, pianist, gave fine interpretations of César Franck's Sonata in A major and the 'Kreutzer' Sonata. M. Thibaud played Saint-Saëns's 'Introduction and Rondo Capriccioso,' and M. Cortot gave a transcription of an organ concerto by Friedmann Bach. Mrs. Henry J. Wood, accompanied by Mr. Wood, was the vocalist.

On October 29 the Edinburgh String Quartet (Messrs. Colin Mackenzie, J. H. Hartley, R. de la Haye and D. Millar Craig) performed quartets by Mozart (in A), Beethoven (in E flat, Op. 74), and Dvorák (in F, Op. 96).

Mr. Robert Burnett, whose fame as a baritone vocalist is now more than local, gave his annual recital on October 30. The programme contained no fewer than twenty-five songs, a considerable number of which were indicated as given for the first time in Scotland.

The annual recital of Mr. Paul Della Torre took place on November 4, at which his fine rendering of various pieces gave further proof of his interpretative powers.

Miss Marion Dalziel, assisted by Mr. D. Millar Craig, violoncellist, gave a vocal recital on November 8. Her voice is a mezzo-soprano of pleasing quality, and she was most successful in winning the appreciation of her audience. The violoncello solos of Mr. Millar Craig were an enjoyable feature of the concert, and Mr. R. W. Pentland accompanied.

The first of the group of Historical Concerts of the season, given in the University Music Class Room on November 6, took the form of an organ recital by Sir Walter Parratt. The programme ranged from Girolamo Frescobaldi to Max Reger, and Sir Walter's masterly exposition of his art gave unbounded pleasure to a crowded audience.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Just before the beginning of the regular concert season some minor events took place, among them being pianoforte recitals by Messrs. Frisken, Lowson and Hyllested, and vocal recitals by Mr. Thorpe Davie and Mr. George Martin. On November 4 the opera class of the Athenæum School of Music began a week's performances of Bizet's 'Carmen.' Both chorus and principals interpreted their parts quite creditably, but the outstanding feature of the performances was the splendid orchestral accompaniment. Mr. Henri Verbrugghen acted as conductor.

The annual concert of the Glasgow Select Choir took place on November 9. This was the first public appearance of the Choir under its new conductor, Dr. Davidson Arnott, whose choral ballad 'Young Lochinvar' formed an attractive item on the programme. The Glasgow Bach Choir, conducted by Mr. J. M. Diack, gave a good rendering of Bach's Magnificat in D and some miscellaneous pieces in the Bute Hall at the University on November 13. The organ accompaniments were skilfully played by Messrs. Herbert Walton and A. M. Henderson.

The Choral and Orchestral Union auspiciously opened its season's work on November 12, when Dr. Cowen and the Scottish Orchestra were warmly greeted by a large audience. The personnel of the orchestra is practically the same as last year, and a successful season is anticipated. The programme of the opening concert was on familiar lines, and included Beethoven's overture to 'Fidelio,' No. 4, and the third Pianoforte concerto, Schumann's Symphony in D minor, and the first performance here of Elgar's 'Pomp and Circumstance' March, No. 4. The solo part in the Concerto was brilliantly played by Signor Busoni, and Dr. Cowen obtained the best from his band in the symphony. Elgar's new march proved a very popular number.

At the first Saturday Popular Concert on November 16, Dr. Cowen submitted a highly attractive programme, the more popular numbers being Beethoven's overture 'Leonora' No. 3, and Mozart's Symphony in E flat. Sibelius's march from the suite 'Karelia,' and Nos. 2 and 4 from Holbrooke's 'Scenes from Dreamland' were played for the first time here, the former being especially well received. An additional attraction was the fine singing of Madame Blanche Marchesi.

Associated with the Scottish Orchestra, the Choral Union gave a most successful performance of Saint-Saëns's 'Samson and Delilah' on November 19. The choruses were sung with all the verve and precision we have come to expect from Mr. Bradley's choristers in music of this type. Of the solo vocalists Miss Doris Woodall bore the honours in the part of Delilah, but excellent work was done in the other parts by Messrs. Lloyd Chandos, Frederic Austin and Montague Borwell. The accompaniments of the Scottish Orchestra left little to be desired, and Mr. Joseph Bradley conducted the performance with distinction.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the annual meeting of the Gloucester Orpheus Society, the committee's report showed a satisfactory financial result. Sir Hubert Parry was re-elected president, and Dr. A. H. Brewer, conductor. Several new members have joined the Society, and the attendance at the first weekly practice was one of the largest on record.

The Gloucestershire Orchestral Society decided at its annual meeting to undertake the following works for performance next season: Dvorák's 'From the New World' symphony, Mendelssohn's 'Ruy Blas' overture, Bach's Suite and Gavotte (for strings) and Saint-Saëns's 'Suite Algérienne.' The report for the sixth season of the Society stated that there was a balance to be carried forward of £36 2*s.* 7*d.*

The Gloucester Choral Society has decided to give at its first concert of the season Dvorák's 'Spectre's bride,' to be followed at the second concert by Haydn's 'Spring,' and Dr. Brewer's 'Sir Patrick Spens.' The testimonial concerts to Mr. J. A. Matthews, of Cheltenham, are referred to under 'Church and Organ Music' on p. 796.

Miss Marie Hall, with the Birmingham Orchestra, the Black Dike Band, Messrs. Dalton Baker, Busoni, Backhaus and Miss Ada Crossley are among those who have visited Cheltenham during the past month.

By kind invitation of the Duchess of Beaufort, a recital was given at Badminton House during the month by Mr. Haydn Gunter, a promising young Welsh violinist.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first concert given by the Orchestral Society on October 26 was entirely devoted to Wagner, and proved to be both financially and musically successful. Notably well played was the Vorspiel and Liebestod ('Tristan') and the Prelude and Finale of Act 3 ('Parsifal'). Mr. Granville Bantock was especially successful in conducting this congenial music, and Mr. Plunket Greene was the vocalist. At the Orchestral Society's first gentlemen's concert, held in the Myrtle Street Gymnasium on November 9, Bach's Suite in D, Mozart's ballet-music 'Les petits riens' and Dvorák's Suite in D (Op. 39) were performed, and the programme was completed by Elgar's Serenade for strings (Op. 20), a beautiful work well played. Mr. Bantock conducted, and Mr. Hamilton Harris, the possessor of a resonant bass voice, sang Purcell's 'Ye twice ten hundred Deities' with considerable effect.

At the second Philharmonic concert, on October 22, Mr. Granville Bantock's prelude 'Sappho' was heard with appreciation, and M. Ysaye played two violin concertos—Mozart's No. 3, in G, and Beethoven's in D. The vocalist was Madame Kirkby Lunn. The principal feature of the third concert, on November 5, was a fine performance of Tchaikovsky's Pianoforte concerto in B flat minor, in which Miss Fanny Davies brilliantly played the solo part. In addition to Rubinstein's Staccato Etude, Miss Davies also played one of Mendelssohn's 'Songs without words.' Next in importance was Strauss's 'Tod und Verklarung.' Interesting also was the first performance here of Mozart's 'Serenata-Notturna,' No. 6, composed at Salzburg in 1776, and scored for a string quartet and an orchestra of strings and drums. Mr. Herbert Witherspoon made a favourable impression by his singing, especially in Ambroise Thomas's 'Air du Tambour Major.'

The progressive policy of the Societa Armonica was evidenced at the opening concert on November 2, when Tchaikovsky's Fourth symphony and Elgar's 'Froissart' overture were played. Schumann's Pianoforte concerto also found a place in the programme, but the unwisdom of presenting this beautiful classic without a rehearsal with the band was shown by the performance, although the soloist, Mr. Josef Greene, a young local pianist, played the pianoforte part exceedingly well. The vocalist was Mr. Ashbridge Miller. The assistance of Dr. Lierhammer gave vocal distinction to the concert given on October 25 by Miss Mary Turner, whose pure if not powerful soprano voice has been well trained. A word of appreciation is due to the violin solos of Miss Dorothy Bridson, who played with artistic finish and beauty of tone. Among other miscellaneous concerts was that given by Madame Ada Crossley on November 2, at which Mr. Percy Grainger played his arrangement of Stanford's 'Irish Reel' and Liszt's 'Twelfth Rhapsody' with skill and animation. A recital by Miss May Currie on October 23 served to agreeably display her contralto voice in a range of songs which included Hatton's 'Enchantress.' At his concert on October 23 Mr. Frederick C. Nicholls submitted a programme of original compositions of merit and interest comprising songs, pianoforte pieces, a violin suite and a pianoforte quartet. He was assisted by Miss Grainger Kerr (vocalist) and Mr. John Lawson (violin).

The concert given on November 4 by Miss Lizzie Stocks (pianoforte) and Miss Mabel Stocks (violin) proved that these young ladies are taking their art in earnest. The songs contributed by Mr. Frederic Austin were highly interesting, especially 'Too late' and 'Thou art come,' by Mr. Ivor Atkins, and a fanciful, if fragmentary, setting of 'Hark, hark the lark' by Ernest Austin, the singer's brother. Mr. Eric Chapman accompanied.

The first of a series of Chamber concerts which have been initiated by Mr. Lawrence Atkinson for residents in Birkenhead was given in the Town Hall there on November 4, when the Brodsky Quartet, with Miss Lillie Wormald as vocalist, provided an enjoyable programme, which included two quartets—Haydn's in D (Op. 64, No. 1) and Beethoven's in C (Op. 59, No. 3).

A noteworthy pianoforte and violin recital was given in the Claughton Music Hall, Birkenhead, on November 16, by Dr. Stanley Dale and Mr. J. E. Matthews, when the programme contained Strauss's Sonata for violin and pianoforte (Op. 18) and Tchaikovsky's Violin concerto. Dr. Dale, who is an excellent pianist as well as an organist, played Grieg's Ballade for pianoforte (Op. 24), and Miss Annie Worsley contributed songs by Wolf, Brahms and Stanford.

The performance of Sullivan's 'Martyr of Antioch' given by the Welsh Choral Union on November 16 upheld the high reputation of this fine choral body, which Mr. Harry Evans directs with conspicuous ability. The choir fully realized the choral opportunities which the work affords, especially in the beautiful unaccompanied Funeral Anthem. The vocal principals were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Dalton Baker. The programme also included Handel's 'Hailstone' chorus, which was sung with astonishing verve and realism. The orchestra played Cowen's 'Butterfly's Ball' Overture and Elgar's new 'Pomp and Circumstance' March No. 4.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the second of the Hallé concerts, on October 24, Miss Marie Hall played Max Bruch's Violin concerto, and Saint-Saëns's Rondo capriccioso. The band excelled itself in performances of Beethoven's Symphony in D, Mendelssohn's 'Hebrides' overture, the 'Lohengrin' Prelude, and the 'Meistersinger' overture. Mr. Godowsky appeared at the following concert on October 31, and played Beethoven's Pianoforte concerto in G and the solo in César Franck's Symphonic Variations. The orchestral numbers were Brahms's first Symphony, the 'Leonora' overture No. 3, and the Good Friday music from 'Parsifal.' At the fourth concert, on November 7, Elgar's 'Dream of Gerontius' was given—for the sixth time at these concerts. The principals were Miss Alice Lakin, Mr. John Coates and Mr. Herbert Brown. The programme on November 14 contained Beethoven's 'Eroica' symphony, Strauss's 'Ein Heldenleben,' and Berlioz's 'Benvenuto Cellini' overture, with songs by Elgar (two of the 'Sea Pictures') and Granville Bantock ('Evening song' and 'Bridal song,' from the 'Sappho' cycle), sung by Miss Marie Stuart.

Lady Hallé was most enthusiastically greeted at the sixth concert of her Jubilee year, when she played Viotti's Violin concerto in A minor (No. 22), and Joachim's Notturno (Op. 12). The orchestral selections were Tchaikovsky's fifth Symphony, Liszt's 'Hungarian' Rhapsody (No. 2), and Grieg's 'Old Norwegian Romance' with variations. The last-named piece formed a very appropriate 'In Memoriam' performance, inasmuch as we believe this orchestral arrangement of Grieg's (Op. 51) for two pianofortes was the last work of importance upon which the composer's genius was exercised.

In the absence of Dr. Richter during part of January and February—when he is to conduct the performances in English of the 'Nibelungen Ring' at Covent Garden—the concerts will be conducted by Herr Beidler, some time conductor of the Imperial Theatre, Moscow. At the meeting of the guarantors at which the arrangement with Dr. Richter was sanctioned, the rumour was amply contradicted that Dr. Richter had a permanent engagement in America in contemplation.

The second of the Gentlemen's Concerts, held November 4, took the form of a pianoforte and vocal recital. Mr. Godowsky played Chopin's B flat minor sonata; Liszt's transcriptions of Schubert's 'Gretchen am Spinnrade,' and 'Das Wandern'; Nos. 2 and 8 of Schumann's Novellettes; of Liszt, further, the 'Hohe Liebe' Nocturne in A flat, one of the Petrarch Sonnets (in E major), and the Transcendental Studies, 'Feux Follets' and 'Mazeppa';

and finally Glazounow's 'Valse de Concert' (Op. 47), arranged for pianoforte by Blumenfeld. Mr. Victor Maurel sang some songs, which included the old English duologue 'The keys of heaven.'

The first of the Brodsky Quartet Concerts was given on November 12, when the programme was appropriately dedicated exclusively to the works of Grieg, Dr. Brodsky's great friend. The programme consisted of the Sonata in A minor (Op. 36), for pianoforte and violoncello, played by Mr. Edward Isaacs and Mr. Carl Fuchs; the Sonata in G (Op. 13), for pianoforte and violin, played by Mr. Isaacs and Dr. Brodsky, and the String quartet in G minor (Op. 27), in an excellent interpretation of which Mr. Rawdon Briggs and Mr. S. Speelman took part. At the first of the Schiller-Anstalt concerts, given on November 16, under the direction of Mr. Carl Fuchs, the Sevcík Quartet from Prague (Messrs. Lhotsky, Prochazka, Moravec and Vaska) appeared, and created a fine impression in the performance of the following string quartets—Brahms in B flat (Op. 67); Dvorák in F (Op. 96) and Beethoven in F minor (Op. 95). At the viola and pianoforte recital given on November 15, by Mr. S. Speelman and Mr. R. J. Forbes, the programme consisted of the two sonatas by Brahms (Op. 120), written originally for the clarinet and pianoforte, and the four 'Märchenbilder' of Schumann (Op. 113). The fine tone of Mr. Speelman and the sympathetic playing of his colleague provided the audience with a genuine musical pleasure. Miss Sylvia Loring sang two sets of songs very pleasantly.

At the first of Mr. Brand Lane's subscription concerts the choir of the Manchester Philharmonic Choral Society admirably sang its various selections. The soloists were Mr. Kubelik, Mr. Leonard Borwick, Madame Louise Dale, Miss Marie Stuart and Mr. Charles Tree. At the second concert 'Elijah' was performed. The principals were Mrs. Henry J. Wood, Miss Edna Thornton, Mr. John Bardsley and Sir Charles Santley. The choir and orchestra and the great audience quite broke through the etiquette of the situation in their reception of the veteran singer whose knighthood had that day been announced. Sir Charles delivered 'Is not His word like a fire' with wonderful vigour, and the demonstration that followed his effort redoubled that which had preceded it.

At the second of the Promenade Concerts, on November 2, Mr. Carl Fuchs played Robert Volkmann's Violoncello concerto. Madame Effie Thomas was the vocalist. At the concert on November 16 Mr. Hamish MacCunn's overture, 'Land of the mountain and the flood,' found a place in the programme. Madame Nettie Carpenter was the solo violinist, and Mr. Bridge Peters (bass) the vocalist.

The first of Mr. Max Mayer's Chamber concerts of the season, given on November 18, was chiefly dedicated to Brahms. The programme contained the three Sonatas for pianoforte and violin—in which the violin part was played by Madame Soldat. The gayer Sonata, Op. 78, with its reminders of two of Brahms's songs, was wisely allowed its place between its more severe companions. Grieg was remembered in two of his songs; and two of Mr. Max Mayer's own interesting lyrics were also in the programme. The vocalist, Mr. Horatio Connell (baritone), made a very favourable impression.

The Carl Rosa Opera Company has fulfilled a successful engagement here, with Verdi's 'Othello' in its répertory; and the Moody-Manners Company has given a Matinée performance of Puccini's 'Madama Butterfly' to a crowded audience.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union opened its twentieth season on November 22, with a highly interesting programme which included Elgar's 'Dream of Gerontius' and a new cantata by a gifted professor here, Mr. Edgar L. Bainton. This was a setting of Rossetti's remarkable poem 'The Blessed Damozel,' in which the composer has revealed much poetic fancy. A feature of the work is the symphonic development of certain leading themes, the treatment of the orchestration displaying considerable variety and skill. The solo parts (mezzo-soprano and baritone) were sung by Miss Katharine Vincent and Mr. Frederic Austin, the last-named being joined in Elgar's oratorio by Miss Gertrude Lonsdale and Mr. Henry Brearley. Dr. Coward was as usual a masterful conductor.

A performance of Handel's 'Israel in Egypt' by an augmented choir was given at Elswick Road Wesleyan Church on November 11, under the able direction of Mr. George Dodds. The soloists were Misses Ella Wilson, Jennie Gibson, S. Johnson and Mr. J. Kellett. On November 6, at the first of two chamber concerts, Brahms's fine Horn trio was performed by Frau Roger-Soldat (violin), Mr. A. Borsdorf (horn) and Mr. Leonard Borwick (pianoforte). At the second concert, November 14, the Sevcík String Quartet made its first appearance here and created a deep impression by its playing of quartets by Beethoven, Dvorák and Grieg. Mr. Dalton Baker was the vocalist. On November 1, Herr Backhaus, Madame Ella Russell, Miss Irene Ainsley, Mr. Plunket Greene and Herr Adolph Rebner (violinist) provided a well varied programme.

The Sunderland Philharmonic Society gave the first concert of its forty-seventh season on November 13, under the direction of Mr. N. Kilburn. Elgar's 'Scenes from the Bavarian Highlands' was the choral item, Miss Marie Stuart was the vocalist, and the Hallé Orchestra played several pieces.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The season opened on October 29 with the first of the Nottingham Subscription Concerts, when the Richter Orchestra performed Tchaikovsky's 'Pathetic' Symphony, Brahms's Variations on Haydn's chorale, Strauss's 'Till Eulenspiegel,' Wagner's Good Friday music, and Grieg's 'Peer Gynt' suite; and Miss Evelyn Suart performed the solo part of Saint-Saëns's Pianoforte concerto.

The Nottingham Sacred Harmonic Society commenced its fifty-second season with 'Elijah,' on November 14. The soloists were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Charles Knowles. .The choruses were ably sung. Mr. Allen Gill conducted, and Mr. Lyell Tayler led the orchestra. Valuable assistance was rendered at the organ by Mr. Wyatt, and a crowded house received the work with enthusiasm.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Musical Union gave an interesting and successful concert on November 12, performing in brilliant fashion Sir Hubert Parry's oratorio 'King Saul.' The work had previously been heard in Sheffield at the festival eight years ago, and it was a happy idea to revive it, more especially as the imposing choral writing in the work is admirably suited to the particular qualifications of Dr. Coward's expert choristers. The choir sang the composer's grateful music with amazing zest, the sonority of the *fortissimo* passages excelling even their own phenomenal achievements in the past. The men won a veritable triumph in their rendering of the effective battle march. The orchestra was less satisfactory, there being lapses here and there, mainly in respect of intonation and precision. The soloists were Miss Ada Forrest, Miss Maria Yelland, Miss Gwladys Roberts, Mr. James Davis, Mr. Robert Charlesworth and Mr. Herbert Brown, an entirely capable sextet. Mr. J. H. Parkes was principal first violin, Mr. W. S. Jessop did yeoman service at the organ, and Dr. Coward conducted with his wonted enthusiasm.

The suburban choral societies are beginning to submit the fruits of their autumn rehearsals. Among excellent concerts given during the month have been those of the Burngreave Congregational Society in Gade's 'The Holy City' (conductor, Mr. T. W. Tow), the Hillsborough Choral Society, Handel's 'Samson,' conducted by Mr. Frank Shimeld, and a 'part-song' concert by the Penistone Choral Society, directed by Mr. Joseph Cooper.

Lady Hallé took her farewell of Sheffield at the second Subscription Concert on November 19. Late in the month the Grand Opera Society gave a concert in the Albert Hall, under the direction of Mr. J. Duffell, singing selections from 'Lohengrin,' 'Tannhäuser' and 'Aida.'

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

That Leeds is not suffering any severe reaction after the excitement of the festival is indicated by the fact that some eight or nine concerts of artistic distinction have to be recorded during the past month. The concerts of the Municipal Orchestra began their fifth season, under Mr. Fricker's conductorship, on October 26, with a typical Wagner programme, which was followed on November 9 by a concert of which Beethoven's fourth Symphony was the most prominent feature, Tchaikovsky's 'Casse Noisette' suite and 'Capriccio Italien' being included. The thorough efficiency of the band of sixty performers was demonstrated on both occasions, and it is very satisfactory to find that the attendance shows a distinct improvement, especially in respect of the serial tickets, for this indicates that the public are not frightened by a series of programmes of purely orchestral music, without the miscellaneous 'relief' of former seasons. On October 30 the first of the joint 'Philharmonic and Subscription' concerts took place. Dr. Richter conducted the Hallé Orchestra in a performance of 'the' C minor Symphony that was notable even for him. Brahms's 'St. Antony' variations and the Parisian version of the 'Tannhäuser' Venusberg scene were among the more striking things in the programme, which included also two choral works, sung by the Philharmonic chorus, Verdi's 'Stabat Mater' (conducted by Mr. Fricker) and Brahms's 'Gesang der Parzen.' On November 6 the Leeds Choral Union gave an exceedingly fine performance of Mr. Coleridge-Taylor's three 'Hiawatha' Scenes, under the composer's direction. The force and volume of tone in the great ensembles had a very fine effect, and only a little more delicacy in the pianissimos was wanting to perfection. The soloists were Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Ivor Foster, the last-named being especially happy in his sympathetic reading of Hiawatha's part. On October 23 the Rasch Quartet resumed its chamber concerts, quartets by Beethoven (Op. 59, No. 2), Brahms (Op. 67) and Dvorák (Op. 96) being exceedingly well played. Another series of chamber concerts, the Leeds Bohemian Concerts, which has now attracted quite a following, began a fresh season on November 13, when Beethoven again opened the proceedings with the so-called 'Harp' quartet (Op. 74), a novelty being introduced in the shape of the Quartet in G (Op. 22) by Novak, a contemporary Bohemian composer, which made a good impression, and the concert ended with a delightful 'Kleine Nachtmusik' by Mozart. Two of the Leeds musical evenings have to be recorded briefly: a violin recital by Zacharewitsch on October 29, and a vocal recital by Madame Blanche Marchesi on November 19. On the following evening Mr. Henry Brearley, the principal tenor of the Leeds Parish Church, gave a recital which testified to his artistic taste and versatility, including as it did a series of songs ancient and modern, among them five of Dr. Brewer's very pleasing 'Pastorals,' four of which were produced at the recent Leeds Festival. Miss Nora McKay was the solo violinist and Miss Evelyn Buckmaster the solo pianist.

BRADFORD.

Bradford not being preoccupied with festival matters, its two principal choral societies have been able to give their opening concerts at an early date. On October 18 the Festival Choral Society, under Dr. Cowen, gave performances of 'Everyman' and 'The Pied Piper,' as has already been recorded in The Musical Times; and on October 22 the Old Choral Society followed with a more conventional programme, consisting of Rossini's 'Stabat Mater' and Handel's 'Acis and Galatea.' Mr. Pickles conducted a generally creditable performance, in which the solo parts were taken by Miss Esta D'Argo, Miss V. Fancourt, Messrs. Wilfrid Hudson and Robert Burnett. On October 25 the Subscription series began with a concert of violin and pianoforte music, most artistically interpreted by Miss Marie Hall and Mr. Wilhelm Backhaus, with songs by Miss Louise Dale. The Bradford Permanent Orchestra, which under Mr. Allen Gill flourishes artistically, even though its financial position may not be as brilliant as one could wish, gave its first concert on November 2. By way of a tribute to Joachim's memory, the first movement to his 'Hungarian' Concerto was given, and the solo part was played with such fine technique and perfect understanding by that gifted young Manchester violinist, Mr. Arthur Catterall, that one regretted the entire work had not been ventured upon. The 'Peer Gynt' suite was another memorial performance, and the 'Finlandia' of Sibelius renewed the strong impression it made at these concerts a year ago.

OTHER TOWNS.

At its concert on October 26 the Halifax Madrigal Society gave Stanford's 'Phaudrig Crohoore,' under Mr. Shepley's conductorship, and on October 31 the Orchestral Society, under Mr. H. van Dyk, gave a performance of Dvorák's 'From the New World' Symphony that was highly creditable for a body of amateurs. The Symphony had been chosen by a vote which also included the 'Don Giovanni,' 'Ruy Blas' and 'Lohengrin' overtures, and Mr. German's 'Henry VIII.' dances. On November 14 the Halifax Choral Society gave Handel's 'Samson' under Mr. English's direction. Miss Esta d'Argo, Miss Phyllis Lett and Messrs. Alfred Heather and James Lycett formed an exceptionally good quartet of principals, and Miss Lett's highly sympathetic reading of 'Return, O God of Hosts' was one of the most striking features in a performance which, as a whole, was worthy of the Society.

At Huddersfield the Philharmonic Society gave an orchestral concert on October 19, the chief feature of the programme being Schumann's D minor Symphony, creditably performed under Mr. Arthur Pearson's conductorship. Mr. Hemingway's refined violoncello playing was a feature of the concert deserving mention.

Gounod's 'Redemption' formed the subject of a special service in Wakefield Cathedral on November 6, the choir being augmented to about a hundred voices, and conducted by Mr. J. N. Hardy, the cathedral organist. There was no orchestra, but Mr. F. E. Naylor was an efficient organist, and the devotional character of much of the work was emphasized by its performance under these conditions. On the following evening the first of the Wakefield Chamber Concerts took place, assuming the form of a very enjoyable recital for violin and pianoforte by Madame Soldat and Mr. Leonard Borwick, who co-operated in sonatas by Beethoven—not the 'Kreutzer,' for once, but the early Sonata in F (Op. 24)—and Schumann (in A minor).

The Hull Symphony Orchestra is this season very active, and three of its interesting afternoon concerts have already to be reviewed: those on October 24, November 7 and 21. Under Mr. Wallerstein's inspiring direction smart performances have been given of Haydn's Symphony in C, No. 7 of the Salomon set, of Schubert's seldom-heard 'Tragic' Symphony, and of Mozart's lovely work in G minor. In these concerts there may be the nucleus of a recognized municipal orchestra, and the increased attention they are receiving is very satisfactory. On November 15, the Hull Harmonic Society gave Berlioz's version of the Faust legend, under Mr. Walter Porter's direction, the principals being Miss Jenny Taggart, Mr. Anderson Nicol, Mr. Robert Burnett (Mephistopheles) and Mr. C. Ratcliffe (Brander). The performance was well-intentioned, but suggested a lack of sufficient preparation, and hardly did justice to the subtler details of the work. On November 19 the Keighley Musical Union essayed Coleridge-Taylor's 'Hiawatha' scenes, under Mr. Summerscales' conductorship. The choir sang brightly, but the performance was not conspicuous for emotional charm, save in the dramatic singing of the soprano, Miss Esta D'Argo, and the baritone, Mr. Ivor Foster. Mr. A. Greenwood was acceptable in the tenor solos.

At York the Symphony Orchestra, conducted by Mr. T. Tertius Noble, gave a concert on November 18, of which the 'Eroica' Symphony was the centre piece. Considering that the orchestra is largely amateur, and that two-thirds of the violinists are young ladies, the efficiency which Mr. Noble has obtained is remarkable, and the worst fault to be found with the performance of the symphony was lack of fullness and variety of tone and colour. The programme also included the 'Figaro' and 'Cockaigne' overtures, and Miss Mabel Dalby, a young soprano with an exceptionally fine voice, was the vocalist.

Foreign Notes.

BERLIN.

The official commemoration for the late Director Dr. Joseph Joachim was given at the Kgl. Akademische Hochschule für Musik on November 3. Bach's Chorale 'Was mein Gott will, das g'scheh allzeit' was sung and followed by a performance of the 'Eroica' symphony, after which Prof. Max Bruch delivered a memorial tribute to the great violinist. The ceremony ended with Brahms's 'Nänie.' The Kaiser was represented by the Crown Prince.——On November 20, the day of prayer and repentance (Busstag), the programme of the concert in the Opera House included Mozart's 'Kyrie' for five sopranos (canon ad unisonum), Strauss's 'Hymn,' *a cappella* in sixteen parts (first time in this city), and the Prelude, Good Friday Music, and closing scene from 'Parsifal.'

Herr Eugen d'Albert, says a German paper, was recently able to celebrate the 'silver jubilee' of his first appearance on the concert platform, viz., at the Stadttheater, Cologne, in October, 1887. While this is perfectly true of Germany, Mr. d'Albert appeared at a concert, given by the students of the National Training School of Music, at St. James's Hall, June 23, 1879, and at two concerts in London in the year 1880, particulars of which are given in the biographical sketch of him which appeared in THE MUSICAL TIMES of November, 1904.

CARLSRUHE.

In memory of the Grand Duke, a concert was given in the Court Theatre on November 1. The programme included Handel's Funeral Anthem and Brahms's 'German Requiem,' in which the solos were sung by Fraulein Warmersperger and Herr Büttner. The performances were under the sympathetic direction of Dr. Göhler.

COLOGNE.

Last month Felix Weingartner, at the invitation of Director Martersteig, conducted his 'Genesius' at the Opera House, when he was received with great enthusiasm. The work was originally produced at Berlin in 1893.

DÜSSELDORF.

A concert performance of 'Günlod' will be given here in concert form next February under the direction of Prof. Julius Buths. A month later the work is to be performed at the Municipal Theatre at Dortmund. 'Günlod,' a third opera by Peter Cornelius, was left unfinished at the time of his death; it was, however, completed by C. Hoffbauer and Eduard Lassen and performed at Weimar in 1891; there is also another version of the work by Max Hasse.

MILAN.

Alberto Franchetti, whose 'Germania' was produced last month at Covent Garden, and Umberto Giordano, are said to be working jointly at a comic opera entitled 'Jupiter in Pompeii,' which is to be produced at the Teatro dal Verme. In former days it was by no means uncommon for two or more composers thus to combine.

MOSCOW.

M. Edouard Colonne, who came here to give two symphony concerts, was requested by the directors of the Opera House to conduct a performance of Saint-Saëns's masterpiece 'Samson et Dalila.'

PALESTRINA.

Giovanni Pierluigi—who was named after his birthplace, Palestrina—died in 1594, and Cardinal Vannutelli is taking steps for a monument to be erected here to his memory. A French paper thus comments on this item of news: 'At the present day one scarcely waits until the death of an artist more or less esteemed to erect a statue to him; the illustrious author of the "Lamentations" and of the "Missa papae Marcelli" will have waited for over three centuries for this testimony of his imperishable glory.' One can indeed say: 'All 's well that ends well.'

PARIS.

The French may be a light-hearted people, but they are beginning to develop a taste for Bach. The Société J. S. Bach commenced a series of six concerts on November 27, when the programme was devoted to the 'St. John Passion.' At the other concerts will be given 'Phœbus and Pan,' the 'Magnificat,' the 'Funeral Ode,' several church cantatas, some of the Brandenburg concertos, the Concerto for two pianofortes in C minor, and the one for four pianofortes; also the Violin concerto in E major and the Concerto in A minor. Again, of the series of six Schola Cantorum concerts, which commenced on November 29, one half will be devoted to the Leipzig master. Further, at the Sunday concerts of the Société musicale de la Sorbonne, under the direction of M. Paul de Saunières, will be given Bach's 'Christmas Oratorio' and the 'Magnificat.'

VENICE.

Jacopo Calasione, the distinguished conductor of the municipal orchestra of this city, while conducting a concert died suddenly of apoplexy. He had held his post for thirty-two years, and was the first in Italy to perform Wagner's music.

An excellent performance of Elgar's 'The Kingdom' was given by the Alexandra Palace Choral and Orchestral Society under the inspiriting conductorship of Mr. Allen Gill, whose interpretation of the same was instinct with the true devotional feeling of the work. The solo vocalists were Madame Emily Squire, Miss Gertrude Lonsdale (who most ably replaced Miss Ada Forrest), Mr. Alfred Heather and Mr. William Higley.

The Exhibitions offered annually by the Associated Board of the Royal Academy of Music and Royal College of Music, which entitle their holders to free tuition at those Institutions for two or three years, have been awarded to the following candidates: Vera K. Waring, Eastbourne (pianoforte), Ada Woodford, Cardiff (violin), Phyllis G. Boulton, Richmond, Surrey (violoncello), at the R.A.M.; and Golda L. Ginsburg, London (pianoforte), Elsie M. Avril, London (violin), Olive Glanfield, Gravesend (organ), at the R.C.M. The Exhibitions previously held by the Misses Phyllis A. N. Parker (Reading), Margaret M. Thom (Dundee), Kathleen T. Platt (Leek), and Ethel H. Chote (Cambridge), have been renewed for a further period of one year.

A Musical Society has recently been formed among the employées of Messrs. Peek, Frean & Co., the well-known firm of biscuit manufacturers. The object of the Society is 'the cultivation and practice of vocal and instrumental music, with a view of promoting social intercourse among the members.' It is a matter for congratulation that another large business house is ready to give active support and encouragement to such a movement, and we heartily wish the young Society every success in its efforts to provide musical enjoyment for the many hundreds of busy workers associated with an important industry in Bermondsey.

Mr. D. Rahter, the well-known music publisher of Leipzig, gave an interesting invitation-concert at the Salle Erard on November 23. The programme consisted of modern compositions, among the most noteworthy being a Sonata for pianoforte and violin by Hermann Wolf-Ferrari and songs by Alexander von Fielitz and Hugo Kaun. Mr. Rahter proposes to give similar concerts next spring, both in London and Paris.

The Society of British Composers (309, Oxford Street) has issued its Year-Book for 1907-08. This useful book of reference contains the work of the year, rules of the Society, lists of members, council and officers, lists of compositions by members, and classified lists of compositions.

The London Sunday School Choir will hold its Spring Festival at the Royal Albert Hall on February 22, and its next Crystal Palace Festival on June 17, 1908. Miss Agnes Nicholls and Mr. Charles Saunders have been engaged to sing on the former occasion.

Mr. William Higley having completely recovered from his recent illness, is now able to resume his professional engagements.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Aberdeen.—The Choral Union gave its second subscription concert in the Music Hall on November 13. The chief features of the programme were Max Bruch's G minor Violin concerto (soloist, Mr. G. Sutherland Mackay), Mozart's Adagio and Rondo (in which the pianoforte part was played by Dr. Cowen), Schumann's Symphony in D minor, Elgar's new 'Pomp and Circumstance' march and Mozart's motet 'Splendente Te, Deus,' in which the Choral Union joined forces with the Scottish Orchestra. Dr. Cowen conducted.

Bournemouth.—Two performances of Sullivan's 'Golden Legend' were given at the Winter Gardens on November 19, under the able conductorship of Mr. Dan Godfrey. The choral portions were excellently sung by Madame Newling's choir of 200 voices, which of course received effective support from the Municipal Orchestra, Mr. Mark Quinton presiding at the organ. The solo vocalists were Madame Emily Squire, Madame Cecile Vicars, Mr. Henry Turnpenney, Mr. Tom Brown and Mr. Charles Tree.

Bury.—The first concert this season by the Musical Society was given in the Athenæum Hall on November 11, when a miscellaneous programme was performed. The choral music included the part-songs 'To daffodils,' Darke; 'Bold Turpin,' Bridge; 'Poor or rich,' Berger; and the chorus 'Britons, alert,' from Elgar's 'Caractacus.' These were sung with precision and spirit by the choir. The orchestra was heard in the overtures 'Di Ballo' and 'Zampa,' and the ballet music from Delibes's 'Sylvia.' The solo vocalists were Madame Annie Walker and Mr. James Davis. Mr. F. Royle conducted.

Christchurch (N.Z.).—The third subscription concert of the Musical Union took place in His Majesty's Theatre on September 26, when the programme included the part-songs 'Corydon, arise,' Stanford, and 'Good-night, beloved,' Pinsuti, by the choir, and the quartets 'Hail, smiling morn,' Spofforth, and 'By Celia's arbour,' Horsley, sung by Messrs. Cookson, Vincent, March and Millar. The soloists were Madame Linay and Mr. A. Millar (vocalists), Mr. Gladstone Bell (violoncello), Mr. Ernest Jamieson (flute), and Miss Katie Young (pianoforte). Dr. J. C. Bradshaw was the conductor.

Clonmel.—At a concert given by the Clonmel Choral Society on November 6, Sterndale Bennett's 'May Queen' was performed. The soloists were Miss Margaret O'Neill, Miss Magner, Mr. L. G. Garrett and Mr. J. A. Davis. Mr. W. Minchin was at the pianoforte and the Earl of Donoughmore at the organ, while Mr. C. S. Craddock conducted a performance which was much appreciated, chorus and orchestra doing exceedingly well.

Hobart (Tasmania).—The Madrigal and Ballad Society formed about two years ago, under the conductorship of Mr. Allan McIntyre, choirmaster of Hobart Cathedral, gave a concert in the Masonic Hall on August 20, which was attended by His Excellency the Governor. The part-music performed included the madrigals 'The silver swan,' Orlando Gibbons, 'Come, gentle swains,' Michael Cavendish, 'Awake, sweet love,' Dowland, and 'Down in a flow'ry vale,' Festa; the part-songs 'A sunny shaft,' C. H. Lloyd, 'Sweet content,' Walford Davies, 'Now is the month of maying,' Morley, 'In these delightful, pleasant groves,' Purcell, and 'You stole my love,' W. Macfarren. These were interspersed with vocal solos and instrumental trios—Gade's in F major and Mendelssohn's in D minor. The performance of such excellent specimens of part-music deserves every encouragement.

Leamington.—An Elgar Festival was held at the Winter Hall on November 21 by the Leamington Madrigal Society, under the conductorship of Mr. E. Roberts West. The chief feature of the programme was the cantata 'The Black Knight.' Both in this work and the chorus 'It comes from the misty ages' ('Banner of St. George'), the choir sang with much spirit and received able support from the orchestra, the latter also being heard with good effect in the 'Pomp and Circumstance' March No. 1 and 'Salut d'amour.' The solo vocalist was Miss May Eaves. The concert opened with Sullivan's 'In Memoriam' overture played as a mark of respect to the Society's late president, Dr. E. H. Turpin.

Leicester.—The Philharmonic Society opened its season in the Temperance Hall on November 7 with a concert performance of 'Cavalleria Rusticana' and Parry's 'Blest pair of Sirens,' the choir being specially good in the latter work. There was an efficient orchestra, and the solo vocalists were Madame Blanche Marchesi, Miss Phyllis Lett, Mr. Joseph O'Mara and Mr. Thorpe Bates. Mr. H. B. Ellis conducted.

Loughborough.—Arrangements are being made by the Loughborough Choral Society to hold a musical festival in the Town Hall on February 26, 1908. Several musical Societies in North Leicestershire have been invited to combine, so as to form a band and chorus of about 250. The afternoon will be devoted chiefly to orchestral works, with possibly a short choral work by a British composer. 'Elijah' will be given in the evening. The conductor will be Mr. Frank Storer.

Newport (Mon.)—The Musical Society gave a complimentary concert to its conductor, Mr. E. G. R. Richards, in the Central Hall on November 7. The programme consisted of Gounod's 'Faust,' the solo parts being undertaken by Miss Ada Forrest, Miss Marie Stiven, Mr. Henry Beaumont and Mr. W. Anderson, and there was a full band and chorus. Mr. Richards, who conducted, was presented during the interval with a silver-mounted ebony baton by the Mayor.

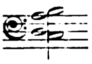
Northampton.—The choir of Doddridge Congregational Church gave a performance of Mendelssohn's 'Hear my prayer' and Barnby's 'Rebekah' on November 7. The choral numbers were exceedingly well rendered, reflecting great credit upon the conductor. The accompaniment was supplied by an orchestra (twenty performers) and pianoforte, and the conductor was Mr. Handel Hall, organist and director of the choir at the church. The vocalists were Miss Grace Hewitt, Mr. Herbert Kimbell and Mr. A. E. Hodge.

Swansea.—The Swansea Orpheus Choral Society gave an interesting concert of part-music in the Albert Hall on November 7. The programme comprised the following madrigals: 'Ye that do live in pleasures plenty' (Wilbye); 'Sweet floweres' (Walmisley); 'Woodmen, shepherds, come away' (John E. West); 'Swift the shades of evening' (D. W. Lott); 'Breathe softly, flutes' (Luard-Selby). Part-songs: 'Corydon, arise' (Stanford); 'Lullaby of life' (Leslie); 'There rolls the deep' (C. Hubert Parry); 'The surrender of the soul' (Cornelius); 'My love dwelt in a northern land' (Elgar); 'Song of the pedlar' (C. Lee Williams); and 'Good-night' (Schumann). We have given the above details in full as the programme was a novelty in Wales, and it was highly appreciated. Songs were contributed by Mr. John Roberts, recitations by Miss Ellen Bowick, and violoncello solos by Mr. Maurice Goodman. Mr. Donald Lott conducted.

Toronto.—The annual concert given by the students of the Toronto College of Music took place in the Massey Hall on October 24, under the able conductorship of Dr. F. H. Torrington. Pianoforte music was represented by compositions of Chopin, Hiller (Concerto, Op. 69), Mendelssohn (Capriccio Brillant), Beethoven (a movement from the Concerto in C minor), Tchaikovsky (Concerto, Op. 23) and Moszkowski (Concerto, Op. 59), and vocal music by excerpts from Donizetti, Mercadante, Verdi and Handel. There was a large audience, by whom the efforts of the students were highly appreciated.

Walsall.—The first concert this season by the Philharmonic Union was given in the Town Hall on November 14, when the chief features of the programme were Cowen's 'John Gilpin,' Mendelssohn's 'Loreley' and Dudley Buck's 'Hymn to music,' the choir singing with excellent effect, especially in the last-named work. There was an efficient orchestra, and the solo vocalists were Madame Sobrino and Mr. Harry Dearth. Mr. Amos Keay conducted.

Answers to Correspondents.

P. G. G.—(1) The chord you send should be written thus:  (2) We believe that, while attempts have been made, no quite satisfactory type-writer for music has yet been invented. (3) You can obtain founts of music type from Messrs. Shanks & Co., Red Lion Square, Holborn. (4) Any reliable treatise on the theory of music will explain the matter of the correct notation of accidentals. (5) Your question concerning electric organs is rather too vague to answer satisfactorily.

F. V. E.—Stops on harmoniums and American organs differ so much that it is difficult to suggest the best combinations, even with the aid of such a diagram as you have drawn. As the stops are almost sure to be divided (treble and bass), the best way is to experiment with the various stops, lending an attentive ear to each. The couplers and the forte knobs speak for themselves, the sub-bass can soon be settled, and this will leave you only a few stops to manipulate to the best advantage. The 'vacuum violia' is new to us, but doubtless it will not stop you from obtaining the charm of variety from your instrument.

H. W. K.—Although you have not been trained, if you have a good (tenor) voice, can read music, and sing in tune, there is no reason why you should not have every prospect of 'entering a city church choir.' Mr. Edward Lloyd is a splendid example of the untrained tenor in the sense of so-called voice-training, as he never had a lesson in his life, except the class teaching he received as a chorister of Westminster Abbey. This should encourage you. Watch the advertisements in the musical journals for vacant appointments.

F. W. T.—Tone-colour, imagination, poetic fervour, &c., are valuable choral assets in intensifying the histrionic potentialities of a dramatic cantata when sung on the concert-platform. Like all good things they may be overdone, with results that are disastrous. To say where the line should be drawn is to advise naturalness in the rendering of the music, and to avoid the mere making of points which are apt to become pointless by ludicrous attempts to be ultra-dramatic.

ENQUIRER.—It would seem as if Schumann's 'Humoreske' should not be taken too seriously as a title. In two letters written during the year (1839) of the composition of these pianoforte pieces, Schumann says: 'The titles of all my compositions never occur to me until I have finished composing'; and 'a *Humoreske*, which is certainly more melancholy than humorous.' This is as paradoxical as it is enigmatical, and the best explanation is in the music itself.

J. D. R.—The following anthems are suggested as being suitable for funeral and *In memoriam* use: The souls of the righteous (Woodward, and also by Elvey); Brother, thou art gone before us, and If we believe that Jesus died (Goss); God shall wipe away all tears (Field); In the sight of the unwise (Ouseley); As we have borne the image of the earth earthy (Barnby); How blest are they (Tchaikovsky).

STUDENT.—Why not study singing at one of the principal schools in England? If you feel that you must go to Italy to be vocally trained, Milan, Bologna, or Naples, in the order named, would be the best Conservatories. It is an open question whether, in regard to the Continent, Paris, Berlin, Dresden, and Vienna do not take higher rank than Italy as schools for singing.

P. S.—For duets composed for tenor and bass voices, see: The Magicians (Pinsuti), Go, baffled coward, go (Handel's Samson), Now we are ambassadors (Mendelssohn's St. Paul), I wish to tune my quivering lyre (Watson), Tenor and Baritone (Wilson), Golden Hours (Goring Thomas), and The moon has raised her lamp above (Benedict).

W. T.—The subjects for the literary examination preliminary to that for the degree of Bachelor of Music differ at the various Universities. You will find a summary of the regulations in 'The Roll of the Union of Graduates in Music,' pp. 224-237.

W. B.—The bars in Gurlitt's 'Mignon' (Op. 189, No. 3) marked '8va. bassa' are to be played an octave lower. They are evidently so indicated in order to avoid the use of the bass clef at those passages.

AURORA.—One of the two gentlemen you name has been approached as a subject for a biographical sketch in THE MUSICAL TIMES, and we hope he will consent to appear in these columns.

M. C. Y.—Brahms's 'Intermezzo,' Op. 117, No. 2, may be played at quaver = 104. At bar 70 the right-hand chord (small notes) should be played with the left-hand chord.

QUERIBUS.—It would not be easy for an Englishman, even if he were very gifted, to obtain an appointment on the Continent or in America as a conductor of grand opera.

IGNARA.—We regret that we cannot give 'the address of some one who purchases lyrical poems.' Are you averse to sending your own address?

VIOLA.—The Overture to 'Zampa' (Hérold) was last played at a Philharmonic Society's concert on June 11, 1866.

H. S. C.—Pianoforte Studies by Philip, Rosenthal, Tausig and Liszt can be obtained from Messrs. Novello.

I. X.—Chopin's Third Impromptu (Op. 51) may be played at about dotted crotchet = 108.

G. W.—Play Arensky's Intermezzo in E (Op. 5, No. 2) at about dotted minim = 72.

M. A. S.—Heller's Impromptu, Op. 16, No. 8, may be played at about dotted crotchet = 116.

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135.	'Twas in the winter cold	J. Barnby
136.	Good King Wenceslas	Helmore's Carols
137.	Come! ye lofty	Elvey
138.	God rest you merry, gentlemen	Traditional
139.	Listen, Lordings	Ouseley
140.	The First Nowell	Traditional
141.	When Christ was born	Arthur H. Brown
142.	Jesu, hail! O God most holy	J. Stainer
143.	The seven joys of Mary	Traditional
144.	What Child is this?	Old English
145.	The Waits' Song (The moon shines bright)	Traditional
146.	The Virgin and Child	C. Steggall
147.	The Holly and the Ivy	Old French
148.	The Lord at first	Traditional
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158. God rest you merry.
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161. The Wassail Song
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170. Hark! what mean those holy voices.
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172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
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3.	Cyd-lawenhawn i gyd (Good Christian men, rejoice)	Hen Germanaidd ..	1c ..	1c
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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, September 26, 1907.

JUST PUBLISHED.

THE VISION OF LIFE

A SYMPHONIC POEM

FOR

SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.

Tonic Sol-fa (*in the Press*).

Full Score and Wind Parts, MS. String Parts, 12s. 6d.

THE TIMES.

That Sir Hubert Parry would come triumphantly through the various difficulties of so congenial a task was only to be expected: but even his most ardent admirers can hardly have expected to find such richness, spontaneity, and genius of invention, or so much interest in the disposal and treatment of the vocal and instrumental forces. The piece is not scored with that love of strange effects that we know so well in modern days, and the orchestration is even dull here and there; but the far higher points of thematic invention and development are here shown in perfection. . . . The chorus, "To us is the glory of beauty revealed," is one of those great joyful choral utterances of which the composer has the secret, and the imperial chorus that follows it is in strong and admirable contrast. . . . The soprano, after the decline of Rome has been referred to in a lovely chorus, has an exquisite meditative solo, "So near to perfect joy and peace," which leads into the ferocious priestly utterance, set to a familiar "intonation" of ecclesiastical music, developed into an extraordinarily effective little movement. The male chorus sing this and the disputing "This is mine! Out on thee!" which is appropriately treated in close imitation. From the Dreamer's perception of the wakening of the "certainties" until the end we have a noble series of choral and solo passages, which find a grand climax in the splendid theme, "We praise the men of the days long gone," which is in all ways worthy of Parry at his very best. . . . At the end the applause was loud and long, for the impression made by the beautiful composition was quite extraordinary.

DAILY TELEGRAPH.

The text it is which first arrests attention, not by anything special in the making of its irregular unrhymed verse, but by the force and vigour of its language, the propriety, without mistiness or extravagance, of its expression, and the bold manner in which great social issues are introduced as proper themes for musical treatment. Here, as it seems to me, the composer has entered upon a course untrodden alike by forerunners and contemporaries. . . . I can pay the music the highest compliment in my power by saying, as I now do with all absolute sincerity, that, following closely the course of the work with almost absorption in its great argument, I was not once conscious of any break in the absolute unity which should exist between words and music. It struck me as a case of the poet-musician whose double task is yet but one. Sir Hubert, as far as I could discern, never fell below the height of his lofty theme. Grave and dignified, solemn, when the great tragedy of humanity passed before us, glowing amid anticipations of better days, and triumphant in the faith of ultimate deliverance, the "Vision of Life" seemed as complete on its musical as on its poetic side, and it is a great work altogether, by the first production of which this festival has secured a claim upon the recollection.

DAILY CHRONICLE.

In this work the principal of the Royal College of Music comes before the public in the dual capacity of composer and poet, for he has written the poem that he has set to such impressive strains. The theme he has selected—that of the ceaseless march of humanity—is treated in a philosophical style in verses which are cleverly fashioned and neatly turned, and lead the casual reader to ponder over their sublime suggestiveness. . . . The music throughout possesses a fascinating attractiveness, and an interest which grips the attention of the earnest listener. Fine, bold, melodic phrases, picturesque and skilful orchestration, and robust and effective choruses form the backbone of this majestic composition, in which, by the way, there is not a single dull passage. "The Vision of Life" is a masterpiece, and as such it was regarded by this evening's audience, who at the close most enthusiastically congratulated the popular composer.

MORNING POST.

The extraordinary mastery and command of resource which Sir Hubert Parry has displayed so often have not deserted him, and the present work is well worthy of ranking by the side of many of his other compositions of similar character. . . . The work, which is a splendid example of contrapuntal writing, contains many passages of lofty inspiration, among which may be singled out the solo for the *Spirit of the Vision*, "So near to perfect joy and peace."

TRIBUNE.

Sir Hubert Parry's "The Vision of Life" proved to be so magnificent a poem in music, so splendid in beauty, strength, and stateliness, that I should not be surprised were it hereafter to be accounted the masterpiece among the many noble works to which the genius of our foremost British composer has given birth. Sir Hubert is the author of the words for which he has found this wonderfully expressive music, and his libretto, sombre and difficult as it may seem on first acquaintance, rises in several places to a high degree of eloquence. . . . The music seems to have been generated in the composer's heart and head simultaneously with the poetry to which it is wedded. It is quite different in kind from the music by which a composer tries to illustrate the thought of another. If when reading Sir Hubert's poem some of it seemed obscure, all difficulty vanished when the hard places were explained by the music. Such music is more than merely illustrative—it is illuminating; and it is this characteristic of "The Vision of Life" which seems to me to make it worthy of the superlative epithets which I have used. . . . It was finely sung, and the reward given to the composer by the delighted choir and the audience at its conclusion was a scene of enthusiasm such as festival halls have rarely known.

MORNING LEADER.

The reception of the work was wildly enthusiastic, and, indeed, applause frequently interrupted its course. . . . The modern spirit which pervades the whole is very remarkable, the scoring in particular—with an occasional richness of colouring—is surprising to those who know Parry's work best. The chief strength of this work is, of course, in the choric writing, and this, too, may be described as wholly modern in feeling. The strength of the part beginning "To us is the glory of beauty revealed," the dramatic force and picturesque power of those describing the rule of Pride and the madness of Greed respectively are highly effective; while Parry nearly approaches the massive grandeur of the "Blest Pair of Sirens" in the chorus, "Hearken, O Brother, to the music of the song of the world."

PALL MALL GAZETTE.

The idea is a fine one and eminently suitable for that peculiarly reflective style of musical composition which is one of Sir Hubert Parry's strong points. The text has been written by the composer, and is full of finely expressed phrases in a very free rhythm of language, which naturally makes for a corresponding freedom in the musical setting. . . . To this text Sir Hubert Parry has written some very fine music. The choruses especially are remarkable for their variety, freedom of treatment, and breadth of expression. . . . The work may be accepted, in fact, as one of the most powerful that have yet come from the composer's pen. A point worth mentioning is the splendid way in which the music grows in intensity of feeling as the idea of the text is developed.

ATHENÆUM.

To single out this or that number for praise would spoil the impression which we wish to give, viz., that the music as a whole reflects and intensifies the spirit of the words; the solo portions, however, particularly struck us by their freshness and romantic feeling.

London: NOVELLO AND COMPANY, Limited.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

HE GIVETH
HIS BELOVED SLEEP

FOR

CONTRALTO SOLO, CHORUS, AND ORCHESTRA

THE POEM WRITTEN BY

ELIZABETH BARRETT BROWNING

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Price One Shilling.
Tonic Sol-fa, 6d.
Full Score and Wind parts, MS.; String parts, 2s. 6d.

THE TIMES.

The composer has exactly caught the quiet meditative style of the poet, and has written a work of great sincerity and beauty. His occasional departures from the fairy realm where he has reigned so long and so happily have seldom been so completely successful as on this occasion; the theme of the refrain is so cleverly worked that the reiteration is never once felt to be redundant.

TELEGRAPH.

The most touching and effective points of the little work are those in which the composer by varied treatment of his main theme, by impressive and often very beautiful harmonic changes, and by varying forms of accompaniment avoids monotony. The piece, as a whole, is one for feeling rather than analysis, and the feeling in it is strong, music and words being quite in accord. That the hymn, for so it might in a popular sense be called, will enjoy extensive favour seems more than likely.

STANDARD.

Dr. Cowen's thoroughly lyrical and poetical setting of Mrs. Browning's lines "He giveth His beloved sleep" stands out as thoroughly characteristic. Interpreted with consummate art by Madame Kirkby Lunn, its quiet, tasteful expression formed at least a welcome change to the storm and strife of the greater part of modern music, whether native or alien. The solo part is frankly a song, and as music it is an achievement simply because it keeps to one definite idea of vocal expression. Suitable variety is brought about by use of the chorus as a species of accompaniment, while modernity is satisfied by the cleverly constructed but invariably clear orchestral background, in which the "leading tune" process is quite legitimately employed. Simple and spontaneous, Dr. Cowen's straightforward work found ample favour.

MORNING POST.

The spirit of the poem has been most felicitously caught by the composer, whose work may be described as a veritable gem. Beautiful in its simplicity and inexpressibly touching, music such as this goes straight to the heart. No striving after effect mars its appeal. One welcomes with delight a work of such pure beauty, so tender and melodious.

DAILY CHRONICLE.

This work admirably reflects the spirit of the verses. Throughout it is dreamy, peaceful, delicate, and fanciful, and its melodies are haunting, as might be expected from a man who so many years ago won fame as a song composer. Specially pleasing is Dr. Cowen's treatment of the Psalmist's words, "He giveth His beloved sleep," which provided the title to his cantata, this refrain being singularly effective and felicitous. Dr. Cowen seldom writes difficult music, and hence the immense popularity of his compositions, large and small, with the numerous choral societies spread all over the kingdom. This latest production consequently is assured of similar success, and deservedly so.

MORNING LEADER.

It is a very melodious and grateful piece of vocal writing, and reflects the tender, devotional spirit of the poem very imaginatively. In the passages beginning "Sleep soft, beloved, we sometimes say," and "His dews drop mutely," there are particularly happy touches.

ATHENÆUM.

Dr. Cowen has here achieved the difficult task of being thoroughly simple without being commonplace. The delicate music, full of feeling, exactly reflects the spirit of the words.

YORKSHIRE POST.

Dr. Cowen's setting of "He giveth His beloved sleep," though not one of his most pretentious efforts, may assuredly be reckoned among his most charming works. The reason of its charm lies entirely in its simple sincerity. The tender spirit of Elizabeth Barrett Browning's poem, regretful, yet not with the sorrow of those who have no hope, is admirably caught. There is no sense of any striving for mere effectiveness, but the effects are secured by the simple directness with which the suggestions of the poem are translated into music. . . . Certainly it may be doubted if he has ever gone so deeply into the emotional possibilities of a poem as he has in this case, and I think this composition must for that reason rank very high among his works. The close is really touching in its quiet expressiveness.

MANCHESTER GUARDIAN.

The composer would be expected, as a matter of course, to match with his art the pathos of Mrs. Browning's lines. That he has succeeded in doing so is a matter for sincere congratulation. The new cantata—or poem, as it is called by its composer—was well given and well received.

London: NOVELLO AND COMPANY, Limited.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL,
September 27, 1907.

SIR PATRICK SPENS

BALLAD

FOR

BARITONE SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

A. HERBERT BREWER.

Price One Shilling and Sixpence.
Tonic Sol-fa, 8d.
Full Score and Wind parts, MS.; String parts, 6s. 6d.

THE TIMES.

It is broad and manly music, the pattern of which is fairly familiar by this time, but it is by no means conventional or wanting in originality. It made a good impression, and is sure to be in great request with competent choral societies.

DAILY TELEGRAPH.

Dr. Brewer has now given it all the advantage of modern resources, and lifted it into a higher sphere. It thus makes a capital piece for choral societies, and, I expect, will run at equal pace with Stanford's "Revenge," the prototype of its order.

STANDARD.

This fine old specimen of a folk-tale is treated by the composer in decidedly dramatic fashion, and his music, just sufficiently Scottish to be characteristic of the place and period, is sincere and spontaneous. Without being too heavily scored, the orchestral part is full of colour, and the chorus have some vivacious and sonorous passages, to which they gave most spirited effect.

MORNING POST.

Mr. Herbert Brewer's setting of the old Scotch ballad is a work of sterling merit. The music is virile and straightforward in character. The composer has something to say, and knows how to express his thoughts clearly and forcibly. His work possesses real interest. It is admirably written, and the success it achieved was fully justified.

TRIBUNE.

The other novelty of the evening was "Sir Patrick Spens," by Dr. Brewer, the accomplished organist of Gloucester Cathedral. This is admirable in its power of vivid descriptive writing. Dr. Brewer tells the tale with wholesome directness, and he may justly be congratulated on his successful treatment of the old song.

DAILY CHRONICLE.

In the evening, the second new cantata, Dr. Herbert Brewer's setting of the Scottish poem, "Sir Patrick Spens," received a cordial welcome. The story of the gallant mariner, "the best sailor that ever sailed the sea," who was sent to Norway to bring home a Royal lady, and whose ill-fated vessel foundered forty miles off Aberdeen, naturally lends itself to stirring descriptive music, and it must be acknowledged that Dr. Brewer has been very successful in catching the spirit of the old poem. There is a go and brightness, a snap about his music which is certain to be appreciated by that large public that enjoys cantatas.

DAILY MAIL.

This is a genuinely inspired piece of work, full of keenly humorous touches.

MORNING LEADER.

It is very sound, healthy music, that goes with a swing from start to finish. It has a very subtle fancy, but is not devoid of picturesqueness and, above all, it shows a good knowledge of the chorus, and choral societies should welcome it.

OBSERVER.

Dr. Herbert Brewer's "Sir Patrick Spens," a choral ballad of a natural and dramatic kind, contains some of the strongest and most individual music of this composer. It has the merit of being short and direct, and the choir sang it with delightful freshness and spirit. Although slight in form, it has a certain spontaneity and feeling for choral writing that will, in all probability keep it alive.

ATHENÆUM.

Dr. Brewer's setting of the old ballad of "Sir Patrick Spens" contains good workmanship, and is effectively written for the voices.

YORKSHIRE POST.

The composer has been very successful in telling the story clearly, and he has managed to give something of the simple ballad quality to his melodies, and to fit them into a picturesque and appropriate background. Local colour is not forgotten, and the storm that wrecks Sir Patrick's ship received a vigorous, but not unmusical, commentary. Altogether it is a work which, without revealing any marked individuality, is exceedingly effective and of well-sustained interest, showing a very considerable descriptive power, and in vigour it may be said to go farther than any of his previous works.

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PRODUCED AT THE LEEDS FESTIVAL, OCTOBER, 1907.

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THE TIMES.

The second part began with a set of four "pastorals" by Dr. A. H. Brewer, set for tenor solo, male chorus, and orchestra. Milton's "Song on May Morning" is the first, and "Orpheus with his lute" the third, while the others may be taken from some book of madrigals. The second, with its merry refrain, "Fa la la," carries a suggestion of the grace of the Elizabethan period, and all are excellently effective and full of original ideas happily carried out. . . . The composer has done nothing better than these pastorals, and he well deserved the applause that greeted each as he conducted it.

DAILY TELEGRAPH.

These, as laid out for tenor and orchestra, were generally successful, and specially so in measure of the simplicity which is their natural atmosphere. . . . In "Welcome, sweet Pleasure" the composer does not forget to show his musicianship; the effect of the piece is wholly in accord with the joyous spirit, all sport and play, which animates the words. This was sympathetically applauded. . . . "Springtime," last of the four songs, is, as it should be with such a theme, the most delicate and beautiful of all. As far as I can judge, there is not a flaw in it, while the orchestral theme which runs almost through the piece is a veritable inspiration. The composer, blemishes notwithstanding, is to be congratulated upon his "Pastorals."

STANDARD.

Beginning with Milton's "Song on May Morning," Dr. Brewer includes a new setting of Shakespeare's "Orpheus with his lute," and continues with two graceful little poems in the nature of madrigals. Melodious, thoroughly well scored, and with a nice feeling for vocal expression, they are a very pleasing example of tasteful, light music, and the composer is to be praised for his directness and simplicity. The last one of the set, a delightfully rhythmical and pleasing shepherds' dance, will, in all probability, be found the most immediately popular, but all of them show polished workmanship.

DAILY NEWS.

The brightness and animation of the music will be sure to win for the songs considerable popularity.

MORNING POST.

In a measure they form a sequence to the previous compositions with the same generic title which were first heard at the Hereford meeting last year, save that in this instance an added chorus for male voices increases the effect. One set of verses is taken from Shakspeare, another from Milton, while the other two are anonymous. In these new compositions Dr. Brewer shows the same happy faculty for catching the spirit of the verse and giving expression to it in terms both charming and fresh, displaying in the process individuality and marked originality. . . . The new pieces greatly charmed the audience.

TRIBUNE.

The second and fourth are bright and have a good deal of character. They are also effectively orchestrated.

DAILY GRAPHIC.

They are graceful and tender settings of four Elizabethan poems, fresh in melody and prettily orchestrated.

MORNING LEADER.

The first is Milton's "Song on May Morning," in which the chorus has but little to do: it is picturesquely scored; and the second, "Welcome, sweet Pleasure," has a catchy, characteristically English melody with a "Fa la la" refrain, and is merry and bustling. A melodious pastoral setting of "Orpheus with his lute" comes next, and "Hark, Jolly Shepherds" completes the set. They all go their way pleasantly.

PALL MALL GAZETTE.

They are settings of words of Milton, Shakspeare, and anonymous writers for tenor solo and male-voice chorus, and are good examples of the composer's ready gift for expressing himself clearly and well.

THE YORKSHIRE POST.

Sequels are admittedly venturesome, but Dr. Brewer has certainly managed to keep up the interest and sustain the freshness which so pleased one in the earlier work. . . . Though the composer has employed a large orchestra, he has treated it with a lightness of touch that prevents it from ever going outside the picture, yet it is full of deft touches that give it piquancy. The first is a quiet, rather gentle exordium to the series, the second is lively and playful, the third, a setting of the well-known words, "Orpheus with his lute," alternates happily between playfulness and a tender emotion, and the fourth is jollity itself. The men's chorus supplies an effective refrain. . . . Dr. Brewer conducted, and the songs gave evident pleasure to the audience.

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To be continued.

LONDON : NOVELLO AND COMPANY, LIMITED.

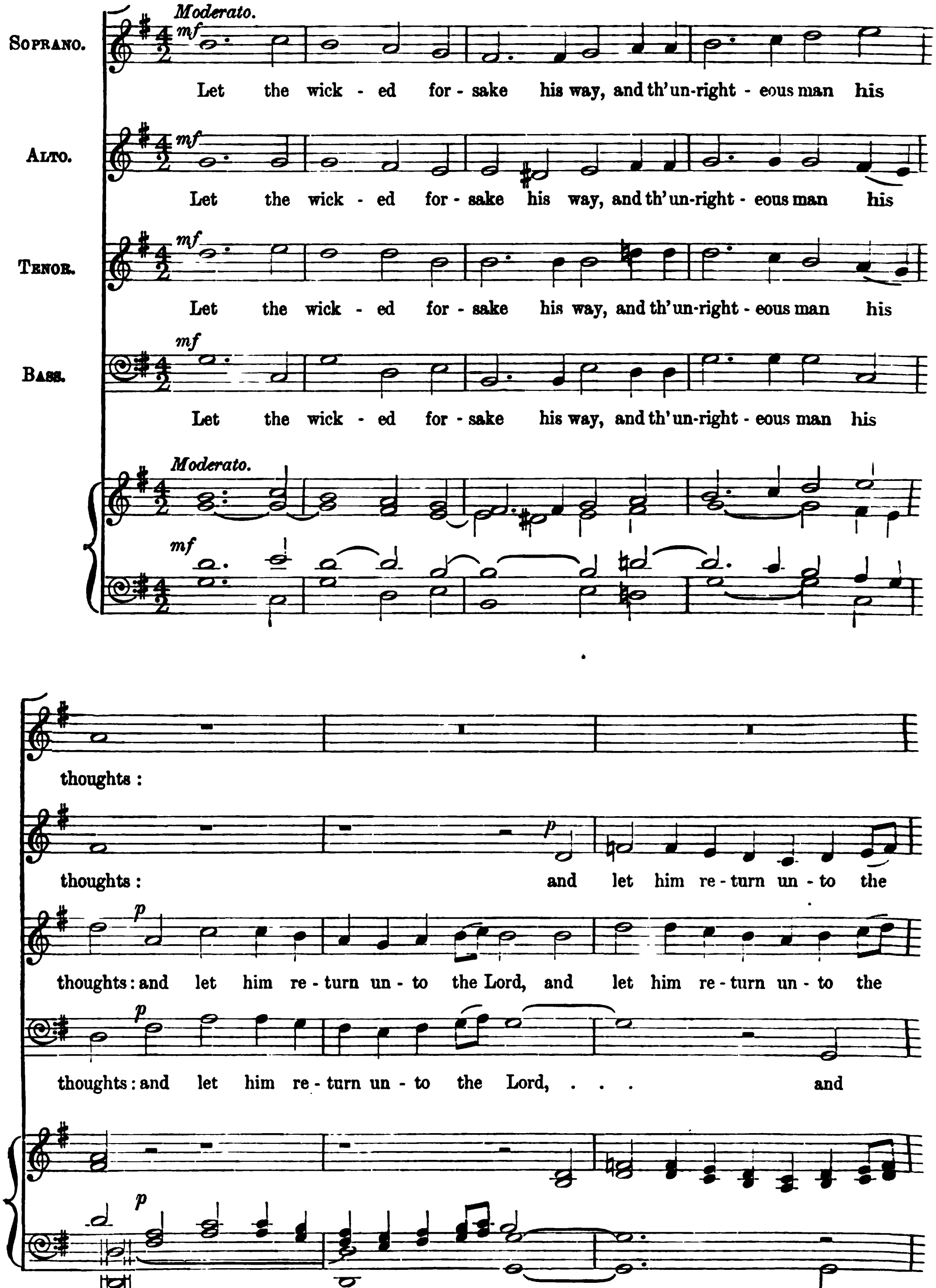
Let the wicked forsake his way.

FULL ANTHEM.

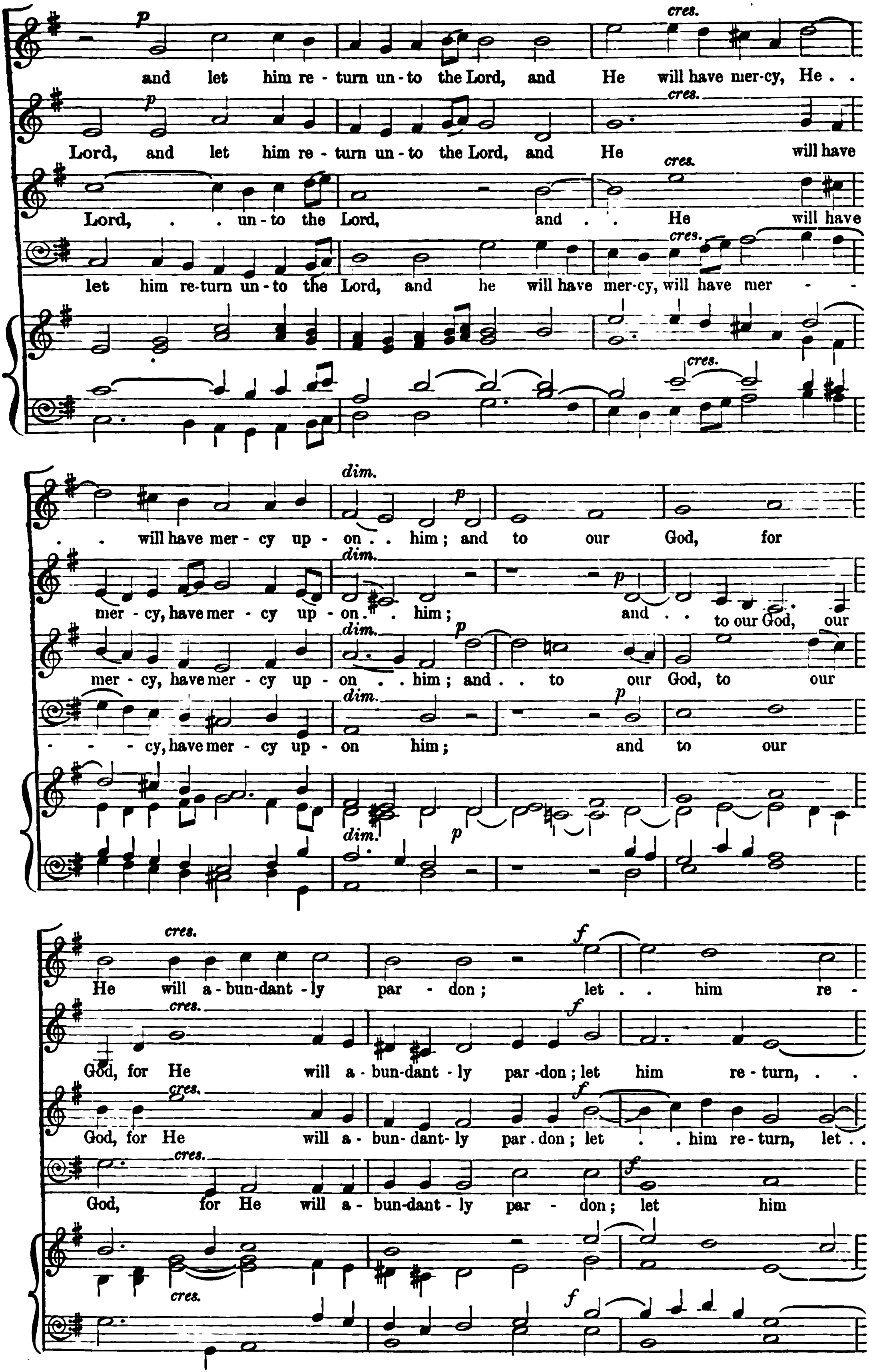
Isaiah lv. 7.

Composed by JOHN GOSS.

LONDON : NOVELLO AND COMPANY, LIMITED ; NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Moderato.
SOPRANO.
mf
Let the wick - ed for - sake his way, and th'un-right - eous man his
ALTO.
mf
Let the wick - ed for - sake his way, and th'un-right - eous man his
TENOR.
mf
Let the wick - ed for - sake his way, and th'un-right - eous man his
BASS.
mf
Let the wick - ed for - sake his way, and th'un-right - eous man his
Moderato.
mf
thoughts :
thoughts : p and let him re - turn un - to the
thoughts : and p let him re - turn un - to the Lord, and let him re - turn un - to the
thoughts : and p let him re - turn un - to the Lord, . . . and
p

LET THE WICKED FORSAKE HIS WAY.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cres.
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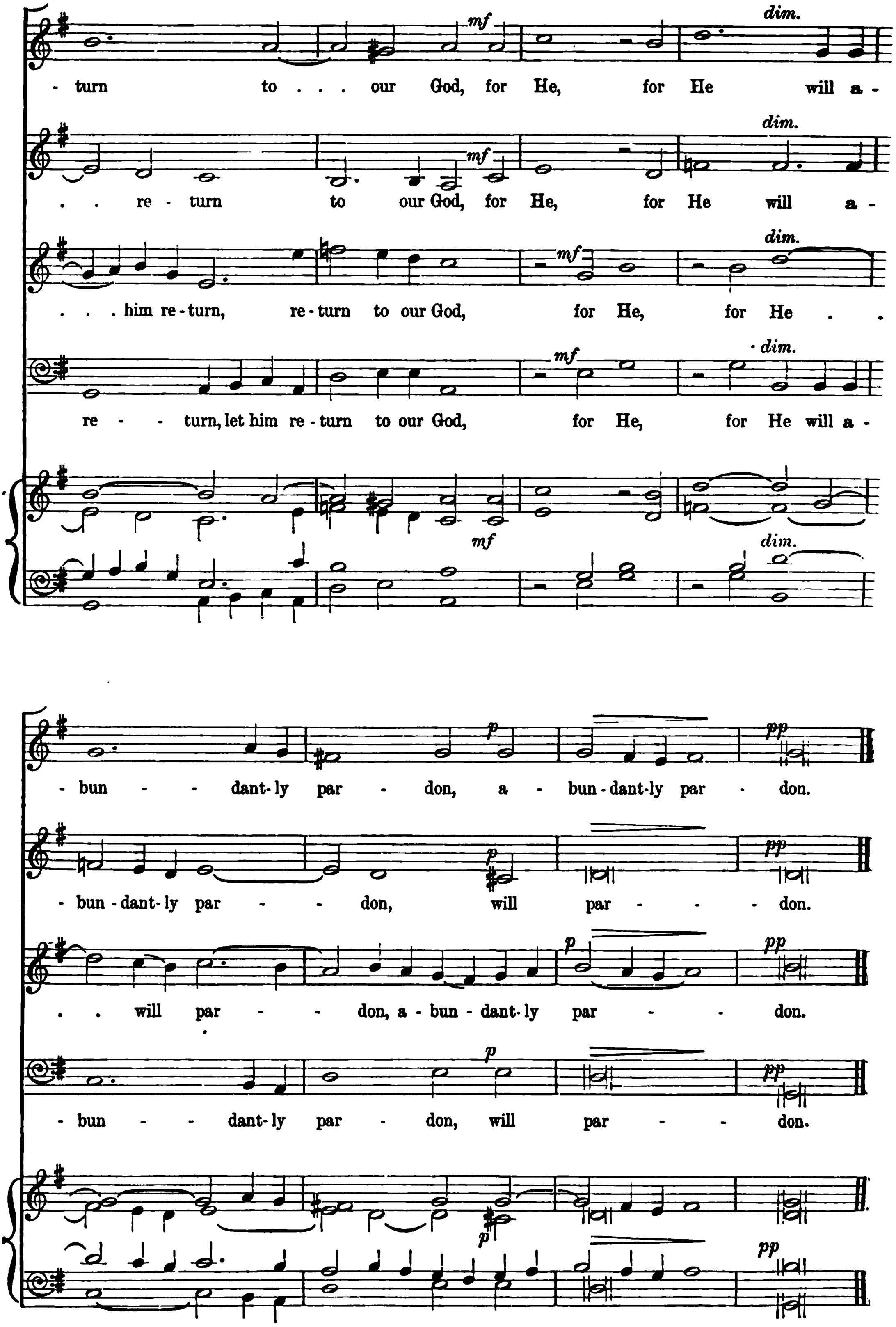
and let him re - turn un - to the Lord, and He will have mer-cy, He . .
Lord, and let him re - turn un - to the Lord, and He will have
Lord, . . un - to the Lord, and . . He will have
let him re-turn un - to the Lord, and he will have mer-cy, will have mer - -
. . will have mer - cy up - on . . him; and to our God, for
mer - cy, have mer - cy up - on. . him; and . . to our God, our
mer - cy, have mer - cy up - on . . him; and . . to our God, to our
- - cy, have mer - cy up - on him; and to our
He will a - bun-dant - ly par - don; let . . him re -
God, for He will a - bun-dant - ly par -don; let him re - turn, . .
God, for He will a - bun- dant- ly par . don; let . . him re - turn, let . .
God, for He will a - bun-dant - ly par - don; let him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dim.
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. . . him re - turn, re - turn to our God, for He, for He . .
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re - - turn, let him re - turn to our God, for He, for He will a -
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- bun - - dant - ly par - don, a - bun - dant - ly par - don.
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pp
- bun - dant - ly par - - - don, will par - - - - don.
p
pp
. . will par - - - don, a - bun - dant - ly par - - - don.
p
pp
- bun - - dant - ly par - don, will par - - - don.
p
pp

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The Musical Times, **EXTRA SUPPLEMENT.** December 1, 1907.

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The First Nowell .. .. .. *Traditional*
Jesu, hail .. .. *J. Stainer*
Good Christian men .. .. .. *Old German*
Sleep, holy Babe .. .. *Dykes*
Good King Wenceslas .. .. *Traditional*
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78. In the ending of the year.
79. Royal day that chasest gloom.
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87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
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96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
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Stainer, John (Adapted and arranged by).
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*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. } 1d.
{ Infant so gentle, so pure, and so sweet! }
111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
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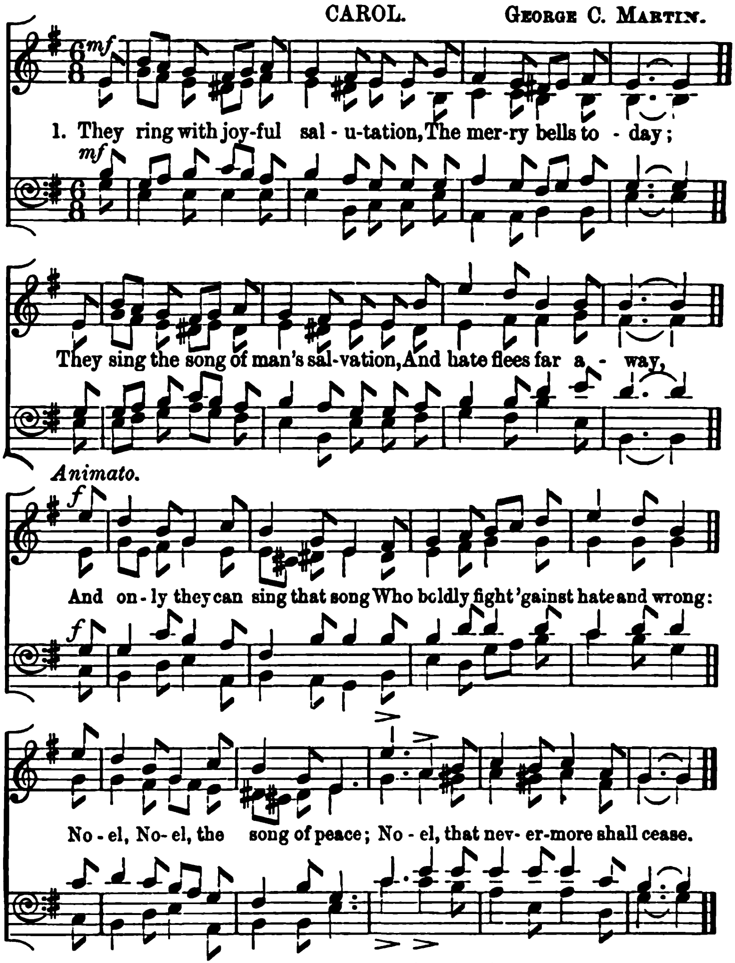
They ring with joyful salutation.

CAROL.

George C. Martin.


mf
1. They ring with joy-ful sal - u-tation, The mer-ry bells to - day;
They sing the song of man's sal-vation, And hate flees far a - way,
Animato.
f
And on - ly they can sing that song Who boldly fight 'gainst hate and wrong:
No - el, No - el, the song of peace; No - el, that nev- er-more shall cease.

2 The first to hear the angels singing,
Were lowly shepherd men;
And Christmas bells to-day are ringing
To such as they again.
For only they can sing that song
Who boldly fight 'gainst hate and wrong.
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

Also published in Novello's Tonic Sol-fa Series, No. 1634, price 1*d.*

3 Then hush the sounds of hate and malice,
And drive away the bad;
The good wine fills the golden chalice,
The wine that maketh glad.
And only they that cup shall drink
Who cleanly act and cleanly think:
Noel, shall sing the pure in heart;
Noel, who choose the better part.

4 The world is sick of strife and sorrow
And yearns with watchful eye
To greet the long-delayed to-morrow,
When rage and pain shall die.
When all at last shall sing that song,
Triumphant over hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

5 Once more we hear the Christmas greeting,
And hand is clasping hand,
The angels still their song repeating,
With joy float o'er the land:
And all who will, may sing their song,
Who boldly fight 'gainst hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

6 Then rise at length, O troublèd brothers,
And act as well as sing:
The work is yours and not another's,
Then gather round your King;
Nor be content to sing that song,
But boldly fight 'gainst hate and wrong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

7 For best of all the gifts He prizeth
A heart that loveth all;
That stills the hate that proudly riseth,
And helpeth those that fall.
Then may'st thou sing the angel's song,
With faith that lives, and purpose strong:
Noel, Noel, the song of peace;
Noel, that nevermore shall cease.

Anon., from "The Commonwealth."

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The Musical Times, **EXTRA SUPPLEMENT.** December 1, 1907.

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124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
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133. Sleep, Holy Babe .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this?.. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
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157. Christmas hath made an end.
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160. A Virgin unspotted.
161. The Wassail Song.
162. { I hear along our street. / The Boar's Head Carol. } 1½d.
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164. Hark! how sweetly the bells.
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169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. { The moon shone bright. / All you that in this house. } 1½d.
179. Clearly in the East it shone.
180. { Shepherds at the Grange. / These good people. } 1½d.
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189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

*197. { The Anthem of Peace (O sweet the enchanting anthem) *J. Barnby* / On Christmas Morn *A. C. Mackenzie* / Across the desert sands .. *G. C. Martin* / Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer* } 1½d.

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*198. { O Babe! in manger lying / The Virgin is hushing / What Child is this? / Darkness fell .. } *J. Barnby* 1½d.

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199. Holy night! peaceful night *J. Barnby* 2d.
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203. { There were whisperings .. *J. T. Cooper* / Shades of silent night .. .. *S. Gee* } 1½d.
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*206. In dulci Jubilo .. .. *Pearsall* 3d.
207. Caput apri defero .. .. *Pearsall* 3d.
*208. Holly berries, holly berries *Westbrook* 1½d.
209. A New Year's Carol.. .. *J. Shaw* 1½d.
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213. All things were in silence .. *J. Barnby* 1½d.
214. This is the month .. .. *Hugh Blair* 1½d.
215. How peaceful was the night *Hugh Blair* 1½d.
216. There came a little child .. *R. Jackson* 1½d.
217. As with gladness .. *C. V. Stanford* 1½d.
218. One night as I was sleeping *J. Swire* 1½d.
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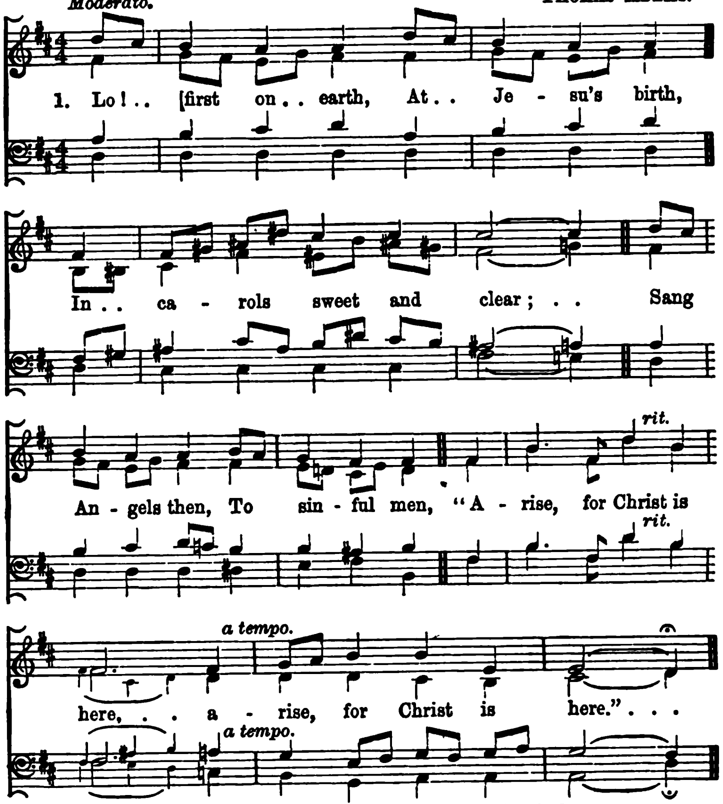
Lo, first on earth.

Henry Knight. Thomas Adams.


Moderato.
1. Lo! .. first on .. earth, At .. Je - su's birth,
In .. ca - rols sweet and clear; . . Sang
An - gels then, To sin - ful men, "A - rise, for Christ is
rit.
rit.
here, . . a - rise, for Christ is here." . . .
a tempo.
a tempo.

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2 Peace and goodwill,
The earth did fill,
The wond'ring shepherds sped;
And Mary-Maid,
Her Baby laid
Within a lowly shed.

3 In lands afar
Shone forth a star,
And Sages hailed the sign;
Across the waste,
They soon did haste
To seek the Child Divine!

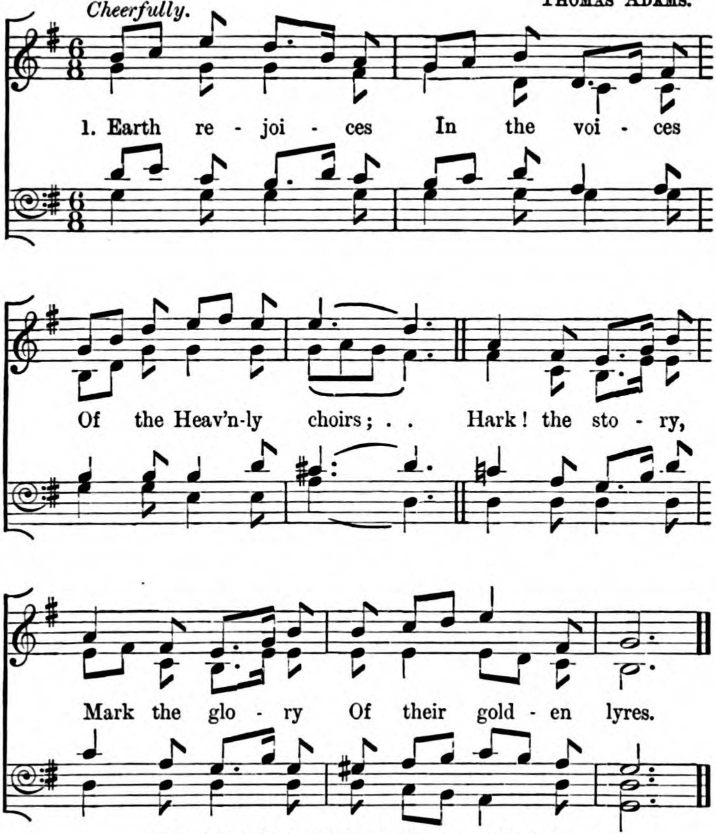
4 On manger-throne,
Did reign alone
God's sole-begotten Son;
On earth He bore
Our sins full sore,
For our salvation won.

5 Shall we not raise,
In joyful praise,
Our carols far and wide?
To that sweet Child
Of Mary mild,
This happy Christmas-tide.

Also published in Novello's Tonic Sol-fa Series, No. 1634, price 1*d*.

Christmas Bells.

Henry Knight. **Thomas Adams.**


Cheerfully.
1. Earth re - joi - ces In the voi - ces
Of the Heav'n-ly choirs; . .
Hark! the sto - ry,
Mark the glo - ry Of their gold - en lyres.

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2 Bells are pealing,
Christ revealing,
To our wond'ring eyes;
In a Manger,
Lo! a stranger,
God Incarnate lies.

3 There adore Him,
Kneel before Him,
Cast all fear aside;
Love so Holy,
Meek and lowly,
Will not be denied.

Price
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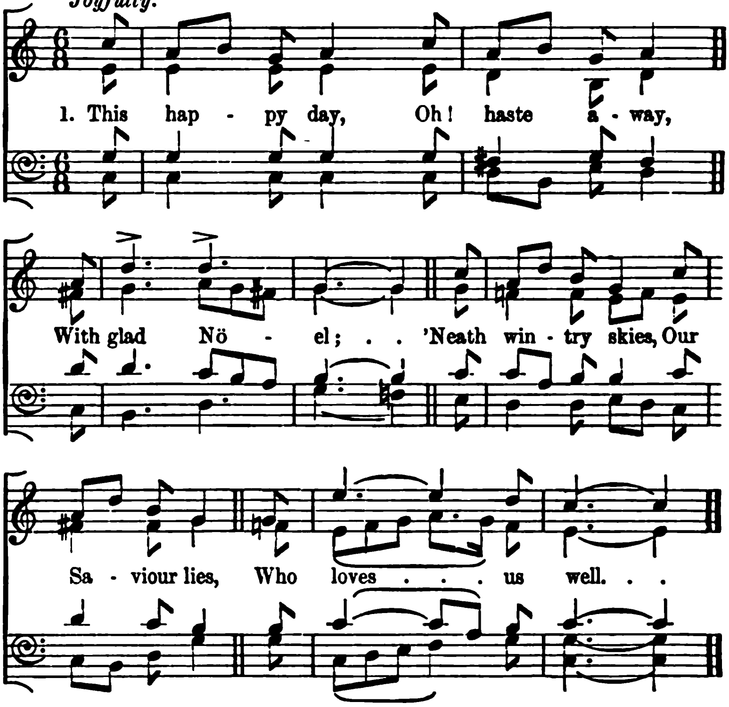
A Christmas Song of Praise.

Henry Knight. **Thomas Adams.**


Joyfully.
1. This hap - py day, Oh! haste a - way,
With glad Nö - el; . . 'Neath win - try skies, Our
Sa - viour lies, Who loves . . . us well. . .

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2 Let all rejoice,
With cheerful voice,
And sing Nöel;
He comes to save,
Both King and slave,
He loves us well.

3 From realms above,
He claims our love,
Then sing Nöel;
And yearns to win
Each soul from sin,
He loves us well.

4 Dear Babe, Divine!
Of David's line,
Heed our Nöel;
With us abide
This Christmas-tide,
We love Thee well.

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The Musical Times, **EXTRA SUPPLEMENT.** December 1, 1907.

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In the Ending of the Year.

"Glory to God, and Joy to all above,
While earth is crown'd with plenty, man with love.
Light flows from Light, yet in its Fount resides,
So Christ from God, yet God in Christ abides.
Born of a Maid, that was both Spouse and Mother,
And so in all, excepting sin, our Brother."
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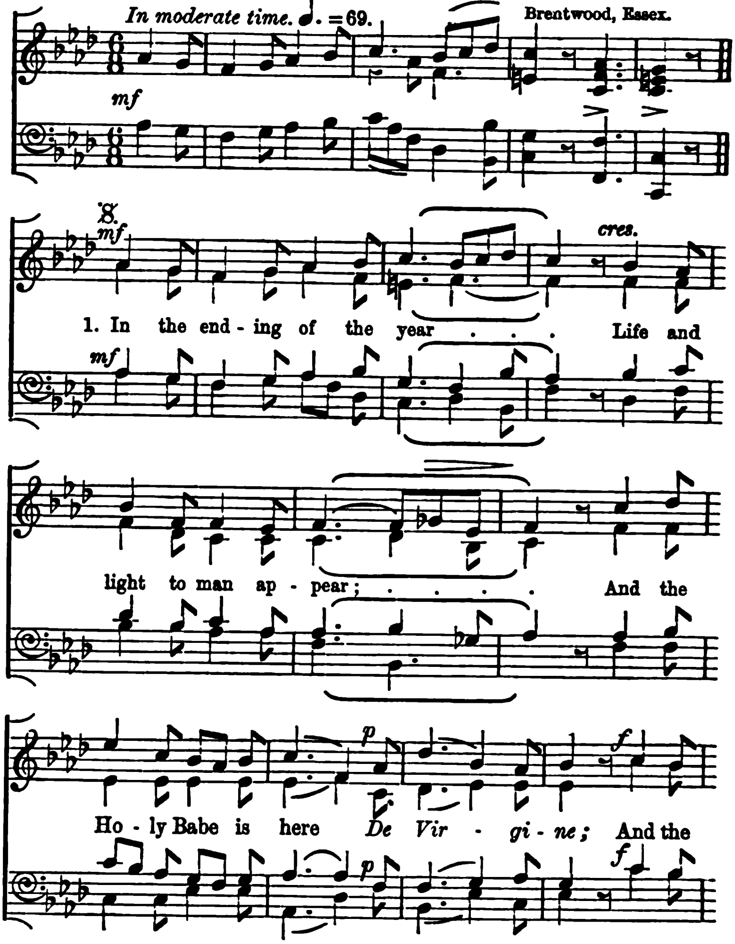
In moderate time. ♩. = 69.
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1. In the end - ing of the year . . . . Life and
mf
light to man ap - pear; . . . . . And the
Ho - ly Babe is here *De Vir - gi - ne;* And the
p
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p
f

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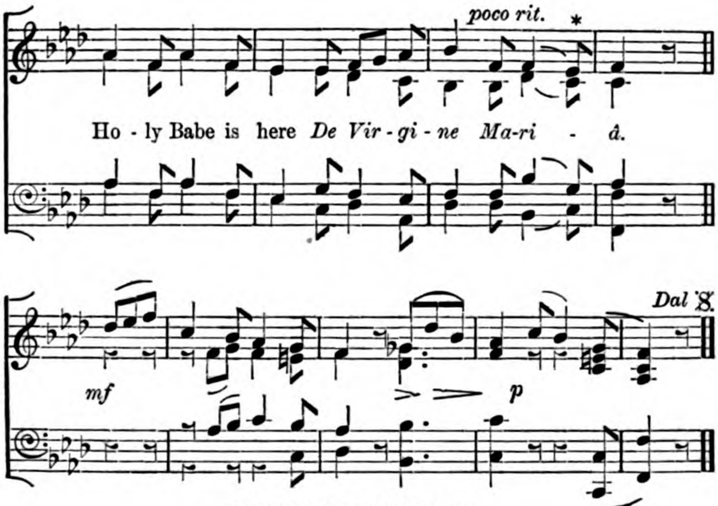

* This E is intended to be flat.

2 What in ancient days was slain,
This day calls to life again ;
God is coming, God shall reign
De Virgine ;
God is coming, God shall reign
De Virgine Mariâ.

3 From the desert grew the corn,
Sprang the lily from the thorn,
When the Infant King was born
De Virgine ;
When the Infant King was born
De Virgine Mariâ.

4 On the straw He lays His Head,
Hath a manger for His bed,
Thirsts and hungers and is fed
De Virgine ;
Thirsts and hungers and is fed
De Virgine Mariâ.

5 Angel-hosts His praises sing,
Three Wise Men their off'rings bring,
Ox and ass adore the King
Cum Virgine ;
Ox and ass adore the King
Cum Virgine Mariâ.

6 Wherefore let us all to-day
Banish sorrow far away,
Singing and exulting aye
Cum Virgine ;
Singing and exulting aye
Cum Virgine Mariâ.

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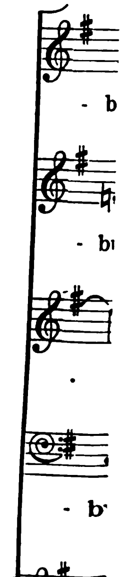

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